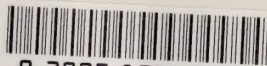




CALIFORNIA
STATE LIBRARY

Call No.



0 2007 1214114 8

California State Library

First in the field!

Moving Picture WORLD

Vol. 68, No. 1

May 3, 1924

PRICE 25 CENTS

Holland

Spain

Scotland

England

France

Ireland

Italy

Belgium

Denmark

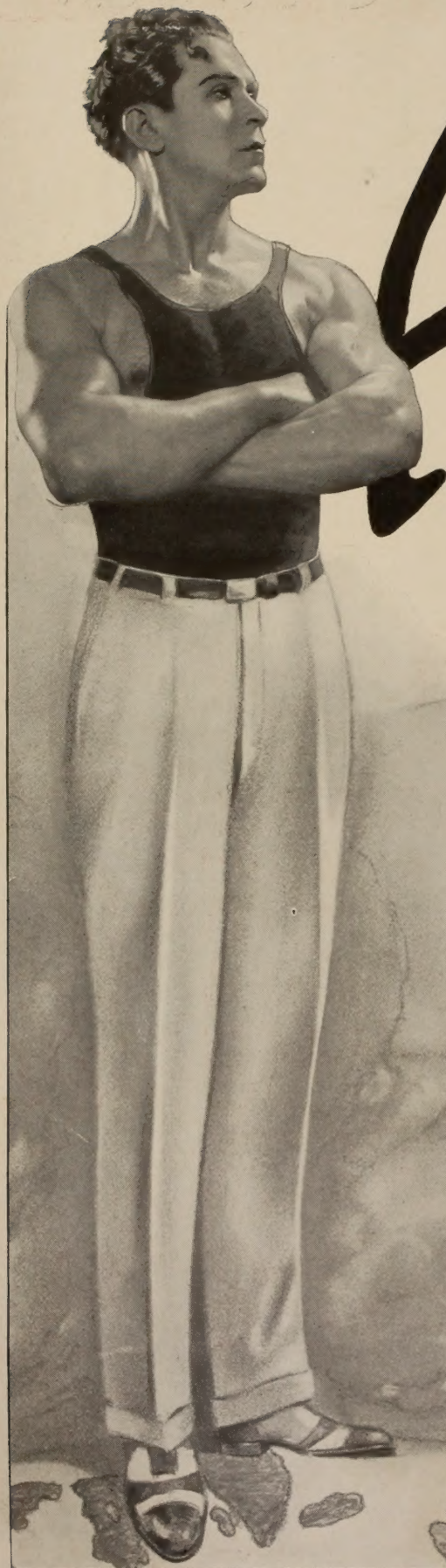
Russia

J. Parker Read Jr.
presents
RECOIL
Rex Beach's
drama of beautiful adventuresses
featuring
Betty Blythe and Mahlon Hamilton
with a large cast including
Europe's Ten Most Beautiful Women!
Directed by **T. Hayes Hunter** *Distributed by* **Goldwyn-Gosmopolitan**

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.
NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. \$3.00 a year.



Albertini

The King of Daredevils

COMING!

The sensation of two continents—the man of iron nerve and muscle who has thrilled all Europe with his feats of strength and daring will soon appear in the most stupendous chapter play thriller yet offered to exhibitors. Thrills and surprise sensations unprecedented in chapter play production guarantee its unlimited box office possibilities.

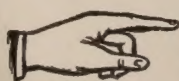
WATCH FOR IT!

Directed by Jay Marchant

The

IRON MAN

**UNIVERSAL'S
COLOSSAL
CHAPTER PLAY**



This, too, is included in
Universal's Great Spring Drive!

73571

ARGUE

By DANNY

All you please. About the summer picture situation. And you get in a circle—and get nowhere. Because the exhibitor places the blame of conditions on the producer. And the producer and distributor blame the exhibitor. And there is no give and take. So there you are.

Cheap, unsatisfactory pictures, not good for showing any other time are released and shown during July and August. This seems to be the cleaning up period for all the unsatisfactory stock on the shelves. And what does this mean?

Heretofore it has meant this—always: that your patrons get sick and dissatisfied; that they see one poor picture after another and then stay away. Which means that you have to show a half dozen big successes early in the season to again get them in the habit of coming. If this isn't the height of asinine business ideas what is? You wouldn't find a duplication of such ideas in any other business in the world.

If there isn't any money in running a theater during July and August why keep a theater open? Certainly it would be far better to close during those two months, keeping your business in good shape by doing so, than remaining open, showing bad pictures, or poor pictures, making dissatisfied patrons and otherwise injuring your good will.

There are a lot of mighty good pictures that—for various reasons—are not shown in various communities during the early release period. If Mr. Exhibitor would work a little harder—instead of being interested in the ball game—and dig some of those up he would be in an excellent position to do business—and keep his patrons happy—rather than show a lot of junk, just because he buys it cheap. The exhibitor who thinks he is getting away with something by showing cheap pictures is like the man who wears a toupee. He only fools one—himself.

-Film Daily.

As for instance:

Manslaughter
Nice People
On the High Seas
Kick In
Racing Hearts
Prodigal Daughters
The Ne'er-Do-Well
The Heart Raider
Law of the Lawless
Homeward Bound
To the Last Man
The Cheat
Zaza
The Spanish Dancer
Wild Bill Hickok
Call of the Canyon
Don't Call It Love
Flaming Barriers
Pied Piper Malone
Shadows of Paris
Icebound
Peter the Great
The Confidence Man
Triumph
Bluff
The Old Homestead

To Have and to Hold
Back Home and Broke
My American Wife
Grumpy
Trail of the Lonesome
Pine
The Exciters
Only 38
Woman with Four Faces
Hollywood
Bluebeard's 8th Wife
Ruggles of Red Gap
Woman-Proof
His Children's Children
To the Ladies
Big Brother
West of the Water Tower
The Humming Bird
Heritage of the Desert
The Stranger
A Society Scandal
The Fighting Coward
Dawn of a Tomorrow
The Breaking Point
Men

Your Paramount exchange has fresh, perfect prints and complete advertising campaigns on every one of these BIG pictures.

Summer or Winter— Paramount Pictures



PRODUCED BY

FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK CITY

ADOLPH ZUKOR

President

JESSE L. LASKY

Vice President

CECIL B. DEMILLE

Director General



Play BIG Spring Pictures!



Light, fast, screamingly funny — an ideal new Spring comedy from the director of "The Covered Wagon." Adapted by Walter Woods from Booth Tarkington's big stage play, "Magnolia." Ask the man who's played it!

Adolph Zukor and Jesse L. Lasky
present A

James CRUZE
PRODUCTION

WITH
ERNEST TORRENCE
MARY ASTOR
NOAH BEERY
PHYLLIS HAVER
CULLEN LANDIS
A Paramount Picture

"The Fighting Coward"

Other BIG May-June Releases:

ICEBOUND

MONTMARTRE

BLUFF

TIGER LOVE

CODE OF THE SEA

THE GUILTY ONE

DAWN OF A TOMORROW

THE BEDROOM WINDOW

Paramount Pictures

Breaking Point for Records!



A BIG mystery melodrama written by the most successful writer of mystery stories in the world—Mary Roberts Rinehart, author of "The Bat" and others. All-star cast. Elaborate box-office production by the director of "Shadows of Paris" and "The Spanish Dancer." Adapted by Edfrid Bingham and Julie Herne. It's the stuff that gets the money, boys!

Produced by



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY



THE 2nd PALMER Photoplay

"THE WHITE SIN"

starring Madge Bellamy
and Big All Star Cast



STARRING
MADGE BELLAMY
JOHN BOWERS
OTIS HARLAN
HAL COOLEY
FRANCELLIA
BILLINGTON
BILLY B. VAN

and others.

Directed by Wm. A. Seiter

"AMUSEMENTS" said

Entertainment value—VERY GOOD—Exploitation—VERY GOOD—Palmer photoplay has rung the bell again in its 2nd offering.—It, apparently, is one organization which recognizes the factors which make for box office successes, which presages a real boom for exhibitors.—This fact was illustrated in "JUDGMENT OF THE STORM." It is emphasized in "THE WHITE SIN." It is a worthy successor to "JUDGMENT OF THE STORM."

There's the whole story to you on "THE WHITE SIN." With such a cast as Madge Bellamy, John Bowers, Hal Cooley, Francellia Billington, Billy B. Van, Otis Harlan, Ethel Wales and others, plus a Box Office title which has made a hit with more than 1,800 exhibitors, you can book and boost "THE WHITE SIN" to the limit.

FILM BOOKING OFFICES
OF AMERICA, Inc. 723 Seventh Avenue, New York City

Sales Office United Kingdom: R-C Picture Corp., 26-27 D' Arblay St., Wardour St., London, W. 1, England

It's for women!

Why Get Married

Andree Lafayette



Can the woman who handles business contracts keep the laundry list straight too?

Is the hand that rocks the cradle able to manipulate the typewriter also?

Are the meals as good, the kiddies as well scrubbed, the house as spick and span while mother is winning promotion downtown?

A Laval Photoplays Production.

Encore
Pictures

Here's contrast to arouse discussion—the contrast of the bride who is a business woman with the bride who's a housewife and mother.

It's a situation you can exploit—an absorbing story of two first years of marriage—a story that will interest women everywhere.

And it's women, remember, who keep your theatre going.

A LAVAL PHOTOPLAYS PRODUCTION

ASSOCIATED EXHIBITORS

ARTHUR S. KANE PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT


PHYSICAL DISTRIBUTOR
PATHE EXCHANGE INC.

A Special Word to

No. 380 Straight from the Shoulder Talks
by *Carl Laemmle, President of the*
Universal Pictures Corporation

UNIVERSAL JEWELS

- THE STORM**
with Virginia Valli and House Peters.
- HUMAN HEARTS**
with House Peters and a big cast.
- THE SHOCK**
with Lon Chaney and Virginia Valli.
- UNDER TWO FLAGS**
starring Priscilla Dean.
- KENTUCKY DERBY**
starring Reginald Denny.
- TRIFLING WITH HONOR**
with an all-star cast.
- HUNTING BIG GAME IN AFRICA**
- THE FLIRT**
with an all-star cast.
- THE FLAME OF LIFE**
starring Priscilla Dean.
- DRIVEN**
with an all-star cast.
- THE ABYSMAL BRUTE**
starring Reginald Denny.
- BAVU**
with an all-star cast.
- MERRY GO ROUND**
with Mary Philbin, Norman Kerry, George Hackathorne.
- A CHAPTER IN HER LIFE**
A Lois Weber production with a great cast.
- DRIFTING**
starring Priscilla Dean.
- TRIFLING WITH HONOR**
with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi.
- THE ACQUITTAL**
with Claire Windsor, Norman Kerry, Barbara Bedford and Richard Travers.
- A LADY OF QUALITY**
starring Virginia Valli with Milton Sills.
- THE DARLING OF NEW YORK**
with Baby Peggy and an all-star cast.
- WHITE TIGER**
starring Priscilla Dean.
- THE LAW FORBIDS**
Baby Peggy with Robert Ellis, Elinor Faire and a big cast.
- FOOLS HIGHWAY**
starring Mary Philbin.
- SPORTING YOUTH**
starring Reginald Denny.
- THE STORM DAUGHTER**
starring Priscilla Dean.
- THE LEATHER PUSHERS**
Smashing romances of the prize ring from H. C. Witwer Collier's Weekly stories.
First, second and third series featuring Reginald Denny. Fourth series featuring Billy Sullivan, Universal Jewel Series.
- FAST STEPPERS**
starring Billy Sullivan. Stories by Gerald Beaumont, master of sport stories appearing in the Red Book Magazine. Universal Jewel Series.

 HIS talk is intended for those of you who are ruinously hammering down Universal rental prices through booking circuits, booking agencies or whatever you choose to call them.

You tell me you formed these booking combinations to defend yourselves against producers or distributors who are crushing you. You tell me your booking combination is the only weapon with which you can combat still greater circuits, whether owned by producers or not.

I don't know anything about that, because undoubtedly there are two sides to that story as to every other story. But I do know that, thoughtlessly and without intending to do so, you are hammering prices down on the very company you ought to support to the last ditch. Every time you use that booking combination against Universal, you are using it against yourself! Everything you do to weaken Universal is a good swift kick in your own pants!

I ask you to stop it and stop it now!

With all the power at my command, I ask you to realize that if you treat Universal as an enemy—as some of you are unintentionally doing—you are fighting your own future, battling your own flesh and blood!

Booking Circuits !

Do I ask special favors for Universal?

YOU BET YOUR LIFE I DO!

I ask you to treat Universal as you would treat a partner. Regardless of what your booking combination rules may be, I ask you to waive them in dealing with Universal. I ask you to quit forcing me to deal with one theatre. I ask you to quit restraining me from getting the benefit of competition among you! I ask you to quit fixing the price that I've got to accept for my pictures! I ask you to quit clubbing my prices down to a ridiculous basis!

By what earthly right do I ask these things? Simply by right of the fact that I've never done anything to warrant this sort of rough treatment from exhibitors. I am not threatening you with great chains of theatres. I never tried to force you to book "everything or nothing." I never tried any cute or devilish little tricks or schemes or devices to take you into camp. I've always played with you with every darned card on the table, face up, and not a card up my sleeve.

If you are determined to use a club in booking, don't use it where it will damage you in the end. There is no greater blow you could give yourself than to injure Universal. I know you are hurting us without realizing what you are doing. Now that you do know, will you wake up and quit fighting yourself over my shoulder?

Universal Star Series

Here is a group of high-powered box-office stars supported by splendid casts, expert direction and all the resources of Universal City in a great variety of appealing stories.

JACK HOXIE

In seven rough-riding outdoor action pictures.

HERBERT RAWLINSON

Nine tested and proved pictures of the gentleman-adventurer variety.

GLADYS WALTON

In five noteworthy pictures of the modern girl.

LAURA LA PLANT

In two productions full of peppy, actionful comedy. A magnetic new screen personality.

ALL STAR CASTS

Here are a dozen productions with sure-fire box-office profits guaranteed on past performances. All produced with special casts and exploitation angles.

HOOT GIBSON

The whimsical western star in eight galloping releases, each an audience picture with a box-office wallop!

UNIVERSAL SHORT SUBJECTS

CHAPTER PLAYS

"The Steel Trail," "The Fast Express," "The Ghost City," "Beasts of Paradise." Featuring William Duncan, Pete Morrison, Margaret Morris, William Desmond and Eileen Sedgwick.

CENTURY COMEDIES

starring Hilliard Karr, Jack Earle, Al Alt, Pal, the Dog; The Century Follies Girls, Buddy Messinger and Spec O'Donnell.

UNIVERSAL ONE-REEL COMEDIES
Featuring Neely Edwards and Bert Roach.

THE GUMPS

Featuring Joe Murphy and Fay Tincher.

TWO-REEL WESTERNS

featuring: Pete Morrison, Harry Carey, Bob Reeves, Roy Stewart, Helen Gibson, Kingfisher Jones, Jack Dougherty and Helen Holmes.

INTERNATIONAL NEWS

The best pictorial news service brought to the screen. Advertised daily in all Hearst papers to over 20,000,000 readers.

THE MIRROR

A novelty sensation reflecting the past and current events.



**Universal's
Great
Spring Drive
is on!**

Get the big
surprise offer
at your
UNIVERSAL EXCHANGE

A Screen Show-Down

Ready
For
Immediate
Release



SACRAMENTO PICTURES CORPORATION
presents

John Cort's Famous Stage Success

"LISTEN LESTER"

with

LOUISE FAZENDA · EVA NOVAK
HARRY MYERS · GEORGE O'HARA
ALEC FRANCIS · LEE MORAN
and DOT FARLEY

Directed by WM. A. SEITER

B. F. ZEIDMAN presents

"DARING YOUTH"

*The Story of an Untamed Wife
and a Knowing Husband*

WITH

BEBE DANIELS

Supported by

NORMAN KERRY · LEE MORAN
LILLIAN LANGDON and ARTHUR HOYT

Directed by WILLIAM BEAUDINE

Big Ones - they

PRINCIPAL PICTURES

Distributed
through ~

With a "Pat" Hand.

Book Them
Now
Through the
Leading
Exchange in
Your Territory



EASTERN PRODUCTIONS, INC.

present

"THE MASKED DANCER"

with

HELENE CHADWICK
and
LOWELL SHERMAN

Adapted from

"The Woman With the Mask" by Rodolph Lothar

Directed by BURTON KING



B. F. ZEIDMAN presents

"THE GOOD BAD BOY"

with

JOE BUTTERWORTH, MARY JANE IRVING
and
BROWNIE, The Great Dog

Directed by EDDIE CLINE
Director of "Circus Days"



B. F. ZEIDMAN presents

"DAUGHTERS OF PLEASURE"

Starring

MARIE PREVOST and MONTE BLUE

Directed by WILLIAM BEAUDINE

can't be beaten!
CORPORATION

Principal's second
series of **5**

BETWEEN


A GREAT LOVE STORY

By

ROBERT W. CHAMBERS

*What is Greater—
Man's Friendship for
Man—Or—
Man's Love for Woman?
Shall a Friend Forgive
Him Who Destroys
His Home?*

*A Drama of
Scourged Hearts*



Anna Q. Nilsson
the wife
Norman Kerry
the friend

J. Stuart Blackton *production*

VITAGRAPH

ALBERT E. SMITH PRESIDENT

FRIENDS

PLAYED BY
A STAR CAST



LOU TELLEGEN

ANNA Q. NILSSON

NORMAN KERRY

(Courtesy of Universal)

ALICE CALHOUN

STUART HOLMES

HENRY BARROWS

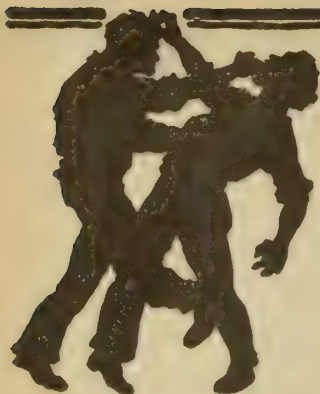


Lou Tellegen
the sculptor
Alice Calhoun
the model

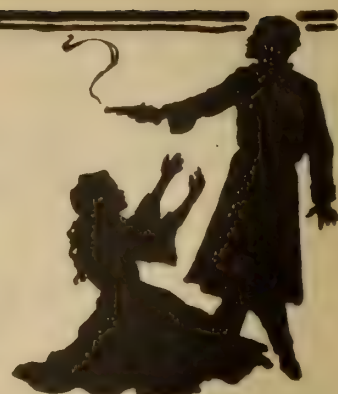
J. Stuart Blackton *production*

VITAGRAPH

ALBERT E. SMITH PRESIDENT



IT WILL
HOLD UP
 YOUR
BOX OFFICE



WM. B. BRUSH

RECEIPTS

PRODUCTION

DEFYING The LAW



A TENSE MELO-DRAMATIC STORY OF LOVE & HATE

NOW BEING SOLD ON INDEPENDENT MARKET

BY

GOTHAM PRODUCTIONS

1600 BROADWAY

NEW YORK CITY

BORROWED HUSBANDS

A GREAT STORY OF SOCIETY
In Which—

NANCY REALLY LOVED
HER HUSBAND BUT
WHEN HE WENT
AWAY ---



SHE LET MAJOR
DESMOND THINK SHE
WAS FREE AND HE FELL
IN LOVE WITH HER ---



DR. LANGWELL THE HUSBAND
OF HER BEST FRIEND MADE
DESPERATE LOVE
TO HER ---



AND
CURTIS STANLEY
BROKE HIS WIFE'S HEART
BY FLIRTING WITH HER



FLORENCE VIDOR, EARLE WILLIAMS
ROCKCLIFFE FELLOWES, ROBERT GORDON

A DAVID SMITH PRODUCTION

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Read what one of the Greatest Showmen in the World says about the "Thematic Music Cue Sheet"

MESSMORE KENDALL, President

CAPITOL THEATRE
BROADWAY — 50TH — 51ST STREETS
NEW YORK

DIRECTORS

GEORGE ARMSBY
EDWARD BOWES
WILLIAM BRADEN
FRANK H. HITCHCOCK
MESSMORE KENDALL
ROBERT W. CHAMBERS
COLEMAN DU PONT
GEORGE H. DORAN

OFFICE OF
S. L. ROTHAPPEL

EDWARD BOWES, Vice-President & Managing Director

April 4th, 1924.

Mr. M. J. Mintz,
Cameo Music Publishing Co.
114 West 44th St., N.Y.C.

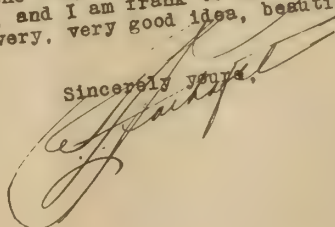
Dear Mr. Mintz:

I want to congratulate you on the cue sheets that you are getting out for the pictures, as compiled by Mr. Mendoza, conductor of our orchestra, and Dr. Axt, one of our associates.

It appears to me to be about the ideal thing for all the theatres in lieu of the regular printed score, and the way you get them up and the general adaptability of these sheets are an ideal aid to the orchestra conductors and musicians in their interpretation of the various pictures.

It is more remarkable because it gives them a direct idea of the kind of composition to use, if the composition suggested is not in their library, and I am frank to tell you that I think it is a very, very good idea, beautifully executed.

Sincerely yours,



NO AGREEMENT OR ORDER WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

Thematic Music



Cue Sheet

VIRTUOUS LIARS



The Times—"The settings in this film were favorable as were the lighting and photography in most of the sequences."



The Evening World—"It has Dagmar Godowsky as one of its features. She does excellent work as do Burr McIntosh and Naomi Childers."



The Morning World—"He (Maurice Costello) seems to have retained much of the charm and personality which made him such a popular idol."



The Brooklyn Eagle—"There are two performances that are really better than average screen characterizations. They are those of Edith Allen and David Powell. Miss Allen is a comparative newcomer to the shadowed drama but she leaves no room for doubts about her future on the screen, as for Powell he can always be depended upon for a thoroughly satisfactory interpretation."

A Whitman Bennett Production

Released by Vitagraph



First in the Field!

Moving Picture
WORLD

MERMAID COMEDIES

Every one a new story, with new laughs and something DIFFERENT in comedy entertainment. But every one full of fast, snappy action.

EVERY
JACK WHITE PRODUCTION
IS A SURE LAUGH-GETTER

"FAMILY LIFE"

With MARK JONES
and SUNSHINE HART

"'Family Life' will prove the hit of any program, and the hard-boiled exhibitor or patron who doesn't get a lot of laughs out of it needs a pulmotor—he is almost dead. * * * One of the best comedies Jack White ever made."

Exhibitors Herald

"You can usually count on a brand-new comedy stunt in a Jack White production, and 'Family Life' is no exception." *Moving Picture World*



"THERE HE GOES"

With

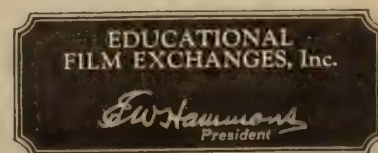
LIGE CONLEY

Remember what a scream Lige Conley was as the automobile racer in "Backfire"? You will agree he is even funnier in the horse race in "There He Goes".

Supervised by JACK WHITE



For foreign rights address
FAR EAST FILM CORPORATION
729 Seventh Avenue
New York City





*"Please, Oh! Please—Don't
ask me to do that."*

Thos H. Ince
presents

The Marriage Cheat

By FRANK R. ADAMS
Adapted by
C. GARDNER SULLIVAN
Directed by
JOHN GRIFFITH WRAY
under the personal supervision
of THOMAS H. INCE
with
LEATRICE JOY
PERCY MARMONT
ADOLPHE MENJOU



She hated his life, his friends.
He was her husband and de-
lighted in forcing her to do
those things which caused her
great pain.

Then came the storm; the
wrecking of the yacht and
freedom.

This is, indeed, what is termed
"a peach of an audience picture."

A First National Attraction



The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

*Saunders Speaks Up for the Salesman—and We Agree—The Man in the Trenches
and His Chance to Rise to Headquarters*

EDWARD M. SAUNDERS, sales manager for Metro Pictures, takes good natured exception to the otherwise unanimous praise accorded our salesman friend, "Bozo" Jones. Mr. Saunders tells us:

"The only thing I have against material of this sort is that it tends to cheapen or throw in a false light the man on the firing line. We can't do or say too much to the glory of the salesmen who carry the brunt of our struggles."

And we can say no more than to agree with Mr. Saunders on the importance and responsibility of the salesman in this industry, while in the same breath venturing the thought that the Jones character is serving his purpose—no more, no less. The purpose being to supply a smile or two. A race, a nation, a religion or an industry that does not possess a sense of humor embracing its own frailties has not the breath of life.

* * *

WITH all his gentle chiding, we thank the genial Mr. Saunders for an excuse to express a word of regard for the genus film salesman. We believe we have said it in print on more than one previous occasion, in fact we know we did when we were ourselves fresh from struggles with sales.

It has been our firm conviction that there is no field making greater demands on the salesman than the film industry, placing greater responsibility on him—and, in the past, rewarding him as poorly. When we speak of rewards, we do not particularly mean monetary recompense. We speak rather of the rewards that make for contentment and progress.

The producers can line up a schedule of worthy product. New York can develop the most perfect of sales plans and the most effective of advertising

surroundings—and all will fail if the man on the firing line fails.

Yet think of the yawning chasm, the vast gulf that has existed between that man in the trenches and the seats of the mighty in New York.

And in any field, you can only secure from your salesmen in proportion as you allow their vision and ambition to sight the top rung of the ladder; in proportion as you induce loyalty to embrace the men at the top.

* * *

WE are inclined to get our tenses mixed. Because there are organizations in which the evils that make the salesman's lot a sorry one are fast disappearing. Perhaps some in which they have entirely disappeared. But there are others that make the present tense appropriate.

Just as, in the ranks of the salesmen, there is a "Bozo" Jones to match the one who earns our praise or sympathy.

So, all in all, when you come to discussion of the men on the firing line, you find yourself enmeshed in a maze of if's, and's, and but's.

The thought has often struck us, however, that the percentage of "Bozo's" would be far less had we not driven from the field so many men capable of improving the balance.

The top-notch sales recruit, making good in his territory, found it hard to adjust himself to the realization that he must lose his job every time New York changed sales managers, or the sales chief switched branch managers.

Likewise, he found a high powered telescope necessary to ascertain the managers in his territory who had risen from the ranks. He quickly learned that the procedure in case of a

(Continued on next page)

The Editor's Views

(Continued from preceding page)

vacancy was to draw lots in the Astor lobby.

* * *

THIS method of allowing a thought to develop as you bang the typewriter has its advantages. It seems to make for safer conclusions.

A few paragraphs above we stated a fear that our tenses were becoming involved. Then we went on to a discussion of the salesman's pet worries and found it necessary to use the past tense almost entirely.

Correctly so. For we can recall any number of distributing organizations that today have fairly fixed the rule of "promotions from the ranks only." And we are reminded, as our thoughts wander down the list of distributors, of the personal loyalty that most of the sales managers of our industry command in full measure.

The film salesman's lot is improving, his position advancing. Along with the progress that all branches of the industry are constantly recording.

And we'll state right here that we can't do too much for "the man on the firing line." There are a lot of us in New York—and Hollywood—who owe many a "thank you" to him.

* * *

Eddie Saunders. Publishing his picture because you don't see it in print as often as you should. And because he gave us the argument that started this week's editorial. And—again—because while we get more formal in twelve point type this page gives us a chance to say "Eddie." Which is the proper way to speak about a chap as well liked and as popular as Eddie Saunders. And deservedly so. Eddie is one of the top-rung boys who came up the ladder. Probably explains his understanding of the boys at the front.

* * *

Mis-Outs and Wrong Posters

THE film salesman again. How would you like to be selling biscuits if the National Biscuit Company made as many wrong shipments, or sent damaged goods as often as a film company does—and then found it so difficult to secure satisfaction for your customer as it has been in the picture industry? That's another handicap under which the film salesman has labored. Happily, the perfection of an efficient Arbitration Board system is rapidly alleviating this condition. For which we give thanks.

* * *

Henry Ginsberg. Young—in years; but old—in experience. Knows the territorial exchanges—and they know him, and have faith. The latter is the important part. Henry Ginsberg is going to be heard from. We venture the prophecy. Maybe right soon, sirs. Because after closing up with Preferred Henry took train for the coast. Where he is conferring with important producers. His eyes, and theirs, on next season. And the territorial market. And the building of something solid, permanent, holding into the future.



Samuel Goldwyn. Has hit the bell with "Cytherea." All the sumptuous richness of "The Eternal City"—plus—greater audience value. Especially for American audiences. Every person who is married, was married, or hopes to get married will come to see it and go away to talk about it. If the advertising is built on the real meaning of that word "Cytherea"—and the more pertinent catch-line "You Can't Get Away With It." Samuel Goldwyn deserves success. He is one producer who has never tried to cheat—either his art or his ideals. From the day when he lured Geraldine Farrar to the studio glare.

* * *

Every Man His Own Code

WE are still on the subject of the film salesman. Thinking of the burden that an industry without long-fixed trade practices places upon the man at the point of contact. He has no fixed price for his merchandise, only a loosely drawn and constantly changing code of ethics. All natural in a youthful industry. But the result is that he finds it almost impossible to build up "customer confidence"—by far the greatest asset of the salesman in any other walk. The amazing part is that, with all his handicaps, the film salesman DELIVERS.

* * *

Howard Dietz. Hardly needs an introduction to the boys in New York—but perhaps the folks out on the highways and byways would like to see the man who has been behind those snappy campaigns on "Three Weeks," "Nellie the Beautiful Cloak Model," and other pictures of Goldwyn's current list. Howard has been turning out the consistently good ad copy and the consistently live campaigns under the Goldwyn trade mark for these many years. Young, aggressive, personally well-liked—we are glad to introduce him in our gallery of illustrated editorials.

* * *

And in Closing

ON our way to New Orleans. Intend to absorb some of that First National enthusiasm. There certainly should be plenty of it after the manner in which Dick Rowland has slammed the bull's-eye with hit after hit. If we meet Earl Hudson at the St. Charles we will try to get him to tell us—for you—how he does his part of it. But perhaps the franchise holders won't let Earl out of the studio while he is delivering so strongly. We wouldn't.

Robert E. Welsh





THE METRO- GOLDWYN MERGER

Its Meaning to
LOEW
Stockholders

to
GOLDWYN
Stockholders

We Have Prepared
an Analysis of This
Situation. Copies May
Be Obtained on Re-
quest at Our Offices,
1531 B'way, at 45th St.
Astor Theatre Bldg.

Phone Lackawanna 7710

and at

511 Fifth Ave.
at 43rd St.

Phone Vanderbilt 4560

NEWBURGER, HENDERSON and LOEB

Members
New York Stock Exchange

100 BROADWAY

BRANCH OFFICES:

202 Fifth Avenue
at 25th Street

1531 Broadway
at 45th Street

511 Fifth Avenue
at 43rd Street

PHILADELPHIA:
1512 Walnut Street

Moving Picture WORLD

ROBERT E. WELSH - - - - - EDITOR

Published Weekly by
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York, N. Y.
Member Audit Bureau Circulation

John F. Chalmers, president; Alfred J. Chalmers, vice-presi-
dent; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers,
secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E.
Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

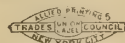
Editorial Staff: Ben H. Grimm, Associate Editor; John A.
Archer, Managing Editor.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico
and Cuba, \$3.00 a year; Canada, \$3.50; foreign countries (post-
paid), \$10.00 a year. Copyright, 1924, Chalmers Publishing Co.
Copyright throughout Great Britain and Colonies, under the
provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 68



NUMBER 1

Features

Editorial	31
Thumbnail Editorials	32
<i>Edward Saunders, Henry Ginsberg, Samuel Goldwyn, Howard Dietz</i>	
Is Radio Affecting You?	34

News of the Week

Metro-Goldwyn-Mayer Form Giant Consolidation	37
American Pictures Show Constant Development in Italy	39
Branch Managers Competing for Kenma Array of Prizes	41
Nine Big Goldwyn Productions in Works	45
German Organization Produces, Imports and Exhibits pictures	47
Big Campaign on "Why Men Leave Home"	49
New York Exhibitors to Convene in Buffalo	69
Boston Convention to Hear Report on Legislative Work	70
New York City Mark Strand Theatre Celebrates Tenth Anniversary	71
Paramount Forms 100 Per Cent Club for its Salesmen	72

Departments

Exhibitors News and Views	51
Straight From the Shoulder Reports	57
Selling the Public to the Public	73
With the Advertising Brains	81
Reviews	83
Pep of the Program	86
Better Equipment	89
Projection	90
Releases	96

One of a Series

The Hamilton National Bank

130 West 42nd Street

IT is possible to talk
Service, to preach
courtesy and coopera-
tion, to mention unex-
celled conveniences
and facilities—

And still fall short
of telling the whole
story.

It is impossible to
fully realize the mean-
ing of Hamilton Na-
tional Service until
you have experienced
its features.

Contact is convic-
tion.

A chat with one of
our officials—entail-
ing no obligation, of
course—will give you
new light on the place
of modern banking in
modern business. And
the especial advan-
tages to the motion
picture man of asso-
ciation with an Inde-
pendent Bank, keyed
to sympathetic under-
standing of his prob-
lems.

We respectfully
urge the visit.

In full confidence
that a frank discussion
of your banking prob-
lems and our Service
will well repay you.

Hamilton National Bank

130 West 42nd Street

(Bush Terminal Bldg.)

New York City

Open 9 A. M. till 10.30 P. M.
Our Deposit Vaults—open at the
same hours—are admitted to be
the best equipped in the city.

Boston Musicians Get Extra Pay for Playing for Broadcasting

Is Radio Affecting You?

Some Call It a Menace—

Others Say It Doesn't Hurt—

Actual Conditions Disclosed—

[Editor's Note: Radio—Is it an ominous menace, a passing fad, or can it be harnessed by the enterprising exhibitor to prove a box-office aid? Your opinion is as good as ours, and the next man as wise as either of us. In an effort to disclose actual conditions and the outlook throughout the country Moving Picture World has put under way a survey of the country. The following article presents the second installment of that survey. **BUT WE WANT TO HEAR FROM YOU!** Has radio affected your business? What do you think of the future? What moves do you advocate to meet this competition? Let's have your views—join in the round-table discussion.]

BOSTON.—Union musicians of Greater Boston, who, up to the present time, have been entertaining audiences throughout the country by means of the radio, hereafter must receive compensation for playing at all radio concerts. A new law inserted in the constitution and by-laws of the Boston Musicians' Protective Association will affect exhibitors who broadcast their musical programs. The State Theatre, Boston, under the Marcus Loew management, occasionally broadcasts portions of its musical programs, which are included in the programs sent out by one of the Boston sending stations. The State is an exclusive first-run picture theatre.

The new provision covering the playing for radio may result in making not only the managements of theatres and moving picture houses, but of hotels, ballrooms and other places who are making a practice of broadcasting concerts furnished by members of the association, pay double or treble the wages of these musicians. It was learned that the Boston local was preparing to enforce regulations that members of the executive board consider necessary in order to protect the interests of its members.

Action Result of Complaints

The decisive action of the Boston local was the result of complaints made by members, alleging that some of them are being overworked, while others are losing contract jobs as the result of broadcasting tactics being pursued in some instances, where union musicians are being used on one job to keep other members of the union idle.

Similar action has been taken in other cities, including Chicago, where, after April 15, no union musicians, and singers as well, will do radio broadcasting free of charge, according to an announcement by James C. Petrillo, of the Chicago Federation of Musicians. At a recent meeting of the union the decision

was reached to charge \$8 for a three-hour engagement after April 1; all appearances of less than three hours to be charged for as of three hours.

Pittsburgh Men Want Increase

In Pittsburgh 2,500 union musicians are seeking an increase in wages for radio broadcasting engagements. The musicians demand \$8 for a three-hour engagement. The scale at the present time is \$6.

The matter of paying musicians for broadcasting work is expected to be one of the principal subjects to be discussed at the national convention, which will take place at Colorado Springs on May 2.

MILWAUKEE—"The evil effect of radio upon the show business is being magnified without justification. Radio is not hurting business and should give no wide awake exhibitor cause for worry."

That's the story most of Milwaukee's showmen tell.

"Radio presents a great problem for motion picture theatre men to solve. It is cutting a deep hole into receipts and is becoming more of a menace each day."

That's the story the rest of Milwaukee's movie men tell.

And apparently both pro and con in the argument are correct, for a survey shows that some houses are suffering as a result of the radio craze, while others continue to do such good business that one would think the public had never heard of aeriels, static and the hundred and one other technical terms that have come to be bywords. However, the survey indicates that those suffering from the radio craze still are in the minority, and for the most part exhibitors are confident the world will soon have enough of its new plaything and will return to normalcy and its theatres.

Some Neighborhood Houses Suffer

Other conclusions which may be drawn from this survey follow:

Neighborhood houses located in the wealthier districts feel the effects of radio more than other theatres because their patrons are able to spend money for expensive sets, although this is not true of all such districts.

Theatres in the downtown section and those neighborhoods settled by the working classes are escaping its effects almost entirely.

Better pictures is one way to overcome the new evil, while a diversified, well balanced program is another successful remedy.

Among those who see in radio a serious situation for exhibitors is Fred Seegert, of the Regent Theatre and president of the Motion Picture Theatre Owners of Wisconsin. Mr. Seegert has become somewhat of a radio bug himself, and for that reason feels that he knows whereof he speaks when he says:

"Radio presents an obstacle in the path of the motion picture exhibitor, especially the exhibitor in the neighborhood house. It is cutting heavily into receipts and indications are that it will remain a handicap, if it improves as rapidly as it has during the last few months. Of course, radio can never really take the place of the movies, but at the same time it provides a substitute that is satisfying a great many.

"Radio Bugs" Need Sleep

"Some showmen argue that because the best radio programs do not begin until after 11 p. m. the show business does not suffer, but I have found that while radio fans do not become active until that time, they stay up until all hours of the morning and are too tired on the following night to go to a show even if they would give up radio for that long.

Cities With Broadcasting Stations Hit Hardest, Survey Shows

"One way to overcome the new craze is to prevail upon producers to give us bigger and better pictures. The public has had its fill of the type of picture that is flooding the market at present. It wants something new and full of thrills dished up in a high class way. Until it gets that, the public will tinker with its radio instead of filling theatres."

Mr. Seegert's theatre is in a district where many residents can afford radio sets.

Believes Craze Temporary

Henry Staab, executive secretary of the Motion Picture Theatre Owners of Wisconsin, who in his position keeps in touch with members throughout the state, declares the situation in some small towns is serious, but it is his belief that this condition will not last. He, like many others in the business, is inclined to regard radio as a fad of which the public soon will tire. He says further:

"Most of the good programs via the radio are scheduled for after theatre hours. Consequently, the public can still attend shows as they have in the past and at the same time not miss the radio concerts.

"While a few of the houses in the big cities undoubtedly are suffering along with the smaller exhibitors, I feel that the cut in movie patronage will not be permanent."

Views of a downtown exhibitor are expressed by Roy C. MacMullen, manager of Ascher's Merrill Theatre, as follows:

"Radio is attracting so much attention because it is something new. As soon as the novelty wears off, which can't be long, radio will in no way affect the motion picture business. It never can take the place of the movies and, as a result, the public most likely will find time for both. As matters stand now, I find it is to my advantage at times to feature radio artists in connection with my regular program, because there is no doubt of their popularity."

To which Stanley Brown, new manager of Saxe's Strand, also a downtown house, adds:

Can't Broadcast Pictures

"No matter how powerful the radio stations are, they cannot broadcast motion pictures and the public that has been educated to the point of going regularly to see the movies will continue to go despite radio.

"Radio at present is a fad. Even a rabid radio fan wants something to break the monotony of the music and speeches that come via the ether waves and the natural thing is to turn to the showhouse.

"Phonographs, when first introduced, created a similar stir, but soon were no longer novelties and as a result lost their lure. It will be the same with radio.

"Right now the small town houses are hit quite badly, but even they will overcome this and as for the downtown Milwaukee theatres there is little to fear."

No Danger, Says Koch

Charles Koch, who handles the Garden Theatre, one of Leo A. Landau's downtown houses, comments as follows:

"While radio of course is yet in its experimental stage and it is therefore hard to predict the results to the show business, I am inclined to say that theatre patronage will not fall off because of it. Our business has not suffered thus far and I am convinced that great improvements must be made in the radio field before any harm results to us."

George Fischer, of the Milwaukee Theatre, one of the finest outskirt houses in the city, is not losing any sleep over the radio problem. He declares he's so busy with his business that he has never even heard a radio, let alone worry about it. And Mr. Fischer is firm in his belief that a diversified, well-balanced program is a one hundred per cent. anti-toxin against the radio bugaboo.

"Make your program so attractive that even the radio fan will give up a few hours to see it," is his advice. "It's not so much a question of big pictures as judgment in arranging the entire program, being sure to give your patrons a little comedy, some newsreel and stage presentations in addition to the regular feature.

"My opinion is that radio is not hurting the business in Milwaukee and that for the most part other reasons are responsible for slackening of business that any exhibitors may complain of. The best programs are not broadcast until 10 or 11 p. m., which gives the radio fan a chance to take in a show and relax before tuning in.

"My showhouse is situated in a middle class district, yet I doubt if many in my neighborhood can afford to own radio sets."

South Side Not Worried

Among those who declare radio is not hurting business is Charles Beckman of the Juneau Theatre, on Milwaukee's South Side. He declares:

"Some houses in the city may be suffering from the radio craze, but my theatre is patronized for the most part by an element that cannot afford expensive radio sets and for that reason my business continues unaffected."

This sentiment is echoed by Bud Fischer, one of the oldest exhibitors in the business, who owns the Park Theatre on Milwaukee's South Side and who also manages the Capitol Theatre, at Manitowoc, Wis.

"The smaller towns are feeling the effects of broadcast programs, but houses located in territories such as the Park Theatre are not hit because radio outfits are still not within reach of the average man. Besides, even if they were, the average person isn't satisfied to listen to radio night after night and would turn to the movies for diversion just as he does now."

M. Rice, of the State, a West Side house, sums the situation up briefly.

Nothing to Worry About

"It is nothing to worry about. We are ignoring it entirely."

J. H. Silliman, of the Downer Theatre, which is in one of the fashionable neighborhoods of the city, declares that radio is cutting into the show business somewhat at present, but that this condition will not last and is not to be regarded as serious, unless it improves at an unexpected rate. He says:

"It's the same story as is presented by the phonograph. People like to play it occasionally, but it never keeps them from going to the movies."

"End Not in Sight"

Jack Marcus, of the Jack Marcus Enterprises, operating the Victoria and Royal Theatres, declares that "the end is not in sight" and that this opposition will grow stronger as the days pass.

"The radio as a method of family entertainment is just now getting under way," he says. "Another year and it is hard to estimate just how large a percentage of our theatregoing families will be at home with their radio evenings instead of in the theatre. The concerts, too, come at the very time of the evening when we should expect our only large attendance of the entire day. When they knock us out of the first evening show, they cripple our whole day's business. And with the opening of a local broadcasting station here every one has just gone radio nutty—that's all they talk about."

To Hold Sales Meetings

Two Hodkinson Conventions Called by President Munroe

F. C. Munroe, president of the Hodkinson Corporation, has called two big sales conventions of the company's branch managers to be held within the next three weeks.

The first of these sales conventions is called for Saturday, April 26 at the home office of the company with managers G. A. Falkner of Washington, William Yoder of Atlanta, W. G. Humphries of Philadelphia, G. R. Ainsworth of Pittsburgh, L. J. Hackling of Boston, W. H. Wagner of Buffalo, George Dillon of New York and W. F. Seymour eastern division manager attending.

The second convention will be held at the Congress Hotel in Chicago on Saturday May 3, with H. H. Hurn of Cincinnati, L. W. Alexander of Kansas City, R. E. Peckham of Detroit, C. Knickerbocker of Minneapolis, C. D. Hill of St. Louis, Herman Stern of Omaha, J. J. Mooney of Cleveland, H. S. Lorch of Chicago, Cecil Maberry central division manager and L. W. Weir western division manager attending.

Vice presidents Paul Mooney and John Flinn will attend both conventions at which the Fall product which has now been lined up and the company's distributing plans for the 1924-25 season will be disclosed and discussed in detail.



Scenes from "The Racing Kid," a Century Comedy for April release.

"Plastigrams" Get Unique Display

Many striking bits of publicity, unusual even in connection with features many times the length, have been secured by theatre managers on "Plastigrams," Educational's third dimension movie, Educational offices report.

Perhaps the most unusual and striking was a full page story and layout of cuts which appeared in the St. Paul "Daily News" of Sunday, April 6. The story and illustrations were planted in the paper by B. C. Ferris, manager of advertising and publicity for the Finkelstein & Ruben circuit of theatres. The illustrations occupied a full half page and with the story, gave a lucid explanation of how the stereoscopic effect is secured.

A Diversified Program

Much Entertainment in Pathe's April 27 Releases

Will Rogers in "Highbrow Stuff" and Harry Langdon in "Flickering Youth," head Pathe's program of releases for April 27. "Get Busy," a single-reel Hal Roach comedy featuring "Snub" Pollard, and "The Betrayal," sixth chapter of the Patheserial "Leatherstocking," are also prominent numbers on this program.

"An Ideal Farm" is the latest Aesop's Film Fable. Pathe Review No. 17 includes "Photographic Gems," a collection of picturesque views of Bear Creek Canyon, Colorado; "The Secret of Soft Coal," an interesting number of the "Popular Science Series;" "How the American Flag Is Made at Philadelphia," an instructional feature with a patriotic appeal, and "When Winter Comes," a Pathecolor presentation of scenes taken at the famous holiday resort at Cinto, Portugal.

Also for release on April 27 is the second of the Will Nigh miniatures, titled "The Guest." The first of these single-reel "punch" dramas, "Among the Missing," was released February 17, and has been meeting with considerable success. Will Nigh directed and the important roles are played by Leslie Stowe, Beryl Mercer and Fred Jones. They are prominent Broadway actors.

Phyfe Uses Pastels

Hal Phyfe, well known pastel portrait artist, who decorated the Astor Theatre lobby for Norma Talmadge's "Secrets," is one of the first artists to introduce the idea of using original pastels instead of the highly colored, shiny lithographic photographs which have heretofore decorated motion picture lobbies. Mr. Phyfe made a series of thirteen pastels of Miss Talmadge. This lobby has attracted considerable attention because of its simplicity, its artistic nicety and its unusualness. Several forthcoming productions are now negotiating for similar series of pastels to be used as an aid to exploitation.

"The Spirit of U. S. A."

"The Spirit of the U. S. A.," and not "Honor Your Mother," is the final title of the fifth Emory Johnson production for the Film Booking Offices.

New Franchise Holder

Denver Publisher Takes Warner Policy for Four Western States

A slight re-alignment in the franchise holders for Warner Bros. Classics of the Screen took place last week when a deal was consummated whereby Frank Barmettler, a prominent Denver publisher, took over the Denver office of Kwality Pictures, distributors of the Warner product.

The Denver office, under the new arrangement, becomes an individual exchange covering the territory consisting of Colorado, Utah, Wyoming and New Mexico. L. T. Fidler, a well known Middle West exchange executive, has been installed as manager.

L. K. Brin who formerly operated the Denver branch of Kwality pictures in conjunction with his main office in Seattle, will continue to handle the Warner franchise for the states of Washington, Oregon, Idaho and Montana and the new arrangement will enable Mr. Brin to devote his personal attention to these four states.

Buys Foreign Rights

The Inter-Ocean Corp. has acquired the European distribution rights to Screen Snapshots, a C. B. C. single-reel series, better known as "The Fan Magazine of the Screen." The Hall Room Boys Comedies has also been sold by the company to the Selco Company for distribution in Australasia.



Neal Burns in "Dandy Lions," an Educational-Christie Comedy Directed by Archie Mayo

Metro, Goldwyn, Cosmopolitan and L. B. Mayer in Giant Consolidation

METRO PICTURES, Goldwyn Pictures and Louis B. Mayer Company this week formally merged their immense holdings into an amalgamation which will also include the distribution of Cosmopolitan Productions. "The combined company will in point of magnitude, influence, and physical scope be the peer of any other film organization in the world," says the announcement. The negotiations, which have been in progress for some time, were initiated by F. J. Godsol, president of Goldwyn, and were completed with the signing of papers by the principals. Marcus Loew will head the new company.

The name of the merged corporation will be Metro-Goldwyn Corporation. In addition to F. J. Godsol, Edward Bowes, vice-president of Goldwyn, will be on the Board of Directors and actively associated with the amalgamated company, as will also be Messmore Kendall and William Braden. Louis B. Mayer will be vice-president in charge of all production activities.

The consolidation is intended to eliminate waste in production, to make bigger and better pictures at less cost, to furnish better service to exhibitors and to accomplish a tremendous saving in distribution. The merger will in no way submerge the Goldwyn company or eliminate or curtail its producing and distributing organization.

Goldwyn executives and the Goldwyn organization will be retained throughout. Abraham Lehr, vice-president of Goldwyn, in charge of its studios, has not yet indicated whether he will remain with the merged company. This statement, issued by Marcus Loew, is a flat denial of various unfounded reports that Goldwyn would disappear from the field after the merger with Metro.

The amalgamation brings to the support of Metro-Goldwyn the immense Loew chain of theatres and the large number of houses which Goldwyn at present controls throughout the country, the most important being

the Capitol Theatre, New York. Goldwyn owns a half interest in the Capitol, the other half interest being owned by the Moredall Realty Corporation, of which Messmore Kendall is president and Edward Bowes vice-president and managing director. The policy and personnel of the Capitol will remain absolutely unchanged. Also included in the deal are two theatres in Los Angeles, the

"The merger will accomplish mutual savings that will react to the benefit of the exhibitor, and through the exhibitor to the public, which is what we wish to bring about."

Marcus Loew's position as the heaviest theatre owner in the country will be greatly strengthened.

The combined organization of Metro, Goldwyn, Cosmopolitan and Mayer will have for release the coming season, as a result of the merger, such immense productions as "Ben Hur," now being filmed in Italy by arrangement with A. L. Erlanger; Rex Ingram's "The Arab," recently filmed in North Africa; Marshall Neilan's "Tess of the D'Urbervilles," now being completed, and Eric Von Stroheim's "Greed," which has been a year in the making.

Other celebrated directors for the new amalgamation will include Clarence Badger, Reginald Barker, Frank Borzage, Charles Brabin, Edward Cline, Alan Crosland, Scott Dunlap, Emmett Flynn, Hobart Henley, E. Mason Hopper, Rupert Hughes, Robert Z. Leonard, Fred Niblo, Harry Rapf, J. Parker Read, Jr., Victor Schertzinger, Victor Seastrom, King Vidor and Robert Vignola.

A partial list of the famous stars who will be seen in pictures of the new organization includes the following: Renee Adoree, Edith Allen, T. Roy Barnes, Monte Blue, Betty Blythe, Eleanor Boardman, Hobart Bosworth, Mae Busch, Francis X. Bushman, Lew Cody, William Collier, Jr., Jackie Coogan, Pedro de Cordoba, Virginia Lee Corbin, William H. Crane, Viola Dana, Marjorie Daw, Robert Edeson, Leon Errol, George Fawcett, Louise Fazenda, W. C. Fields, Lynn Fontanne, Robert Frazer, Pauline Garon, Lillian Gish, Huntley Gordon, Ralph Graves, Creighton Hale, Mahlon Hamilton, Raymond Hatton, Walter Hiers, Stuart Holmes, Hedda Hopper, Jobyna Howland, Gail Kane, Buster Keaton, Norman Kerry, Kathleen Key, James Kirkwood, Barbara La Marr, Alfred Lunt, Edmund Lowe, Percy Marmont, Tully Marshall, Adolph Menjou, James Morrison,



MARCUS LOEW

Who heads the new consolidation of Metro-Goldwyn-Mayer.

California and Miller's; theatres in Seattle and Tacoma, Wash., and Portland, Oregon, of which one-half is owned by Goldwyn and one-half by W. R. Hearst; also the Ascher Circuit of houses in Chicago and adjacent territory, comprising more than twenty theatres in which Goldwyn Company owns a one-half interest.

The Goldwyn Studios at Culver City, Cal., covering forty acres, are included in the merger and will be the producing center of the combined companies.

Mr. Loew, in commenting on the amalgamation and explaining the status of the four companies in the merger, added:

"The motion picture business is going through a stabilizing process and is working itself out on sane economic principles. Through combining our forces in the best interests of all parties to the merger, Metro, Goldwyn, Cosmopolitan and Louis B. Mayer Company are going a long way in the right direction. In order to obtain the greatest efficiency and economy in production such a step was inevitable.

"Every other business has experienced the same difficulties in its beginnings, and has come to realize the economic necessity of centralization. In the railroad business, for instance, this was brought about by the Union Pacific, the Southern Pacific, the Central Pacific and the Illinois Central, who gradually achieved the amalgamation of all the western roads. They were centralized, as they are today, yet all retain their individuality.



LOUIS B. MAYER

Vice-president in charge of production of Metro-Goldwyn-Mayer.



FRANK J. GODSOL

President, Goldwyn Pictures Corporation.

Mae Murray, Conrad Nagel, Ramon Novarro, Pat O'Malley, ZaSu Pitts, Aileen Pringle, Alma Rubens, Oscar Shaw, Norma Shearer, Wyndham Standing, Anita Stewart, Lewis Stone, Ruth Stonehouse, Blanche Sweet, Laurette Taylor, Alice Terry, Johnnie Walker, George Walsh and Claire Windsor.

Among current productions of the combined companies are "A Boy of Flanders," "Don't Doubt Your Husband," "Happiness," "Mademoiselle Midnight," "Name the Man," "Nellie the Beautiful Cloak Model," "Recoil," "Reno," "Scaramouche," "Second Youth," "Sherlock Jr.," "The Great White Way," "The Rejected Woman," "The Shooting of Dan McGrew," "The Uninvited Guest," "The White Sister," "Three Weeks," "Through the Dark," "Thy Name Is Woman," "True as Steel," "Under the Red Robe," "Unseeing Eyes," "Wild Oranges" and "Women Who Give."

Big productions to be released by the new amalgamation the coming season will include the following: "A Cigarette Maker's Romance," "Along Came Ruth," "Bread," "Broken Barriers," "Circe," "Danger," "Dixie," "East of Suez," "Enemies by Command," "Every Woman's Experience," "Fashions for Men," "Flames of Blue Ridge," "Foolish Youth," "Free Love," "Greater Light," "His Hour," "Is Marriage a Failure?" "Jason," "Judgment of Men," "Little Robinson Crusoe," "Married Strangers," "Mary the Third," "Nothing to Wear," "One Night in Rome," "Playthings of Desire," "Revelation," "Rust," "Span of Life," "The Bando-lero," "The Beauty Prize," "The Bitter Cup," "The Dead Command," "The Goose Man," "The Great Divide," "The Hero," "The Merry Widow," "The Middleman," "The Red Lily," "The Snob," "The Trail of '98," "The Tree of the Garden," "The Volunteer Organist," "The Waning Sex," "The World's Illusion," "Toilers of the Sea," "Watch Your Wife," "Wife of the Centaur" and many others.

A few of the famous authors whose works are announced for production by the new organization include Rex Beach, Rachel Crothers, Elinor Glyn, Benjamin Glazer, Thomas Hardy, Frederick and Fanny Hatton, Victor Hugo, Vicente Blasco Ibanez, J. Hartley Manners, June Mathis, Franz Molnar, Charles Norris, Frank Norris, Nina Wilcox Putnam, Jacob Wasserman and H. C. Witwer.



The Play, From The Picture Angle

—By Robert G. Lisman—

"CHEAPER TO MARRY," by Samuel Shipman, presented at the 49th Street Theatre by Richard Herndon on April 15th, 1924.

Here is something for the gentlemen who manufacture motion pictures for the State Right market. As the saying goes, "the title will sell it."

This play is a comedrama, dealing with two partners who each take unto themselves a woman, one using the ring method and the other dispensing with it. Of course as this play has a moral, as the title indicates, the beringed couple wins out and achieves happiness.

If the picture censors should be invited to use their red pencil on this play as it now stands, the show would be over at ten minutes of nine, but with discreet titling, the picture version could give the public what they so much desire without offending the censors.

Only two sets are used in the play, and few more would be necessary in the picture. As a play, and also when this property becomes a picture, it will belong in the class with "Nellie the Beautiful Cloak Model" and the production should be handled in the same manner as Mr. Flynn has done with the aforesaid.

Unless Mr. Shipman is foolish enough to insist on a five figure ransom, this wedding ring moral will be distributed to the public by the screen in large doses ere the summer is over.

"EXPRESSING WILLIE," a comedy by Rachel Crothers, presented at the 48th Street Theatre by Equity Players, Inc., on April 16th, 1924.

If the screen could do this play justice and be profitable to the producer, there might be cause for fear that the speaking drama would lose its footing. It certainly would take a director with at least a "Black Oxen" or a "Flaming Youth" to his credit to handle "Expressing Willie."

Willie, the tooth paste millionaire's, adventures are not complicated. They concern themselves with Minnie, his small-town sweetheart who arrives on the scene in time to save him from a high-brow fortune hunter. The latter has a great deal to say about teaching Willie to "express himself."

There is much talk in this play about "expressing yourself." It might be said to be the theme. There is also a musical number with that title which is bound to be extremely popular and will help the picture along when this property gets to that state.

"LEAH KLESCHNA," the melodrama by C. M. S. McLellan. A revival, presented by William A. Brady with an all star cast, at the Lyric Theatre on April 21st.

A picture has been made of this play by Famous Players, with Dorothy Dalton as the star. It was released within the month under the title of "The Moral Sinner."

Lowell Sherman's performance in the play makes the usual screen villain seem like a tame juvenile.

No picture star's rise has been more meteoric than the stage career of Helen Gahagan. When this young lady is a Venus among the stars of Broadway many a picture producer will regret that he has not some pictures on the shelf with Miss Gahagan in them.

Mayer Arrives on Coast

Thalberg and Rapf Are Associated With New Production Head

Louis B. Mayer, newly elected vice president in charge of all production activities of the amalgamated Metro-Goldwyn-Mayer Corporation, who will have associated with him two of the best known executives in the industry, Irving G. Thalberg and Harry Rapf, has arrived with his staff at the California studios of his company and assumed charge of the numerous producing units at work there. Production plans being laid are the most extensive in the history of the combined organizations.

Irving G. Thalberg, who has been with Mr. Mayer the past year, was formerly director general of the Universal Company. Harry Rapf, one of the best known independent producers in the industry, with a long record of consistent box-office successes, was releasing under the Warner banner just previous to joining the Mayer forces. He will make three productions for Metro-Goldwyn-Mayer.



EDWARD BOWES
Vice-president of Goldwyn Pictures Corporation.



JAMES R. GRAINGER
General Manager of Sales, Goldwyn-Cosmopolitan Distributing Corporation.

American Motion Pictures Show Constant Development in Italy

By W. STEPHEN BUSH

Rome, March 20.

(Special to Moving Picture World)

WHILE the production of films is diminishing in every country in Europe, nowhere has the decadence of the native motion picture been more complete and deplorable than here in Italy. This wonderful country, rich in motion picture possibilities, at one time near the head of the procession, today is a negligible quantity in the international markets. American firms have come here (plus modern American lighting systems, be it well understood) and have seen and conquered without an effort. American companies at this very moment are working in Italy, one with Lillian Gish and Director Henry King in Florence, the other the Goldwyn Company making preparations for "Ben Hur" out in the old Cines studio by the gate of St. John, where many years ago "Quo Vadis" was made.

I strolled out to the Cines studio the other day. No one was there but an electrician named Kolb, who is addressing himself assiduously to his task of modernizing the electric plant. The old studio certainly has a look of unpreparedness and will need a lot of attention before the camera can be set to work. Such at least is the opinion of Director Charles J. Brabin, whom I found at the Excelsior Hotel only yesterday. Mr. Brabin said that he expected to get busy about the first of April. The changes necessary on the Cines grounds and in the studio proper will take weeks, Mr. Brabin said. He told me that all the necessary legal arrangements with the Cines people, or, in this case, the Unione Cinematografica Italiana, had been completed to the satisfaction of all concerned.

Mr. Brabin was giving a good deal of attention to the study of the galleys to be used in the famous scene on the sea. Probably a spot on the Tyrrhenian sea will be chosen because it is easily reached from Rome. As a large number of slaves must be seen perishing in the waves, Mr. Brabin wants to wait till the water is a bit warmer, which it surely will be in April. Mr. Brabin thought that the cost of the production might be kept down to about 50,000,000 lire. This money will be expended carefully and judiciously, and every lira must render a proper account of itself. Mr. Brabin is full of energy and enthusiasm and thoroughly absorbed in his task. He hinted that there would be new sensations in photography and promised to be more explicit as soon as the work of the camera is properly under way.

Going back to the subject of Italian and foreign pictures, I have convinced myself from observations in almost every part of the kingdom that the percentage of American-made pictures has substantially increased since last year. Probably 90 per cent of the pictures shown are American in origin, while the other 10 per cent may be divided between native and other foreign films, mostly German. United Artists and Universal are doing the biggest business. It is to be noted in this connection that the Fascisti are on record as offering their help to American or other foreign producers who may wish to come here to take advantage

of the scenic and historic backgrounds. Their attitude at first was one of suspicion; it has changed to an attitude of helpful hospitality.

A remarkable feature of the situation in Italy is this: While the screen produces little, and that little mostly below par, the present day literature of Italy is in an exceptionally flourishing condition. Dramatic literature par-

ticularly has been fertile in first-class productions, equal, to say the least, to the best plays of either England or the United States. Dario Niccodemi and Luigi Pirandello have achieved a fame that has traveled far beyond the confines of Italy. There are other names of scarcely less renown.

Although some of the plays of Niccodemi have been filmed, and many more of them are quite filmable, the Italian producers, who have made the attempt, have distinctly failed to do justice to their subject. The great play "L'Ombra" ("The Shadow"), recently filmed by a subsidiary concern of the Unione C. I., has been a failure. The fault lies chiefly in the cast. The actress selected to play "The Shadow" was quite unsuited to her part. No histrionic ability was discoverable in any of the principal characters of the play. This is the opinion of the best film critics of Italy. The same play has been produced both on the British and the American stage with Ethel Barrymore in the leading part and has achieved a creditable success.

It might be interesting to inquire into the causes of this decay of the Italian film, but that would be a long and rather involved story. Two of the causes were reckless expenditure and expensive promotion. The attempt to bring all the Italian producing concerns under one control and eliminate competition has destroyed much of the initiative and independence without which the industry cannot endure and prosper.

In Italy more people go to the picture theatres than either in France or in Germany. No people respond more quickly to quality in pictures than the people of Italy. They are lively and intelligent and they appreciate the good drama and the good comedy. No country offers greater opportunities for American capital either in the producing or the exhibiting branches of our industry. The methods of exhibition and the ideas of showmanship are behind the times here as everywhere else in Europe, but from the way the Italians respond to every effort to please them it is certain that a first-class picture house conducted on American principles would pay big dividends. Italy is one of the coming countries of Europe. It is orderly, prosperous, and the people are, as they have been since Caesar's time, fond of good amusement.

U. S. Film in Chile

The Chileans are enthusiastic movie "fans," and all their large cities and towns have a generous quota of movie houses, according to advices to the Department of Commerce. In the villages where it would not pay to build a movies theatre, the show is often given in the local church. A decided preference is shown for American films, the Italian films taking second place. The United States furnishes about 66 per cent of all films shown, while Italy's share is around 15 per cent.

Signs Katherine Lee

Katherine Lee, of the Jane and Katherine Lee sister team, has been cast for the role of Evadne in Herbert Brenon's Paramount production, "The Mountebank."



LLOYD HAMILTON

In "Killing Time," an Educational-Hamilton Comedy directed by Fred Hibbard

Starts Fourth of Series

Edward Laemmle Directing New Episode of "Fast Steppers"

Edward Laemmle has begun the filming of the fourth of the "Fast Steppers" series of race track stories at Universal City in which Billy Sullivan is starred. Three of the series have been completed.

The story is "Shooting Star," based on one of Gerald Beaumont's stories of "The Information Kid." It has its setting at Tia Juana and after a few days' shooting of interior scenes at the studio the company will go to the border sporting center for shots at the track and paddock.

Shannon Day and James Quinn are supporting Sullivan in this picture.

English Like "Rosita"

Mary Pickford has been anxiously awaiting news of how the public in England would receive "Rosita," which Ernst Lubitsch directed. The news came last week in the following cable despatch from A. W. Lyons, manager of the Brighton Academy, Brighton, England, where "Rosita" was given its first foreign presentation: "Capacity audiences applaud 'Rosita' and England congratulates you and salutes the 'World's Sweetheart.'"



Scenes from "The Rejected Woman," a Distinctive Production distributed by Goldwyn.

Educational Lists 6 Comedies of Diversified Nature for May

SIX two-reel subjects of widely varying nature will form the backbone of Educational's program for May. Two Christie Comedies of differing character will be released during the month, as will be one each of the Hamilton, Tuxedo, Mermaid and Juvenile brands. These two-reel subjects will be supported by eight single-reel pictures of the Cameo brand, Secrets of Life, Hodge-Podge, Sing Them Again series, Bruce Wilderness Tales and the new Fun Shop series.

Bobby Vernon is starred in the first two-reel comedies, released during the first week of the month. Vernon is seen as a small town Romeo in a comedy that contains more broad situations than is usually found in the Christie Comedies.

Lloyd Hamilton's "Going East" will be released the second week of the month. Hamilton will be supported by Ruth Hiatt and Dick Sutherland in a novel comedy taken almost entirely in a setting of the interior of a Pullman car. The comedy was directed by Fred Hibbard.

"Out Bound," a single reel Cameo comedy released the same week, will present the popular trio, Cliff Bowes, Sid Smith and Virginia Vance, in a fast action, slapstick comedy, while one of the most interesting subjects of the "Secrets of Life" series so far released will be presented in "The Lady Bird." This subject should prove especially interesting to audiences, as it shows the little insect as a real friend of man, as it is the deadly enemy of the mealy bug, or scale, which would quickly destroy the citrus fruit industry unless held in check by the Lady Bird.

"Nerve Tonic," the second Christie of the month, will be released during the week

starting May 18, and "The Bonehead," a Tuxedo Comedy with the inimitable "Poodles" Hanneford starred, will make this week's releases especially attractive to theatres looking for good comedies. Lyman H. Howe's Hodge-Podge, "A Tiny Tour of the U. S. A.," and "Lost Chords," of the "Sing Them Again" series of song-pictures, will complete the schedule of the week.

Two two-reel comedies will also be released the last week of the month in the Mermaid Comedy, "Air Pockets," an airplane comedy with Lige Conley and the

Pan Berman Returns

Pan Berman, son of H. M. Berman, general sales manager of F. B. O. has returned to New York from Hollywood, for a short visit. Pan, though only twenty years old, is attached to the Al Santell company filming "Fools in the Dark" and starring Matt Moore and Patsy Ruth Miller.

familiar Mermaid cast, and "The Junior Partner," a Juvenile comedy with Johnnie Fox, Jr., Tommy Hicks, Jack McHugh and other well-known juvenile comedians. Robert Bruce's "Flowers of Hate," an outdoor drama with a sudden comedy twist, and "Powder Marks" with the Cameo trio, will conclude the month's releases.

Kinograms, the news reel, will be released twice a week, and the newly acquired "Fun Shop" series, the reel of original humor with the huge newspaper tie-up, will be released every other week.

Godoy Advances Argument for Multi-coloring Some Scenes

COLORS were made to beautify nature, not to be the result of mathematics or precision," observes A. L. Godoy, vice-president, treasurer and secretary of Reel-Colors, located in New York City.

It would take many pages, says Mr. Godoy, to describe his invention of mechanical coloring of film. The multi-coloring of certain scenes in modern productions will be a necessity once the slogan, "See it in colors," is appreciated in all its worth, predicts this inventor. It would be just as consistent and conscientious to suppress all coloring in photographs and advertising if appropriate scenes in the film reel are to remain a plain black and white, Godoy remarks.

"Let us come to the real reason for the prejudice against colors," says Godoy. "One thing must be borne in mind which is indisputable: that so far, every scene is impossible to color by hand or mechanically, and that color photography has not been perfected to the extent of making it economically practicable. What remains then? To select the scenes you are to color. And who is to select them? The producer or distributor who knows little of colors? Or the man who knows something of colors? The answer is obvious."

Mr. Godoy estimates that he can multi-color a maximum of 15,000 feet per day. "I can 'color' what I 'see' in order that you may also 'See it in colors.'"

Metro-Goldwyn Report

Newburger, Henderson & Loeb, members of the New York Stock Exchange, have just completed a comprehensive report on the Metro-Goldwyn merger. This concern has prepared a detailed report on the merger covering every angle of interest to Loew and Goldwyn stockholders. This is the second of a series of reports covering motion picture issues listed on the "Big Board," the first being on Famous Players. Copies of both reports can be obtained from General Manager Daniel Loeb at the Newburger, Henderson & Loeb uptown offices, 1531 Broadway, New York City.

Completes New Play

William de Mille has completed the filming of Clara Beranger's mystery drama, "The Bedroom Window," and has begun cutting the production at the Lasky studio. Next week he will leave for New York, where he will edit and title the production with Mrs. Beranger at the Paramount studios in Long Island. "The Bedroom Window" boasts a cast which is noted for ensemble acting. It consists of May McAvoy, Malcolm McGregor, Ricardo Cortez, Ethel Wales, Robert Edeson, George Fawcett and others.

Company Reorganized

The re-organization of the Pacific Studios, of San Mateo, a suburb of San Francisco, Cal., with a capitalization of \$1,000,000 has been announced by President W. H. Pearson. Creditors will be given preferred stock in the new corporation and stockholders will receive common stock. The property will be leased to the Connery-Dohrmann interests, who will shortly commence work on pictures for release through W. W. Hodkinson Corporation.

Branch Managers Competing for Kenma Array of Prizes

THE equity in a new home, a \$25 a week increase in salary and a \$500 dinner ring—these are prizes offered by the Kenma Corporation, producer of "Three Miles Out," for collections on that feature. The recipients are to be branch managers of Associated Exhibitors, the distributor of the attraction.

"Three Miles Out," the story of which is by John Emerson and Anita Loos, is the thrilling melodrama in which Madge Kennedy is now winning fresh laurels as an actress of the silver sheet. Only recently released, the picture already is off to a flying start, Associated officials say. Harold C. Bolster is the head of the Kenma Corporation.

The awards are to go to the managers who have most nearly realized their quotas on the picture at the close of business on August 16 next. The contest began several days ago, when the announcement was broadcast to the exchange branches, and thus will continue four months. Business already done on the picture will count. Net collections from each office on the closing date will be compared with territorial expectancies and the prizes will be awarded to the managers who have realized the greatest percentage of their quota. In the event of any ties, each of those so tying will be awarded the full amount of the prize tied for.

In the assignment of quotas consideration has been given to the size of a given district, the number of theatres, their character, the size and character of the towns in the district, and the size of collections from these particular localities on previous pictures.

The winner of the first prize, an equity in a house and lot—a home—may buy a place already built, the statement of conditions explains, or the producer and Associated will do the building. The winner himself selects the location and plans and the cost may be what he decrees, up to a \$10,000 maximum. One-third of the gross amount will be advanced in cash as a first payment. This will be the producer's contribution and will enable the buyer to carry the remainder in first and second mortgages which can be paid off as rent.

The second prize is the salary increase of \$25 a week, which is to be added to whatever amount the winner is being paid at the time the award is made. To the winner of

third place goes a dinner ring costing \$500.

Discussing the list of awards and the competition it has aroused among the branch managers, J. S. Woody, general manager of Associated Exhibitors said: "Associated is deeply appreciative of this generous offer. The prizes themselves are of such generous proportions—so practical and valuable—that the vocabulary I possess falls far short of expressing my enthusiasm over the producer's liberality."

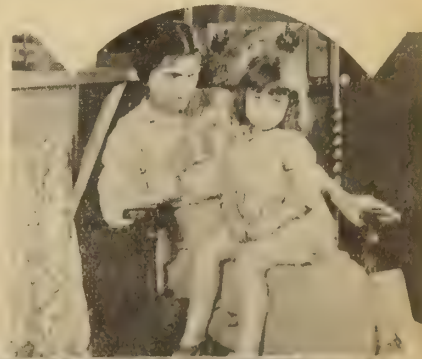
To Handle Garrick Film

Associated First National Pictures, Inc., will distribute the first production of the recently formed Garrick Pictures Corporation, a New York State corporation, capitalized at \$200,000, with offices at 247 Park avenue.

The picture is "Born Rich," by Hughes Cornell, a story which has been running serially in sixteen Hearst newspapers, and which is about to be issued in novel form. Through the courtesy of E. L. Smith, Will Nigh has been signed as the director of this picture, which is to be made at the Biograph studios in New York, with T. A. Persons as production manager. The cast has not as yet been announced.

Finish "Code of the Sea"

Director Victor Fleming has completed the filming of his Paramount production, "Code of the Sea," featuring Rod La Rocque and Jacqueline Logan. The entire company spent most of the last two weeks of work photographing the thrilling spectacle of four ships at sea in a tremendous storm. Byron Morgan's story was adapted by Bertram Millhauser.



Scenes from "Not One to Spare," a Renaud Hoffman production for distribution by W. W. Hodkinson Corporation.



Scenes from First National's "The White Moth" with Barbara La Marr and Conway Tearle

Easter Crowds Jam Strand to See Lloyd's "Girl Shy"

TEN deep standing in the rear and a line outside resembling Chaliapin night at the Metropolitan greeted the new Harold Lloyd comedy, 'Girl Shy,' at the Strand yesterday.

Thus does Quinn Martin of the New York Morning World describe the opening of Harold Lloyd's latest comedy feature for Pathe at the Mark Strand Theatre, New York, on Easter Sunday, April 20. Early in the week, Joe Plunkett, managing director of the Strand, convinced that the house was to experience attendances surpassing all previous figures, decided upon an extra show, opening at 11 a. m. instead of 1:30 p. m.

Photoplay critics of the New York dailies vied with each other in paying tributes. Mr. Martin of the World, after testifying to the great drawing power of the new Lloyd comedy, describes its reaction on the big Strand audience in the following language:

"The 2 o'clock audience yesterday began giggling when the title was flashed across the silver sheet, and increased in its mirth until, along toward the end, it was wondering seriously whether quiet ever could be restored."

Harriette Underhill of the Herald-Tribune also singled out the drawing power of the comedy for special mention:

"Because some one has been magnanimous enough to reserve a special box for critics at the Strand Theatre, we were able to watch 'Girl Shy' and sit at the same time yesterday, a thing which we had not believed possible as we were fighting our way through the crowds on the sidewalk.

"It sounds so foolish to say that Harold

Lloyd's latest picture is his funniest. One just keeps on saying that after each comedy he makes, but it really does seem as though this one is the funniest."

Don Allen of the Evening World in his review column said:

"We have seldom, if ever, heard more laughs per minute than rocked the Strand yesterday during the showing of Harold Lloyd in his latest picture, 'Girl Shy.' And that's saying a great deal, because we have seen both Chaplin and Lloyd in the same theatre many times before."

The photoplay critic of the New York Evening Sun commented:

"Anything to be said about Harold Lloyd's 'Girl Shy' at the Strand should be said with chuckles. It is foolish to attempt to put laughter into words. We enthusiastically and amid hearty guffaws recommend it as a thing of unflagging delight and invention, of laughter almost uninterrupted."

Fred Hall of the New York Times remarked:

"Those who went to the Strand yesterday to see Harold Lloyd in 'Girl Shy' apparently forgot about the Easter showers in their merriment over this picture, which is filled with farcical sequences. Mr. Lloyd is a genius in obtaining and making the most of new ideas to bring happiness to audiences."

Birskin Resigns

Samuel J. Birskin, for three years with C. B. C. Film Sales Corp., as secretary and office manager, has resigned. He is formulating plans for the organization of a new state rights company.

Specials to Be Biggest

New Series of Columbia Features to Be Best of C. B. C. Productions

C. B. C. Film Sales Corporation are at the present time forming extensive plans on their new series of eight Columbia specials in which the biggest stars of the industry will be cast.

The eight Columbia specials are to be of a variety entirely different from the average motion picture and will be staged along the dignified and entertaining lines of the most popular plays and books. F. Heath Cobb, head of the C. B. C. Scenario Department, will supervise the selection of stories to be used in these productions.

In regard to this series, President Joe Brandt of C. B. C. said: "On my travels to the key centers in the local territory, I made an intensive study of the class and character of production that appeals to the moving picture patron. What did I find? Without a dissenting voice, the opinions expressed confirmed my original idea that high class dramas with tense stories are in ever increasing demand. What the public want and what they will patronize are productions that are true to life and have human interest appeal."

New Baby Peggy Comedies

First of Five Two-Reelers for May 11 Release

Universal Pictures, through new arrangements with Julius and Abe Stern of Century Comedies, will release five two-reel pictures in which Baby Peggy plays the star role. They are "Our Pet," "The Flower Girl," "Stepping Some," "Poor Kid" and "Jack and the Beanstalk."

They are to be released every two weeks, starting May 11 with "Our Pet." These comedies have never been released and are reputed to be the best subjects Baby Peggy has appeared in for Century. They were made by Al Herman, Harry Edwards, Arvid Gillstrom and Noel Smith.

His Fourth Exchange

Arthur Bromberg, president of Progress Pictures, Inc., Atlanta, Ga., distributor of Arrow Film Corporation productions, is opening an office in Oklahoma City, Okla., in addition to his exchanges already well established in Atlanta, Charlotte, New Orleans and Dallas.

Brenon to Produce "Peter Pan"

Herbert Brenon will produce "Peter Pan" for Paramount. This announcement was made recently by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production.

Mr. Brenon is now nearing the completion of his current production, "The Mountebank," at the Paramount Long Island studio, following which he will go to the West Coast to direct the next Thomas Meighan picture, "The Alaskan." As soon as the latter picture is finished, work will be started on "Peter Pan."

Distinctive Election

**Henry M. Hobart, President, and
Cornelius Miller, Secretary**

Henry M. Hobart was elected president of Distinctive Pictures Corporation at the annual meeting held April 22 in the offices at 366 Madison avenue, New York. Mr. Hobart was one of the organizers of Distinctive and has been in charge of all production.

Earlier in the day a meeting of Distinctive stockholders was held, at which Jefferson Seligman, of the banking firm of J. & W. Seligman & Co., was added to the board of directors. The board is now constituted as follows: Mr. Hobart, Charles S. Hervey, Winthrop Aldrich, Jefferson Seligman and Richard Whitney.

Mr. Hervey was re-elected treasurer, Richard Whitney was named as assistant treasurer, and Cornelius H. Miller was elected secretary. Announcement of Distinctive's future plans will be made in the next few weeks.

Aronson Off on Trip

Alexander Aronson, general manager of sales for Truart Film Corporation, left this week on an extended trip throughout the East and Middle West. While gone he will visit all exchanges handling Truart product, including those who hold the Truart franchise and the F. B. O. offices releasing these pictures.



Scenes from the fourth comedy listed for release during April by Century, entitled "Pretty Plungers."



Scenes from Warner Brothers' "Broadway After Dark," from the play by Owen Davis, featuring Anna Q. Nilsson, Adolphe Menjou and Carmel Myers.

"When a Man's a Man" Builds Many New Box-Office Records

ADDITIONAL reports from all over the country on Harold Bell Wright's "When a Man's a Man" further attest to the popularity and box-office record-breaking proclivities of this First National release, produced by the Principal Pictures Corporation. Letters and telegrams from exhibitors whose theatres have created new box-office records with "When a Man's a Man" continue to pour into the First National offices.

Following its opening at the Dome Theatre, Youngstown, Ohio, last week, the manager of that playhouse enthused over "When a Man's a Man" in the following telegram: "When a Man's a Man" had splendid opening in Youngstown. Standing them up

from one-thirty on and equaling best house records. Eleven hundred capacity at forty cents top. Twelve hundred net."

Robert Marsden, Jr., of the Coos Bay Amusement Company, following the presentation at the Noble Theatre, Marshfield, Oregon, wrote the following letter:

"When A Man's A Man" played to a record-breaking business for three days. As a rule a picture will not stand up three days in this town, but 'When A Man's A Man' proved to be the real knockout of the season.

"Our patrons were delighted with the picture and have asked: 'When are you going to get another picture as good as 'When A Man's A Man'.'"

"Cytherea" Passed by N. Y. Censors in Its Entirety

SAMUEL GOLDWYN'S prediction that the George Fitzmaurice production, "Cytherea—Goddess of Love," would be a censor-proof picture is now a fact. The New York Censor Board delegated their special women deputies to view this production and their report not only approved the film but praised the producer for his vision and foresight in presenting this beautiful love story with its moral, that no man or woman can break society's laws, and also praised George Fitzmaurice for his deft handling of the situations that made Joseph Hergeshimer's novel the sensation of 1922.

When it was announced to the public five months ago that Samuel Goldwyn was to produce "Cytherea" a deluge of letters from well meaning people and critics poured in upon the producer, stating that the vital dramatic moments of "Cytherea" could not be picturized according to the present American standards and the ideals of the motion picture industry. It took more than courage and vision to plunge ahead after the

total of these letters reached 2,000, but both Samuel Goldwyn and George Fitzmaurice pitted their faith and experience against these sincere letter writers.

"Cytherea," as now passed by the New York Censor Board, will be marketed by the First National exchanges.

The production will be released simultaneously in sixty different cities during Love Week, which has been so named by Mr. Goldwyn, celebrating the peak of the love season, May 4th to May 11th, the week when legend states Cytherea, Venus and Aphrodite, the love goddesses of the white race, have their open season.

Letters from England

"Top-notchers for consistent merit" is the verdict that has been accorded the Warner Bros. Classics of the Screen by the exhibitors of England, according to letters reaching the Warner home office, via their English distributing organization, the Film Booking Offices.



Scene from "Fools in the Dark," a forthcoming F. B. O. release, starring Matt Moore and Patsy Ruth Miller.

New York Critics Enthuse Over "A Boy of Flanders"

AFTER giving his admirers a taste of his art in the patrician role of a prince in "Long Live the King," his first Metro picture, Jackie Coogan restored to his rags and poverty, has made the hit of his career in his second Metro picture, "A Boy of Flanders." This is the unanimous opinion of the New York critics following the Eastern premiere of "A Boy of Flanders" last week at the Rialto Theatre on Broadway, New York.

"Little Jackie Coogan makes another big hit in his new picture, 'A Boy of Flanders' at the Rialto this week," wrote the critic of the Post. "To our way of thinking, it's the best picture he's ever been in. An interesting and heart-touching story. How the kids will love Jackie and his dog, Petrasche. The part fits the young star like a glove, and his remarkable talents enable him to make the most of it."

The World was equally enthusiastic. "Some day," wrote the World critic, "in a score of years or so when Jackie Coogan is experienced enough and mature enough to be expertly critical he will be able to look back on 'A Boy of Flanders' and say here's a corking fine piece of work."

"'A Boy of Flanders' in our estimation is the finest thing Jackie ever did," wrote Harriette Underhill in the Herald Tribune. "The child really gives a remarkable performance and we know quite well that the reason we like him better than we ever did before is because Jackie has at last grown into his genius."

The critic of the Times wrote that "'A Boy of Flanders' with that clever mite (Jackie) makes quite a charming picture. The scenic effects are beautiful and the Dutch atmosphere is entrancing; there are old windmills, barges moving slowly through narrow waterways and fascinating Dutch costumes. It has plenty to interest adults."

Louella O. Parsons wrote in the American: "'A Boy of Flanders' will delight the Jackie Coogan admirers and all the world knows that these are legion. We have only

one Jackie Coogan in motion pictures. Jackie's supporting cast is all that it should be and Teddy his dog shows almost enough human intelligence to get his name in electric lights. There are very pretentious sets and great care has been taken in the direction and production."

New "Our Gang" Film Heads Pathe's Releases for May 4

PATHE schedule of release for May 4 is headed by a new "Our Gang" offering, titled "Commencement Day." Joe's performance on the saxophone, Mickey's rendition on the violin, and Mary's recitation of the well-known verse of the "little lamb with fleece as white as snow," which blunders unexpectedly into "The Light Brigade," are a few of the highlights of this comedy offering.

The Grantland Rice "Spotlights" for Pathe which will be available on May 4, is titled "Sporting Speed." It is a camera record of the various types of competition in which speed is sought, often at extreme risk to life and limb.

"Publicity Pays," starring Charles Chase, is the amusing story of a would-be actress of amateur ability but decidedly professional aspirations. Beath Darlington, Eddie Baker and Noah Young appear in the supporting cast.

In chapter seven of "Leatherstocking," titled "Rivenoak's Revenge," Hurry Harry betrays Leatherstocking into the hands of the hostile Indians. Deprived of their leader, the little group in Muskrat Castle are confronted with fresh perils as to the encroaching Delawares from the outside and the traitorous Hurry Harry in their midst plot their undoing.

Dissolution Demanded

Trade Commission Acts Against Three Eastman Laboratories

A formal order, calling upon the Eastman Kodak Company to discontinue the use of "unfair methods of competition" to insure the preservation of its alleged monopoly in the sale of raw stock in this country, was issued by the Federal Trade Commission on April 12. It demands the dissolution of three laboratories, the Paragon and Sen Jacq of Fort Lee, N. J., and the G. M. on Long Island. The company will appeal to the United States Circuit Court of Appeals for a review of the decision. James S. Havens, its attorney, says that the company did not build but bought the laboratories in question from a corporation of which Jules Brulatour, Eastman distributor, was an officer, and that they have been used only for experimental purposes. He claims that the company never was engaged previously in printing film from original negatives, for which the three laboratories are equipped, but in the manufacture of raw stock.

Following a preliminary investigation, a formal complaint was issued last year against the company, George A. Eastman, Brulatour and the Allied Laboratories Association, Inc., and its members, the Burton Holmes Lectures, Inc., Chicago; Palisades Film Laboratories, Inc., Palisades, N. J.; Lyman H. Howe Film Company, Wilkes-Barre, Pa.; Mark Dintenfass, operating as the National Film Laboratories, Hudson Heights, N. J.; the Craftsmen Film Laboratory, Inc.; Kineto Company; Cromlow Film Laboratories, Inc.; Claremont Film Laboratory, Inc., etc.

The current Aesop Film Fable, titled "Homeless Pups," proves that even the lordly dog catcher is not immune from reprisals when his canine victims apply the motto of "In union there is strength."

Pathe Review No. 18 includes views of the Cave of the Winds in Colorado under the caption, "Boy Pirates"; "The Everyday Orient," an intimate glimpse of life in Shanghai; "Curled for Comfort," a pictorial study of the manufacture of upholstery in "Assatian Days," a Pathecolor presentation.

Topics of the Day No. 18, and Pathe News editions, Nos. 38 and 39, complete the Pathe schedule of releases for May 4.

Lloyd Picks Players

All the principal cast members have been selected for Harold Lloyd's second independent production now under way at the Hollywood Studios, according to word received from the Pathe home office this week. Jobyna Ralston will again appear opposite the star. Charles Stevenson will be seen as Lloyd's brother-in-law. Another prominent cast member is Josephine Crowell, who was recently seen as Catherine De Medici in Norma Talmadge's "Ashes of Vengeance" and in Richard Walton Tully's "Flowing Gold."

Hall Back With Feature

"The Shadow of the Mosque" Proves Popular in England

Walter Richard Hall, well known in American producing circles, is back in New York with a storehouse of valuable information on the outlook for German film production. Mr. Hall has been at work for a long period on the Continent and brings with him the negative of "The Shadow of the Mosque," a feature production with a cast headed by Stuart Rome and Mary Odette.

"The Shadow of the Mosque" has already been shown to the trade in England and early reports on bookings are most encouraging.

Mr. Hall is making plans for further production abroad, being most enthusiastic regarding the possibilities when the resources of the foreign film makers are linked to casts employing a few American names and stories that will appeal in the big market here.

Start Work on Third

Production Begun on the Final Kirkwood-Lee Picture

Advices from the coast state that work will be started this week on the third and final picture in the series of Lila Lee-James Kirkwood pictures for Hodkinson release.

The co-stars have already appeared in "Love's Whirlpool" and "Wandering Husbands" and the third and last of the series will be "Another Man's Wife" from the story by Elliott Clawson.

The production will be made under the direction of Bruce Mitchell who directed the stars in the first picture of the series and all of the principal roles in the supporting cast will be filled by players of stellar rank.

While no release date had been announced for "Another Man's Wife" it will probably go to the exhibitors early in September.

To Support Miss Dean

Priscilla Dean in "The Siren of Seville" will be supported by Stuart Holmes playing the "heavy" while Alan Forrest who appeared with Mary Pickford in "Dorothy Vernon of Hadden Hall" will be seen in the leading role opposite the star.

Work on the picture is now under way at the Thomas H. Ince studio under the direction of Jerome Storm with Hunt Stromberg supervising the production.

Miss Compson Due East

Having finished work on the James Cruze picture, Betty Compson is now on her way from Los Angeles to Miami, Florida, to begin work on her second Tilford production for release through the Hodkinson Corporation.

The vehicle selected for this second Hodkinson release is an adaptation of Hulbert Footner's popular novel, "Ramshackle House," published by the Doran Company.

Board Praises Film

Clarence Brown, Universal director, has just received notice from the National Board of Review that "The Signal Tower," Universal Super-Jewel production, which he directed, has been placed on the board's roll of honor as a high-class picture "for the whole family."



Scenes from Vitagraph's "Between Friends"

N. Y. Rights to Features Starring Hutchison Sold

SAM ZIERLER of Commonwealth Film Corporation has bought the Greater New York and Northern New Jersey rights from William Steiner for the series of six thrill features which Charles Hutchison, the dare-devil stunt performer, is making on the West Coast. The first feature, "Surging Seas," has been completed and is set for early release. These features will be released one a month.

"Hutch" Hutchison heretofore has been featured in serials and scored an exceptional success in them as an heroic character undaunted by any peril. His new feature pictures are expected to surpass the success of his serials, as, besides the customary quota

of real thrills, they will have the added interest of a love theme. They are heralded as elaborately staged, with striking scenic effects, and are not to be confused with western pictures in any way. They are thrill dramas, according to Mr. Steiner, and will prove more than satisfactory entertainment for young and old alike.

Besides the star, the cast of "Surging Seas" includes such capable players as George Hackathorne, Edith Thornton, David Torrence and Earl Metcalfe. Louis Weadock titled the picture.

William Steiner of New York is handling this series exclusively. Other "features" starring Hutchison, now being released, are, it is said, either over two years old or are reissues of serials made before Hutchison's last two years with Ideal of London.

Associated Tests Its Latest Picture Before 15 Audiences

SHOWN in advance of its official release date fifteen times in fifteen different theatres, "When a Girl Loves," Victor Hugo Halperin's latest production for Associated Exhibitors distribution, may be described literally as an audience tested picture. The showings were in all classes of towns.

Careful note was made of the effect of each succeeding episode in the picture on every audience, and when the time came to cut the film to the length desired the Halperin staff was influenced by the majority judgment of these several gatherings.

Edward R. Halperin prepared a chart showing exactly how the fifteen audiences reacted to the most important scenes in the production. Always he made his first notation immediately after the main title sheet was displayed, and when audiences invariably betrayed wonder and satisfaction with the strength and prominence of the cast.

Mr. Halperin's chart is regarded by the producer as a particularly satisfying docu-

ment, in that it presents the composite opinion of the fifteen different audiences.

Exhibitors Take Note! Charles Hutchinson (HUTCH of Serial Fame)

warns the M. P. T. O. that former serials are being re-issued as five-reel features.

Don't Confuse these with My Series of Six Features NOW in the making in America and being released ONLY through

WM. STEINER
NEW YORK CITY



Scenes from the Goldwyn Production, "Recoil."

Goldwyn Film Scores Big Hit at Showing at the Capitol

GOLDWYN'S film version of Owen Davis' stage melodrama, "Nellie, the Beautiful Cloak Model," has scored one of the biggest hits of the year in New York, where it is now showing at the Capitol Theatre. Not only did the public and the critics find the story thrillingly suspenseful, but also filled with comedy and humor. The reviews of the New York engagement were even more flattering than those of the Los Angeles showing of a week or two ago.

Louella O. Parsons, in the New York "American," said: "I got a terrible kick out of seeing Nellie tied on the elevated tracks with the 'L' train thundering down upon her. I also found Lew Cody the last word in villains. 'Nellie, the Beautiful Cloak Model' is a melodrama of the first water. Claire Windsor is just as beautiful as Owen Davis described her in the original play and has everything happen to her that any heroine in any novel ever had. Emmett Flynn, the director, does very well for himself and the Goldwyn Company."

Aileen St. John Brenon, in the "Telegraph": "The screen has certainly done right by our Nell! 'Nellie, the Beautiful Cloak Model' has all the laughs and thrills of the ten-twenty-three and, best of all, is played just that way. There is a real thrill in the train wreck and the audience shrieks with delight. The cast is just what it should be."

Harriette Underhill in the "Herald-Tribune": "There is a perfectly grand picture at the Capitol Theatre called 'Nellie, the Beautiful Cloak Model. . . If we were you, we should not miss it for anything."

Don Allen in the "Evening World": "An out-and-out melodrama. If you like frank melodrama go up and call on Nellie."

"Evening Post": "A real movie. After all, the purpose of a movie is to entertain, isn't it? 'Nellie' gives you seventy-two minutes of fast action, thrills, human interest stuff and laughs—lots of laughs—and if that isn't a good movie there never was one made."

Combat Summer Slump with Good Pictures, Urges Eschmann

"WITH all of us becoming more and more interested in the study of business conditions as effected by money, crops, industry, and so forth, I wonder whether in the very study of these things we do not cut paths of thought which take too much for granted," comments E. A. Eschmann, First National's general manager of distribution.

"In my opinion all of us who distribute pictures should early in the year agree to release a minimum number of big pictures and in that way aid and assist the exhibitor in giving fight to the summer fall-off in attendance. This may not be a specific for the ill, but it should prove an auxiliary at best and would build up the morale of all of our selling organizations.

"It is almost an impossibility for any one sales manager to produce the right condition of mind throughout his field force if all others, or the greater number of all other distributors are counteracting his efforts in that direction by continuing to release 'just pictures' during the summer.

"We in this industry cannot combat sum-

Arrow's S. R. O. Feature

The Arrow-Blazed Trail special feature, "Lost in a Big City," starring John Lowell and featuring Jane Thomas and Baby Ivy Ward, opened at the Alhambra Theatre, Reading, Pa., on April 7 with the personal appearance of Mr. Lowell and Baby Ward. Beginning the first night, there was a long line-up in the street which on Tuesday and Wednesday nights, in spite of the rain, was just as lengthy.

Released Abroad in May

Fox announces the following special productions to be released during May in foreign countries: Argentina, "The Eleventh Hour," "Monna Vanna"; Brazil, "If Winter Comes," "The Eleventh Hour," "St. Elmo"; Cuba, "Cameo Kirby," "The Shepherd King"; Mexico, "The Temple of Venus," "North of the Yukon," "The Shepherd King"; Australia, "The Eleventh Hour," "North of the Yukon"; England, "St. Elmo"; New Zealand, "Cameo Kirby," "The Net."

Select Brand Name

"Eight Perfection Specials" is the brand name which the C. B. C. Film Sales Corporation have decided to give their forthcoming series of eight special pictures, according to a recent report from the company. Eva Novak and William Fairbanks will co-star in these productions.

Warners Acquire 2 More

Warner Brothers have secured film rights to "The Eleventh Virgin," by Dorothy Day, and "Eve's Lover," by Mrs. W. K. Clifford," according to an announcement from their home offices. Both are recent publications.

Kenneth Joins Universal

Charles F. Kenneth, well known film salesman in the New York and Northern New Jersey territory, has joined the Big "U" sales staff and will cover the Essex County, N. J., zone.

mer slump with 'just pictures.' Let's agree upon a set joint policy toward the betterment of returns at the box office. It can be done."

Phil Rosen With Warners

Phil Rosen has been engaged by Warner Bros. to direct "Being Respectable"—the Grace Flandrau novel which is to be the next picture to start production on their lot.

To Direct Viola Dana

Lloyd Ingraham has been engaged to direct Viola Dana in her next Metro starring picture, "The Beauty Prize," a Saturday Evening Post story by Nina Wilcox Putnam. Winifred Dunn is now preparing the adaptation.

Announce Distribution

It is now definitely announced that the Lee-Bradford Corp. will distribute Norman Dawn's "Lure of the Yukon."

Estelle Taylor Made Star by DeMille

Cecil DeMille announced recently that he has signed Miss Taylor on a long-term contract to replace Leatrice Joy as the principal feminine featured player in his forthcoming productions.

Miss Taylor has risen from comparative obscurity in less than four years. A native of Wilmington, Del., she followed a few months on the stage with immediate success in such pictures as "While New York Sleeps," "Blind Wives," "Bavu" and "A Fool There Was." She is now working for Paramount in Geo. Melford's production, "Tiger Love."

Registers at Grauman's

Schulberg's "Poisoned Paradise" Held Over in Los Angeles

B. P. Schulberg's newest Gasnier production, "Poisoned Paradise" just released by Preferred Pictures Corporation, created a favorable impression at Grauman's Rialto Theatre in Los Angeles where it opened last week. Originally booked for seven days, it will be held over for at least two or three weeks longer, according to an announcement from the management.

The Los Angeles Record said: "Here is a romantic kaleidoscope. Many characters—quaint, crafty, sympathetic—sliding and falling, into new patterns like the colored glass of the children's optical toy. Interesting; at moments fascinating. That's 'Poisoned Paradise.'"

The Los Angeles Express wrote: "'Poisoned Paradise' is interesting. The cast is composed of well known players and they give a good account of themselves. Clara Bow is an excellent choice. Kenneth Harlan plays with a nice distinction of light and shade. Carmel Myers is again a siren. Her beauty and grace fit her admirably for these roles."

C. B. C.'s Biggest Deal

Sells Entire 1923-24 Output to DeLuxe Film Company

The C. B. C. Film Sales Corporation announces the consummation of what it terms "the biggest deal in the history of the organization" with the De Luxe Film Company of Philadelphia. The proposition includes sixteen special feature productions, which will be the largest number of feature pictures C. B. C. shall have produced in one year.

Oscar Neufeld and Tony Luchese made a special trip to New York last week to negotiate the sale with C. B. C. Joe Brandt, who had been away for several weeks, came back sooner than he had planned in order to meet the heads of the De Luxe exchange.

The sixteen pictures include the "8 Comedians" and the "8 Perfection Specials."

Titled "Riders Up"

"Riders Up" has been selected as the permanent title for "When Johnny Comes Marching Home," recently completed at Universal City under the direction of Irving Cummings, and featuring an all-star cast headed by Creighton Hale and Ethel Shannon.

German Organization Produces, Imports and Exhibits Pictures

THE TERRA FILM AKTIEN-GESELLSCHAFT together with the affiliated companies, Terra Filmverleih, the Terra Glauhaus and the Terra Haus consists of production plants, "copying plants," export, import, distributing and leasing organizations. The head offices are located in the Terra Haus, a large building in the best business quarter of Berlin, which is owned by the company. In 1914 this house was estimated at 15,000,000 gold marks.

The company owns extensive studios. On the grounds besides the studios are numerous sheds and small buildings in which painting workshops, smithy, joinery, copying plant and decorations are located. The studios have at their disposal large transformers and separate boilers, a great number of trunk lights, side lamps and portable lamps, as well as up-to-date searchlights, including the smallest and largest marine searchlights, separate lighting apparatus so as to be independent of the electric works, a large magazine of interior decorations, pillars, staircases, arches, doors, etc., in all styles, furniture, properties, costumes, etc. The studios also are placed at the disposal of other concerns and are let all the year round. The studios represent nearly 1,000,000 gold marks in value.

The company has installed a separate department for leasing purposes which owns many branches, especially in Germany, and is admirably organized. This organization has separate offices in Breslau, Dantzig, Duesseldorf, Frankfurt, Hamburg, Koenigsburg, Liepsig, Munich, Saarbrucken and Hagen. The sales department supplies about 3,700 cinemas in Germany and at present transacts business to the amount of about 4,500,000 gold marks per year. The leasing department of the Terra lets the company's own productions, such as "Hanneles Himmelfahrt," "Der Mann mit dem Eisernen Maske," "Figaro's Hochzeit," "Christian Wahnschaffe," and productions of other companies, as well as the best American pictures, such as the First National pictures, "My Boy" and "Circus Days," some of Jackie Coogan's, "The Isle of Lost Ships," Mary Pickford re-

leases, Larry Semon and Jimmy Aubrey comedies and the best English productions.

The productions of the Terra organization in Germany are shown in the Mozartsaal in Berlin (1,800 seats), the Schumann (4,000 seats), in Frankfurt, the Residence Theatre (1,300 seats) in Duesseldorf, the Agrippina Theatre (1,000 seats) in Cologne, the Koenigspavillion (1,000 seats), in Leipzig and the Princess Theatre (1,000 seats) in Dresden, among other houses.

The Terra owns well organized distributing offices in nearly all the countries of the continent. These now are about to be extended by offices in Vienna, Prague, Bale, Amsterdam and Milan.

Has London Premiere

A representative group of British exhibitors turned out last week on the occasion of the first English trade showing of the Ernst Lubitsch production, "The Marriage Circle." The showing was held at the Alhambra Theatre, London under the direction of the Gaumont Company of London, who have secured British rights to this picture from Warner Brothers.

Burr Completes Feature

C. C. Burr has completed this week, at the Glendale Studio, the final scenes for the new independent market feature, "Lend Me Your Husband," after seven weeks of production, under the direction of William Christy Cabanne Marguerite Gove wrote the story direct for the screen and Raymond S. Harris prepared the continuity.

Autographed Photos!

Baroness Patricia de Grandcourt, who will conduct "The Stars' Souvenir Booth" this year at the Park Avenue Street Fair, an event in Manhattan by society for charity, requests that motion picture and theatrical stars donate autographed photographs of themselves. These will constitute the most important part of her salable articles during the bazaar.



Exterior of the Terra Studio in Berlin

Says State Rights Productions Are Becoming More Powerful

THAT states rights productions are becoming more and more of a power in the motion picture industry was the opinion voiced this week by Irving M. Lesser, vice-president and general manager of distribution for Principal Pictures Corporation.

"Each day brings a steady improvement in the states rights system," said Mr. Lesser. "And it is noticeable now that among the states righters a movement is growing to give the producer as even a break as he gets from one of the national releasing organizations."

"Our company has already found the states rights system an excellent sales medium. At present we have five states rights productions in which we have placed quality above everything else. We have liberally advertised these productions as we want to let the public know about them."

The five states rights productions which Principal Pictures Corporation now has ready for release bear out Mr. Lesser in his ideas as to quality and other features.

"Daring Youth," presented by B. F. Zeidman, stars Bebe Daniels, supported by such prominent players as Norman Kerry, Lee Moran, Lillian Langdon and Arthur Hoyt. William Beaudine directed.

"Listen Lester," produced and presented by Sacramento Pictures Corporation, is an adaptation of John Cort's famous stage success that ran for two years on Broadway.

"The Masked Dancer," produced and presented by Eastern Productions, Inc., stars Helene Chadwick and Lowell Sherman. Burton King directed and the supporting cast including Leslie Austen, Joseph King, Arthur Housman, Charles Craig, Mme. Andree, Dorothy Kingdon, Alyce Mills and Helene Ward.

"Daughters of Pleasure," produced and presented by B. F. Zeidman, stars Marie Prevost and Monte Blue, supported by Clara Bow, Wilfred Lucas and Edyth Chapman. It presents a love story, dealing with

modern social conditions and the "idle rich," and was directed by William Beaudine.

"The Good Bad Boy," also presented by B. F. Zeidman, features Joe Butterworth and Mary Jane Irving. Brownie, the remarkable dog, also appears. It was directed by Eddie Cline, who directed Jackie Coogan in "Circus Days."

Gets Real Atmosphere

J. Stuart Blackton in his forthcoming production of a picturization of a novel by E. Phillips Oppenheim of life in the film colony at Hollywood obtained permission to use the Club Petroushka for sequences in this picture. The Club Petroushka is the most popular inn in Los Angeles.



Tom Mix in "The Trouble Shooter," his latest production for Fox.

Eight Associated Exhibitors Releases for April and May

EIGHT pictures, to be released in late April and May, compose the formidable schedule announced by Associated Exhibitors this week. It is the most extensive program ever drawn up by this organization for so brief a period, and comprises a collection of offerings regarded by Associated officials as notable for their high quality as well as numbers.

Persons who have had previews of "Racing Luck" in California, including newspaper reviewers, declare that in this picture Monty Banks, who is featured, rises to new heights as a comedian. Jean Havez and Lex Neal are the authors of the story. Helen Ferguson, Francis J. McDonald and Lionel Belmore are in the cast, and Herman C. Raymond directed.

"The Spitfire," an adaptation of Frederic Arnold Kummer's famous novel, "Plaster Saints," may almost be called an exhibitor-selected photoplay, details of the production plans and even the main title having been selected after Murray W. Garsson had carried on a referendum among 12,000 showmen. Betty Blythe, Lowell Sherman, Elliott Dexter, Pauline Garon, Robert Warwick and Burr McIntosh are the principals and the production was directed by William Christy Cabanne. "Plaster Saints" was published first as a serial in Hearst's Magazine, then in book form and again serialized in a countrywide chain of newspapers.

"The Chechahcos" was filmed in Alaska and is said to present marvelous exteriors. The story has to do with the memorable Alaskan gold rush of 1897. Its author was Lewis H. Moomaw, who also directed. "The Chechahcos," which is in eight reels, was produced by Captain Austin E. Lathrop and includes in its cast Howard Webster, Eva Gordon, Alexis B. Luce, Gladys Johnston, William Dills and Albert Van Antwerp.

Wallace Beery is featured in "Unseen Hands," a moving drama presented by W. C. Graves, Jr., and which was directed by Jacques Jacquard. The cast also includes Joseph Dowling, Fontaine La Rue, Jack

Rollins and Cleo Madison. The action is laid in the Indian settlements in the Far West.

William Faversham is the most noted player in "The Sixth Commandment," a William Christy Cabanne production, but in the cast also are such well known and popular actors as Charlotte Walker, Edmund Breese, John Bohn, Kathleen Martyn, J. Neil Hamilton, Charles Emmett Mack and Coit Albertson. This is described as a powerful drama. The story is by Arthur Hoerl.

"Why Get Married?" with the French beauty, Andree Lafayette, in the principal role, already has attracted a large amount of favorable attention. It discusses the question whether a woman can succeed in business and as a house-wife at the same time and pictures two young couples in their first year of wedded life. Helen Ferguson, Jack Perrin, William H. Turner, Max Constant, Edward B. Tilton, Bernard Randall and Orpha Alba also are in the cast.

"When a Girl Loves," with story, production all by Victor Hugo Halperin, is the most ambitious of the Halperin attractions and is declared to be easily his best. This is an audience-tested picture, no fewer than fifteen different audiences in as many theatres having viewed and approved it prior to its official release. In important roles are Agnes Ayres, Percy Marmount, Kathryn Williams, Robert McKim, George Siegmund, John George, Leon White, Rosa Rosanova, Otto Lederer, Inez Seabury, William Orlamond and Mary Alden.

"The Lone Wolf," featuring Dorothy Dalton and Jack Holt, is based on Louis Joseph Vance's best-seller of the same name and is a thrill drama. An exciting airplane battle is one of the high-lights. In support of the principals are Wilton Lackaye, Charlotte Walker, William Burroughs, Robert T. Haines, Tyrone Power, Gustave von Seyffertitz, Paul McAllister, Alphonse Ethier, Lucy Fox, William Tooker and Edouard Durant. This is an S. E. V. Taylor production.

Kathleen Clifford in Christie Comedy

Kathleen Clifford will don make-up at The Christi Studio this week, adding one more famous name to the line-up which the comedy organization is announcing in its current releases of two-reel comedies released through Educational Film Exchanges.

Miss Clifford will do a special two-reel comedy novelty, in which she will play a character similar to that which she did with wonderful success on the stage both in this country and abroad. Gil Pratt will direct Miss Clifford in her first short comedy offering. The title of the story is "Grandpa's Girl," and it gives the actress an opportunity to appear both as a boy and as a girl in the picture.

Campaign on "Why Men Leave Home" Is Scoring Bulls-eyes in Test Run

"WHY MEN LEAVE HOME," the John M. Stahl-Louis B. Mayer production for First National, is going through its test run period with a double-barreled campaign that is scoring bulls-eyes. There are twelve units in the campaign, half of which were devised by Lin Bonner and the other half by Charles R. Condon and Bert Lennon, of the Mayer West Coast organization. Bonner has made his approach almost entirely from the standpoint of a practical newspaperman, he having been in the game a great many years and recently with the *New York American* and *New York World*. The West Coast contribution to the campaign is more spectacular.

Taking the units in order, they are:

A SOCIAL WELFARE STORY—This is a straight newspaper proposition, inspired by a statement recently given out by Leonard McGee, of the New York Legal Aid Society. In conjunction with announcement of his annual report, Mr. McGee discussed why men leave home, abandoning wives and families. The story was good enough to get a seven-column headline in the *New York American* and received good display in the other dailies. Bonner followed this up, got a copy of the McGee statement and is sending it out to exhibitors, suggesting that they get a local authority to issue a similar story about three weeks before play date. This is a legitimate news story anywhere, but the trick is to get the Judge, District Attorney or whoever gives it out to mention the picture title.

NEWSPAPER COMIC STRIP—This is not new, but it is not every picture that lends itself to this treatment as ideally as "Why Men Leave Home." There are eighteen subjects in the series and they are so well done they are on a par with most of the standard strips for which newspapers pay big money. Mats and stereos are supplied free to any newspaper or exhibitor desiring to use them.

NEWSPAPER SYMPOSIUM—This is a collection of statements by big people, such as Judge Ben Lindsey, the Rev. John Roach Straton and Magistrate Jean Norris, of the New York Domestic Relations Court, discussing marital problems, desertion, etc. This, too, is splendidly prepared, and is free to newspapers in mat form, with headings. The idea is to establish the "Why Men Leave Home" column as a permanent feature of newspapers, inviting letters from readers dealing with the subject. Both these units, like the social welfare story, are legitimate news features and carry no taint of advertising or publicity, even though they do put over the title of the picture.

GUIDE TO HAPPY MARRIED LIFE—This is a little leaflet printed on four sides. The front cover carries the caption, "Guide to Happy Married Life—Practical suggestions by" the Marriage License Clerk. In New York, City Clerk Michael J. Cruise stood as the author, the first time he ever lent him-

self to an advertising proposition. The two inside pages carry don'ts for wives and don'ts for husbands. The back page carries the picture title, cast and play date. These leaflets can be printed for \$1 per thousand or less, so that 10,000 should not cost the exhibitor more than \$10. They can be distributed as advance heralds, via mailing lists, through the marriage license bureau and in co-operation with stores.

RADIO OR CHURCH DISCUSSION—The theme of "Why Men Leave Home" is all in favor of domestic peace and good will, with a lot of sly comedy fitted in. A friendly preacher could be induced to deliver an address on "Why Men Leave Home," with eradication of domestic discord as the object, or a divorce judge could be asked to deliver a talk on the subject via radio, fitting in, perhaps, on some newspaper's program.

HUSBANDS' PROCLAMATION TACK-UP—Printed cards about the size of window cards, to be tacked up overnight and sprung on the public as a mystery. They are to be prepared as follows:

PROCLAMATION

We, the undersigned, serve notice upon all wives and brides-elect as follows:

They must not nag their husbands.
They must not interfere with post-graduate poker studies.

They must avoid millinery mania.
They must not consider snoring a vice.
They must not trick husbands into heart and purse breaking shopping trips.

They must feed their own pets.
They must not turn pickpocket in search of money or other incriminating evidence.

They must not forget breakfast is a table function, not a bedroom rite.

They must not trump husbands' tricks in a bridge game.

These and other causes explain why men leave home and this notice is issued in the interest of domestic peace and public policy.

(Signed) DOWNTRODDEN HUSBANDS.

This, it will be seen, carries no tip-off that it is a picture stunt, not even the title being capped. But, if it is tacked up a day or so before your first advance announcement of the picture, it cannot fail to register. These tack-ups can be printed in any job shop at a cost not exceeding \$10 or \$15 per thousand.

STORE AND WINDOW TIE-UPS—This title is made to order for almost every kind of a store tie-up, from stockings to automobiles. In Los Angeles, the Mayer people got tieups with scores of drug stores and, through the Heinz agency, landed hundreds of grocers with a display of Heinz Food Products and a card reading: "There are many reasons 'Why Men Leave Home,' but Heinz knows 57 why they don't." For a florist tieup, the picture itself provides a card, one title reading: "Husbands, don't wait until your wives are dead to send them flowers—Do it Now!" All the exhibitor has to do there is to add the words: "and take her to see 'Why Men Leave Home.'"

A TRAFFIC-HALTING STUNT—In Los An-

geles, arrangements were made with the Hellman Bank, one of the biggest on the Coast, to send an armored car to Loew's State Monday morning. Huge coin sacks, loaded under police guard and filled with rocks, were put inside and theatre attaches spread the word that the sacks contained record-breaking Sunday receipts for "Why Men Leave Home." The bank had prepared, in advance, for a window display in its main building and 30 branches, with a card reading: "Safety First. All box-office records broken at Loew's State by 'Why Men Leave Home.' Bringing receipts to Hellman's, the Bank of Service."

AMBULANCE BALLYHOO—Another unique idea in the Los Angeles campaign. A white ambulance was hired and sent whirling to prominent spots, where it would stand for the crowd to see banners on its sides reading: "He laughed until it hurt. So will you when you see 'Why Men Leave Home' at Loew's State now."

THROWAWAYS, POSTCARDS, LAUNDRY INSERTS—A police traffic card was duplicated, with the summons reading to Loew's State to see "Why Men Leave Home." These, with police consent, were dropped into every parked auto. You could use this with one side reading: "This GRIEF CARD may not be new to you, but 'Why Men Leave Home' is. Come to the — Theatre next week prepared to put up bail of — cents, including war tax, and enjoy an evening free of trouble."

THE U. S. NAVAL AND MILITARY TIE-UP—This was effected by means of one-sheet stands, supplied by the exploiters, reading:

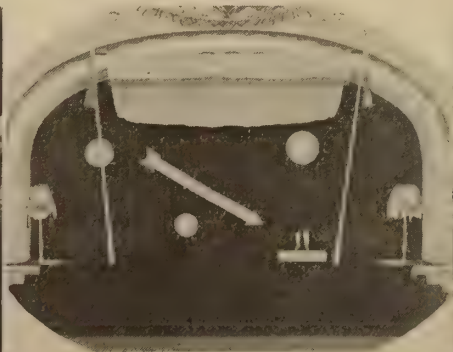
You May Be Puzzled
"WHY MEN LEAVE HOME"
But Uncle Sam isn't.
He knows many red-blooded
men who wish to travel
and seek adventure leave
home to JOIN THE NAVY.

PRETTIEST ANKLE CONTEST—This was a chancy stunt, put on in such clean and dignified fashion that it turned out to be one of the most successful of all the work done for the picture. A big dance place was "sold" the idea of the contest and liked it so well it made it a big feature, advertising it in the dailies. For a week they had a special velvet drape across the front of their special stage, with a huge arrow running diagonally from the upper left corner towards the lower right and pointing towards a raised part of the curtain, where a pair of "prop" legs stood exposed. The picture title was the length of the arrow and two circular posters announced the contest and date. On the night of the judging a circular curtain enclosing the stage was raised to a height slightly below the knee of the average girl. Then a score of girls whose names were not revealed passed in review before a board of judges.

A LITTLE POETRY—A booklet, illustrated with women's limbs and containing a dozen pages, presented in rhyme reasons why men leave home.



A First National Release



Three Examples of Los Angeles Exploitation of "Why Men Leave Home."

Big War Invention Like One that Furnishes Plot for "Lone Wolf"

JUST two weeks after the official release of "The Lone Wolf," the Associated Exhibitors feature in which Dorothy Dalton and Jack Holt are starred, news has been cabled from London of the perfection, by a British scientist, of an amazing war invention exactly like the one which furnishes the whole plot for the picture.

The opening scene of "The Lone Wolf" gives a glimpse of the Washington office of the special investigator of new inventions for the Department of State. "They are ready for the airplane tests, sir," a subordinate reports to the chief officer. Then follows the descriptive sub-title: "Since the new wireless apparatus may really prevent the explosion of gas in motors—as its inventors claim—all plans except these photographic negatives have been destroyed. The United States hopes to make the invention a great force for peace, but does not forget that with it a dishonest nation might win an unjust war."

"Ready?" asks the operator. A nod is given and the engine-killing ray comes into action. An airplane careens to earth from high in the heavens—its motor robbed of power. "It killed my engine—dead," exclaims the pilot, reporting to the investigator. "I believe you could bring me down with that thing if you were a mile underground."

The newspapers announced recently the actual perfection of just such an invention. The New York *World* printed over its cable dispatch the heading, "Briton Demonstrates Ray to Kill from Long Distance. Can Crash Airplanes in Flight, Mow Down Armies, Inventor Insists." Under a London date-line, Arthur E. Mann, staff correspondent, cabled: "This afternoon I saw an apparently successful laboratory demonstration here of a deadly electrical war invention, with which the inventor expects to be able to bring down airplanes in flight, to send airships crashing to the ground in flames, mow down armies, put machine guns out of action, explode magazines and ammunition dumps, and put automobiles out of service—all from a

long distance from the scene of action. The discoverer of this revolutionary invention is H. Grindell-Matthews. His latest invention, he told me, might be described as 'a ray that kills.'"

The original story of "The Lone Wolf" was by Louis Joseph Vance, and was one of that popular novelist's best sellers. It developed a search in many countries for international crooks. In the pictured version, S. E. V. Taylor, the director, injected the idea of an invention to bring down airplanes from a great height by killing the motor. In the picture the secret of the invention is stolen from the Washington State Department and the quest for the criminals takes the secret service operatives to a number of European capitals.

Dempsey Starts Work

Heavyweight Champion in 10 Two-Reel Universal Specials

Jack Dempsey, world's champion heavyweight, has gone to work for Universal. Studio work has started at Universal City on the series of ten two-reel special pictures which Universal is to make with Jack as star.

Jess Robbins, the director assigned to the Dempsey unit, is marshalling his cast and is supervising Jack in a preliminary course of training for pictures. Actual shooting of the first picture, "The Title Holder," will begin in a few days. The stories for the ten two-reelers were written by Gerald Beaumont. Scott Darling is scenarizing the Dempsey stories.

At the head of the supporting players is Hayden Stevenson. Esther Ralston has been selected as Jack Dempsey's leading woman. Miss Ralston is one of the Wampas Baby Stars of 1923. "Chuck" Reisner has been selected as the "heavy" for the Dempsey pictures. He and Jack will mix it in the ring for the two-reeler series.

Big 1924-25 Warner Schedule Underway to a Flying Start

SOME of the titles already selected by Warner Bros., and which will be put into early production for the 1924-25 group, are: "The Age of Innocence," by Edith Wharton; "The Dark Swan," by Ernst Pascal; "The Lighthouse by the Sea," by Owen Davis; "The Eleventh Virgin," by Dorothy Day; "Eve's Lover," by Mrs. W. K. Clifford; "Deburau," the Belasco production by Sacha Guitry; "The Lost Lady," by Willard Cather; "My Wife and I," by Harriet B. Stowe; "The Narrow Street," by Edwin Bateman Morris, and "The Dear Pretender," by Alice Ross Colver.

Some of the directors engaged for work on pictures are Ernest Lubitsch, Harry Beaumont, William Beaudine, Monta Bell, Millard Webb and James Flood.

Last week Harry Warner left for the coast. Before departing, he made the following statement:

"It looks like another big Warner year. We are not making empty boasts about what we intend to do, for we have past accomplishments of the recent year to back us up. For the last three years we have been making wonderful strides; by now we have our second wind. We promise exhibitors some of the greatest box-office bets of film history. We spared nothing in money or time to put out fine pictures last year. They went over big—even bigger than we had anticipated. We mean, therefore, to follow the same policy for the coming season."

Apex Buys "Stranger"

"The Stranger from the North" has been bought by Apex Film Co. of Pittsburgh for Western Pennsylvania and Western Virginia territory. The Lee-Bradford Corp., are releasing "The Stranger from the North."



Scenes from Pathe's "Publicity Pays," a one-reel comedy starring Charles Chase.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Massachusetts Man Climbed to Prominence in Thirteen Years

Upon receiving the decision of the Massachusetts State Supreme Court, restraining Marcus Loew, New York theatrical magnate, from operating theatres in Massachusetts cities where Elias Marcus Loew of Lynn has houses, the latter Mr. Loew ordered huge electric signs bearing the words "E. M. Loew" for all of his theatres. The decision, as reported in full in the last issue of Moving Picture World, marks the end of two years of legal battling and sustains the decision of the lower court which was handed down on May 17, 1923.

Elias M. Loew came to the United States about thirteen years ago and became a waiter in Charles Wirth's famous beer garden and restaurant in Boston. After he had acquired a sum of money by scrupulous saving he bought the Dreamland Theatre in Lynn, which was rated as anything but a money-maker. He turned it into a successful enterprise soon after taking it over.

The Lynn Loew and Marcus Loew came from the same section of Galicia, it was learned during the trial of the suit of Marcus Loew to restrain Elias M. Loew from operating a theatre in Roxbury under the name of E. M. Loew's Theatre.

Elias Loew now owns theatres in Massachusetts, Connecticut and Maine and has plans for the purchase of several other theatres in the New England states.

According to the ruling of the Massachusetts court, the Lynn Loew is barred from using his name over theatres in cities where there are houses under the name of the New York Loew, and the latter cannot use his name over theatres where Elias Loew has theatres.

Nathan Gordon, president of the Olympia Theatres, Inc., of New England, will open his newest theatre, named Gordon's Fields Corner Theatre, on Easter Monday. It is located at Fields Corner, at the junction of Dorchester street and Adams street in Dorchester. The theatre has been constructed in accordance with the latest designs in theatrical buildings and is reported to be one of the most magnificent in the east. In accordance with Mr. Gordon's film policy the new theatre will present the latest photoplay releases.

Samuel and Nathan Goldstein, directing heads of the Goldstein Brothers circuit of theatres, have invited President Coolidge to be present at the opening of their new Calvin Theatre in Northampton, named in honor of the Chief Executive, on Thursday night, April 17. "Fair Week" has been selected as the opening film feature.

Business at the film theatres in Boston during Holy Week remained in about the usual condition, with no unusual spurts nor drops. "Under the Red Robe" at the Park Theatre closed Sunday, April 20, and the "last week's" notice has appeared in the newspaper advertisements for "America." Meanwhile "The Ten Commandments" is in its second month. "After Six Days," which opened day and date with "Ten Commandments," closed April 19.

Despite the closings, however, Boston promises to still be flooded with motion pictures. On May 5 "Thief of Bagdad" will open at the Colonial Theatre, a regular legitimate house.

"Dorothy Vernon of Haddon Hall" followed "Under the Red Robe" into the Park Theatre, opening Easter Monday. "Beau Brummel" was featured during Easter week at the Modern and Beacon theatres. "Hunchback of Notre Dame" was the feature at Loew's State during Easter week, a second run showing.

Easter week was royally celebrated by Abraham Goodside in his Capitol Theatre in Springfield when twelve dancers from a local dancing school and an orchestra of ten musicians and a number of solo dancers were added to the program, which had as the film feature "Name the Man." It was one of the most ambitious programs ever presented in a Springfield picture theatre.

The Kiwanis Club of New Bedford is bringing "Roxy" Rothafel and his Capitol Theatre radio artists to the Olympia Theatre for two performances on April 24. It is reported that the Rothafel "gang" is to receive \$5,000. The Fall River Kiwanis club is doing the same thing. The admission will be \$1.25 to \$2 at the matinee and \$2 to \$3 at night. Manager Earle D. Wilson of the Olympia is breaking into his regular program to allow the entertainment.

A Baby Peggy resemblance contest was staged successfully by John W. Hawkins, general manager of Allen Theatres, in the State Theatre in New Bedford during the showing of "The Law Forbids." The odd part of it was that Mr. Hawkins didn't have to go to the newspaper office to get publicity from the contest. The mother brought the second prize winner into the news room with a request that her child's picture be printed. This was agreed to and then it became necessary for the news editor to hunt up the first prize winner so that her picture also could be printed with winner No. 2. A news item also was given with the names of the winners.

Joshua A. Aston of Malden, who a few years ago became the assistant manager of the Strand Theatre in Malden, died April 16 at the age of 69.

Manager Clarence E. Robbins of the Mark Strand Theatre in Worcester got some extra publicity for the Strand in one of the daily papers by giving tickets for the boys who are enrolled in a marble tournament. "The Third Alarm" was one of the pictures booked especially for the children's show the morning of April 19.

Max Simmons is to build a theatre, hall and store building at Pleasant nad Emory streets in Attleboro.

Manager Ed Foley of the Academy Theatre in Haverhill is a consistent exploitationist and his displays are of an original nature. They never fail to register a hit with his box office and account in a large measure for his success with all sorts of pictures.

There was heard in New Bedford before a master a petition of George W. Allen, Jr., president and treasurer of Allen Theatres, a circuit of eight picture theatres, against Simon Besorosky, which is an action to have the court find that Besorosky, as the owner of the property in which is located Allen's Theatre, must renew a lease of the theatre property to Mr. Allen. The theatre owner on November 18, 1918, leased the property from Charles A. Galligan. Since that time the property has been purchased by Mr. Besorosky and he is asked to renew the lease in accordance with the terms of renewal in the original lease. Mr. Besorosky claims there has been a breach in the terms of the lease and he has declined a renewal.

The Weld-On Amusement Company of New Bedford has been granted incorporation papers and will engage in a general amusement business. The capital is given as \$50,000. The incorporators are: Edward Daniel Davenport and Charles Edward Davenport of Fairhaven and Omer Alexander LeDoux and Ethel Corinne LeDoux of New Bedford.

Manager Clarence E. Robbins of the Mark Strand Theatre in Worcester had a revival week for the seven days starting April 13, presenting a complete new show each day. A feature of the programs was the playing of a sacred fantasy by the Strand Orchestra.

Daniel F. Regan, formerly manager of a North Adams theatre, died at his home in Pittsfield, on April 5, following a brief illness of pneumonia. He was 51 years old. Mr. Regan retired from the theatrical business three years ago. He is survived by his wife and one daughter.

Laurence Stuart, managing director of the Paramount-Fenway Theatre in Boston, was obliged to take his hands off the "pilot wheel" for four days because of an illness, but returned reporting himself as all recovered.

Stern Heads Omaha

The Hodkinson Corporation announced this week that Herman Stern former Universal manager at Des Moines has been appointed managed of the Hodkinson branch at Omaha replacing Jack Flannery who had resigned.

Released January 7, 1924—Now Booking



GLENN HUNTER
in
"GRIT"

with
Clara Bow, Osgood Perkins,
Dore Davidson
A Film Guild Production



Distributed by HODKINSON
Since 1924-1925, Many First Run Theatres



Scenes from the William Fox production, "The Man Who Came Back."

Two Louisville Theatres Turn from Pictures to Vaudeville

Indications are that there may shortly be room in Louisville for additional downtown picture theatres as a result of two of the largest present picture houses going to vaudeville. The Strand, which was built as a stage attraction house and which through long years has apparently proven successful only as a picture house, has arranged to start vaudeville on the Pantages circuit, using pictures along with vaudeville attractions. Manager Fred Dolle, of the Fourth Street Amusement Co., reported that plans are for three shows a day during the week, with four shows on Saturdays and Sundays.

B. F. Keith's Mary Anderson Theatre, which has been running pictures for a couple of years and which was formerly the leading vaudeville house of Louisville, has returned to vaudeville, although it is understood that the change is only temporary in its nature, as the Rialto will become the vaudeville house in the fall. The Mary Anderson has a relatively small seating capacity, and after the Keith interests secured the National, a much larger and newer house, the Mary Anderson has been used principally as a picture house, but with short periods of vaudeville from time to time, but almost always with pictures as well.

Among other local changes the Gayety Theatre, operating heretofore on a burlesque wheel, has started using six-reel features, along with musical comedy and short vaudeville stuff, and has started off with the best business that the house has known so far.

At Macauley's Theatre, a summer stock company, headed by Malcolm Fasset, who has played stock at that house for the past two summers, opened its season on April 8.

The Alamo, Walnut and Kentucky theatres are continuing their bills as usual, and no changes have been announced in the bills of the Majestic, or with the smaller downtown houses. The suburban houses are reporting nothing of interest.

Business, which has been relatively dull over the past several weeks, because of bad weather, opened up during the first few days of April, and with fine weather since that time the downtown theatres have been jammed to capacity, especially with their Saturday and Sunday shows. In fact, the largest crowds seen around the theatres in months were jamming the lobbies while awaiting admission on the evening of April 13.

The Kentucky General Assembly wound up its session on March 19 without passing any of the several legislative bills which would have affected theatres, amusements, etc., one of the bills calling for an amusement tax, another for censorship, another to prohibit motor driven projecting machines.

Texas

The City Amusement Company, San Antonio, Texas, has incorporated with a capital stock of \$8,000. The incorporators are: J. Zalmanzig, David Cottliet and A. C. Jonas, all of San Antonio.

J. A. Lempke will erect a new theatre at Waco, Texas, in the near future.

The Wewoka Picture Show Company is remodeling a building on Main and Wewoka avenues, Wewoka, Okla., and will open a new movie theatre in the near future.

H. Smithey is remodeling a building at Hammon, Okla., which will be turned into a picture theatre.

L. E. Brewer of Dunca, Okla., has purchased the Criterion Theatre at El Reno, Okla., from Shuttee and Cole.

J. G. Genson has purchased the Victory and Hamley theatres at Pauls Valley, Okla., from Art Hamley.

Cincinnati

Homer Guy, manager of the Apollo Theatre, Xenia, Ohio, has been generously donating the use of film for special exhibitions which have been given throughout the winter for the children at the Ohio Soldiers' and Sailors' Home in that city.

Manager Charles Wuerz, of Loew's, Dayton, Ohio, which recently changed from vaudeville to pictures, has inaugurated a practice of serving water to the patrons during the intermission. The service is handled by uniformed girls.

Manager Frank Murphy, of the Murphy Theatre, Wilmington, Ohio, has given the use of his theatre to the fire laddies of that city for a two day benefit showing of "The Midnight Alarm," to be screened early in May.

The Pleasurette, an Andover, Ohio, picture house, which has been dark for several months, has been remodeled and reopened by Mrs. Lillian Anderson, who will personally manage it.

The Adams Theatre at Toledo, Ohio, has become history, and the building which the theatre occupied will be razed to make way for a new structure to be devoted to other commercial enterprises. John Kumler, owner of the Adams, also controls the Priscilla and Pantheon theatres at Toledo.

The building of three new theatres for Steubenville, Ohio, has been announced. The Tri-State Amusement Company has awarded a contract for a movie house, and another for a combination legitimate and picture theatre, while George Shaffer, Wheeling, W. Va., theatrical promoter, is about to begin work on a vaudeville and picture house.

Keith's, Columbus, Ohio, which it was reported would probably adopt a summer policy of pictures, will be given over to a dramatic stock company, according to the latest announcement.

Frank Savage postcards from Youngstown, Ohio, that he is about to assume the management of the Victory and Mahoning theatres in that city.

J. K. Peters has resigned as receiver of the Grand Theatre at Lorain, Ohio, and Walter Watts has been appointed to succeed him.

The Washington Theatre, Toronto, Ohio, was formally opened during April. It is said to be one of the most complete small houses in Eastern Ohio, costing \$75,000.

Manager Jules Frankel, of Gifts Theatre, Cincinnati, announces his summer scale of admission prices of 30 cents for the entire house, the regular season admissions having been 50 cents. "The White Sin" is the first picture to be shown under the new schedule.

Released February 14, 1924—Now Booking

Whitman Bennett Presents

**The HOOSIER
SCHOOLMASTER**

Featuring
HENRY HULL and JANE THOMAS

Distributed by **HODKINSON**
Since 1924-1925 Tri-State Picture House

Schenectady Picture Theatre Buys \$3,500 Rain Insurance

For the first time in this territory, a picture theatre has taken out a rain insurance policy to protect itself from loss through weather conditions. In connection with a week's run of "The Marriage Circle," opening at the Barcl Theatre in Schenectady on April 19, R. V. Erk of Ilion, owner of the house, through Frank Breymaier, its manager, insured himself against loss of patronage by rain to the extent of \$3,500. Under the provisions of the policy, Mr. Erk will receive \$500 each day that it rains one-eighth of an inch between 4 and 8 o'clock during the seven days the picture is playing at his house. Mr. Erk became rather disgusted with weather conditions generally when it rained the entire week while he was showing "April Showers," while patronage fell off through exceptionally fine weather during the run of "Maytime."

No wonder Oscar Perrin, of the Leland and the Clinton Square theatres in Albany, ranks as the most polite exhibitor in the whole territory. Aside from the fact that politeness is a part of Mr. Perrin's personality, his private office displays a card containing twelve rules for courtesy. And right at the end are these words: "Life is not so short but that there is always time for courtesy."

William Shirley has been obliged to reduce admission prices at the State and Strand theatres in Schenectady four weeks after he increased them. At the State, 25 and 40 cents had prevailed up to a month or so ago, when Mr. Shirley increased these prices to 25 and 50 cents, the Strand prices going from 25 to 35 cents up to 25 and 40 cents. After watching the slump that came in business, following the increase, Mr. Shirley decided to drop back to his former prices and at the same time remarked that he was more convinced than ever that the movies were the poor and moderate man's form of amusement, and that any attempt at higher prices simply served the purpose of driving them away.

Peter Vaurakis has assumed the management of the Carthage Opera House, which will be given over to high class pictures. Mr. Vaurakis was associated with the Papayanakos brothers of Watertown for some time.

About now, Miss Janet Noon, for seven or eight years owner of the Crescent Theatre in Schenectady, is enjoying the breezes from off the Pacific Ocean. Miss Noon recently disposed of her house and went to San Francisco.

There is a report to the effect that William Bernstein, owning a chain of houses, is dickering these days for the Van Curler in Schenectady. There is also talk to the effect that the Van Curler may run pictures following the end of the burlesque season.

Gilmore and Filkins of Syracuse, who opened the Astor in Troy recently, are branching out and have taken over the Alpine and Gardner Hall in that city. They have also opened the Pearl in Albany, with double features for a dime.

There has been a report current to the effect that the owners of the Orpheum in Amsterdam may acquire the Gem in Little Falls, a house owned by Mrs. McGraw.

With a stiff fight centering between the State and the Barcl theatres in Schenectady, five big pictures are due to be shown in a single week in that city. The management of the State also controls the Albany and the Strand. "Strongheart" will be shown at the Strand, "Sporting Youth" at the Albany, and "Shadows of Paris" at the State, in competition with "The Marriage Circle" at the Barcl, and "A Boy of Flanders" at Proctor's. Later on Mr. Shirley will use "Girl Shy" and "The Stranger" to buck R. V. Erk

in a week's run of "The White Sister," which will be played to increased admission prices during the first week in May.

William Farley, president and treasurer of the Farash Theatres, Inc., is also interested in picture theatres in Yonkers.

Michael Friedman, manager of the Albany Theatre in Schenectady, spent the week end in New York City.

Maine

Abraham Goodside will spend \$30,000 in alterations to the Empire Theatre in Portland. An addition of 40 feet will be placed on the auditorium and the building generally will be rebuilt, additional exits opened and its seating capacity greatly increased. The Empire has an exclusive picture policy and is operated in conjunction with Mr. Goodside's other theatres, which are the Strand, also in Portland, and the Capitol and Bijou theatres in Springfield, Mass. Harlan J. Boucher is manager of the Empire.

Manager William E. Reeves of Abraham Goodside's Strand Theatre in Portland is presenting "The Leatherstocking" series on Saturday afternoons only and is making a big bid for the patronage of children on the strength of the Cooper stories.

Joseph Gagnon of the Music Hall Theatre in Lewiston, Me., met Ben Turpin and witnessed the miraculous recovery of her hearing by Mrs. Turpin at Ste. Anne de Beaupre, Canada, recently. Mr. Gagnon has just returned to Lewiston after a week's vacation.

Mr. Gagnon said that Mrs. Turpin was seated two rows in front of him in the Church of Ste. Anne, and that after praying she arose, quite able to hear again, because she had had "faith."

Connecticut

The starting day of the programs having been changed from Monday to Sunday and Saturday in some cities, it has remained for Allan C. Morrison of the Majestic Theatre in Hartford to start his new bills on Friday. On April 18 he began a seven days' run of "Sherlock, Jr.," and the following Friday began a nine days' showing of "A Boy of Flanders." He is billing his orchestra heavily for overtures and special music at the Sunday night shows.

Charlie Benson still is at the helm of S. Z. Poli's Palace Theatre in Hartford and from all accounts he is not going to leave. After having directed the presentation of motion pictures, the best of 'em, all winter, he's going to have a respite from the screen for summer and for that reason now is busily engaged in preparing for a season of dramatic stock.



THE LELAND, ALBANY, N. Y.
Which will observe its 100th anniversary in May, 1925. It is owned by Buckley and Tarsches, and managed by Oscar Perrin.

Buffalo

Billie West, who has managed several local community theatres, and who of late has been enjoying his old love, the stage, is back in the exhibitorial business as manager of the Avon Theatre, an east side neighborhood house operated by Dewey Michaels.

George Beban and company will be at the Lafayette Square next week in "The Greatest Love of All," two reels of which will be enacted on the stage by the same cast as seen in the picture. Manager Fred M. Shafer declares it is the biggest attraction ever offered at this house.

Peter Vournakis, operating the Strand Theatre in Phoenix, N. Y., is to take over the picture theatre in Herkimer, N. Y., according to announcement sent to the members of the Film Board of Trade of Buffalo.

John Pennyvesy, Rochester exhibitor, was in Lockport, N. Y., the other day looking over the theatre situation with a view to learning if it was advisable to build a house in the Lock City.

J. H. Michael, manager of the Regent Theatre, had a camera man in front of his house Easter Sunday at 2 p. m. to take movies of folks entering the house. His stunt was given wide publicity in the newspapers and a goodly crowd gathered. The films were shown on the Regent screen on Monday night. Next week, Mr. Michael will put on a local talent society show. Mr. Michael is chairman of the executive committee of the M. P. T. O. of N. Y., Inc., the convention of which, it is expected, will be held in Buffalo this spring.

It is reported that representatives of the Loew interests are still in Buffalo looking over the community theatre situation.

Released February 17, 1924—Now Booking



HARRY CAREY

in
"The NIGHT HAWK"

A Hunt Stromberg
Production

Distributed by **HODKINSON**
Season 1924-1925 Thirty First-Run Pictures

New Exhibitor Organization Formed at Chicago Meeting

A new exhibitor organization was formed here last week at a meeting held at the Congress Hotel and attended by exhibitors from Michigan, Minnesota, Kansas, Indiana, Illinois and Texas. Other states may join later. The purpose of the new organization is for united action on all matters of interest to the trade.

W. A. Steffes of Minnesota was named chairman of the meeting and will act in that capacity until the next meeting, which will be held about June 11. H. M. Richey was named secretary of the tentative organization. Among the men present were H. A. Cole of Texas, R. R. Biechele of Kansas, C. C. Ritter, Joseph Denniston, H. M. Richey of Michigan, Frank J. Rembusch and William Connors of Indiana, Al. Steffes of Minnesota and Ludwig Siegel and Glenn Reynolds of Illinois. The name of the new organization will be the Allied State Organization of Motion Picture Theatre Owners.

Andrew Karzas of the Woodlawn Theatre is spending a few days at French Lick Springs and on his return plans a trip abroad.

Robert J. Speck, owner of the Harmony Theatre, has added another house to his circuit, taking over the Ewing Theatre on Ewing avenue last week.

C. A. Mendenhall has sold the Star Theatre and will spend a few months on the West Coast enjoying a well earned vacation.

The anti-Sunday movie show crusaders lost out in two live Illinois cities last week when Dixon and Pana voted in favor of Sunday amusements. The largest vote ever cast in Dixon gave the Sunday show folks a majority of 1,723 votes.

Another woman manager is on the job, Mrs. E. Gibson has taken over the management of the Lyric at Monticello, Ill., and will improve the house.

Rex Lawhead now is manager of the Commercial Theatre of the Ascher circuit on the south side.

Victor H. Geissler of Manitowoc now is associated with "Happy" Meininger at the Calo Theatre as assistant manager.

The Commodore Theatre at 3105 Irving Park Boulevard, one of the largest houses in that district, has been taken over by Isadore Gumbiner from Louis Zaller and Vernon Seaver. Mr. Zaller left for a short vacation on the West Coast and on his return expects to open another house, while Mr. Seaver will announce his new connections in the near future.

Work has started on the new million dollar Rialto Square Theatre at Joliet, Ill. Plans by Rapp & Rapp of this city call for a house seating 3,000 and of the most modern construction. The main entrance of the house will be on Chicago street and there will

be other entrances on Scott and Van Buren streets. The house will have a depth of 174 feet and the main floor will seat 1,500, while the balcony will seat 805 with provision for expansion to 1,500 seats in the future. Ventilation will be by refrigeration and the structure will be of reinforced concrete and structural steel, with terra cotta face brick finish.

Austin E. Lathrop, well known owner of theatres in Alaska, was in the city last week giving the houses and the trade the once-over. He operates the movie house at Fairbanks, Alaska, the terminus of the government railroad in that country.

J. J. Cooney has been made managing director of the Stratford Theatre, taken over by the National Theatre Corporation, succeeding Mrs. M. Henoch, who has retired. Several improvements will be made in the house and better picture and musical programs will be engaged. Paul Sternberg and his orchestra of 28 musicians will be a permanent feature.

The new theatre to be built for Jones, Linick & Schaefer on North Clark street will be named the Diversey Theatre, as it will be located at Diversey avenue and North Clark street.

C. H. Foster has resigned as manager of the Lincoln Dixie Theatre at Chicago Heights, Ill., and has been succeeded by William Mallison, who will continue the picture policy of the house.

Frank Omich has been made house manager of the Crocker Theatre at Elgin, Ill., since the house has been taken over by the Midwest management. He was formerly connected with the Fox Theatre at Aurora.

Ralph Benedict has taken over the management of the Globe Theatre at Champaign, Ill., the home of the University of Illinois, and will improve the house.

Thomas J. Watson has taken over the management of the Majestic Theatre at Elgin, Ill. He will continue to feature pictures.

The Crystal Theatre was opened at Watseka, Ill., last month and will play pictures exclusively.

Ralph Kettering, publicity manager for Jones, Linick & Schaefer, has organized the Kettering Productions Inc., with a capital stock of \$30,000 and will begin operations about the middle of May.

John J. Jones, of Jones, Linick & Schaefer, and Mrs. Jones are spending a few days at French Lick Springs.

Eda Weinstein has taken over the Irving Theatre on South Halsted street.

W. W. Halliday, well known to Film Row, will manage the Grand and Mattoon theatres at Mattoon, Ill., as both houses are now under one management. Mr. Halliday formerly handled the Grand in that city.

Henry Mantredini has opened a picture theatre at Bush, Ill.

George Madison of the Kozy Theatre on South Clark street says that radio is hurting the business of the Loop theatres, the smaller houses feeling the effect more at the present time than the larger houses. He thinks this may change with the advent of warmer weather. He has found the short program of help in bringing up the business of his theatre on Thursday, as that has been an off day.

Carson T. Metcalfe, in addition to running the Greenfield Theatre at Greenfield, Ill., is cashier of the First National Bank of that hustling little city.

William F. O'Connell, manager of the Vernon Theatre on the South side, says that radio has hurt the attendance about fifteen per cent, in his neighborhood, and that with the advent of warmer weather and daylight saving it will be more than some neighborhood houses can do to get through the summer months without closing.

F. O. McNail will open an airdrome soon at Zeigler, Ill., and will feature music with the picture programs.

Samuel Horton, owner of the Majestic at Alvin, Ill., will open another house soon in that city.

The Royal Theatre at Palestine, Ill., has been sold to Hawkins and Sallsburg by Guy Waumple.

Biggsville, Ill., will have a new picture house under the management of M. Churchill, who plans to open in a few weeks.

Harry Frank, formerly of Macomb, Ill., is going back to that city and expects to reopen the Tokio Theatre, which has been closed for some time. He will show exclusive moving picture programs early in May.

Canada

A regular luncheon meeting of the Moving Picture Theatre Owners of Canada, Ontario Branch, was called for April 29 at the King Edward Hotel, Toronto, to make final arrangements for the attendance of many Canadian exhibitor-members at the international convention of the M. P. T. O. of America at Boston, Mass., May 27 to 29. Special railway facilities have been provided for the use of Canadian delegates to Boston, including special train fare. A report has been prepared by J. C. Brady, president of the Ontario branch of the M. P. T. O., and Harry Alexander, also of Toronto, another Ontario M. P. T. O. official, regarding association convention details, which they gathered during a recent visit to M. P. T. O. headquarters in New York City. Mr. Brady is the owner of the Madison Theatre, Toronto, and Mr. Alexander has the Park Theatre, Toronto.

E. Glasco has offered the Empire Theatre, Windsor, Ontario, for sale or lease. The Empire, which is one of the best known theatres of Western Ontario, is fitted with modern equipment and has a pipe organ. Mr. Glasco's address is 65 Sandwich street, Windsor.

The Canadian premiere presentation of Mary Pickford's "Dorothy Vernon of Haddon Hall" will be conducted at the Grand Theatre, Toronto, one of the veteran downtown theatres of the Ontario Capital starting Monday, April 28. The engagement is not limited.

An unusual engagement in Toronto was the presentation of "The White Sister" at the Royal Alexandra Theatre, the leading legitimate house of Toronto, during the week of April 21, twice daily, as a special road show, top being \$1.50 and all seats reserved. The Royal Alexandra Theatre is directed by Lol Solman.

Released March 2, 1924—Now Booking

"LOVE'S WHIRLPOOL"

with
James Kirkwood
Lila Lee and
Madge Bellamy
Presented by Regal Pictures Inc.

Distributed by **HODKINSON**
Season 1924-1925 Thirty First Run Pictures

California Showmen Discuss Posting Firemen in Theatres

A meeting of the Allied Amusement Industries of Northern California was held at the headquarters of this organization, 100 Golden Gate avenue, San Francisco, on the afternoon of April 15 at which the proposition of having a fireman stationed in all playhouses was discussed. Thirty-five members of the organization were present and the meeting developed into a frank discussion of the situation, which has been aired at length of late in the daily press. Fire Chief Murphy made a talk and was tendered a vote of confidence.

William J. Citron, general manager of the Louis R. Greenfield Theatres, which operates four houses in San Francisco, one in Santa Cruz and another at Honolulu, has announced the appointment of Eugene Perry as managing director of the Greenfield Theatres. At the same time he announced that a vigorous policy of expansion would be inaugurated. Eugene Perry is well known in this field, having been manager of the T. & D. Theatre, Oakland, and the States Theatre of that city. Since leaving the Greater San Francisco territory he has been in charge of the Famous Players group of theatres in Texas, Oklahoma and Kansas. His immediate plans call for popularizing the New Mission and New Fillmore theatres, declared to be the two finest residential theatres in America.

Robert A. McNeil, of the T. & D. Jr. Enterprises, Inc., San Francisco, which controls forty picture houses in the Northern California field, and J. R. Saul, theatre broker, with Mrs. McNeil and Mrs. Saul, sailed from this port on the Pacific Mail liner President Pierce on April 15, for a five weeks' visit to the Hawaiian Islands.

Vic Dickerson, formerly manager of the Circle Theatre, Los Angeles, has been made house manager of the Pantages Theatre, San Francisco.

Sol Pincus, formerly manager of the Imperial Theatre, San Francisco, now is manager of the Tivoli Theatre, which is making a specialty of offering distinct novelties in screen attractions.

The Golden State Theatre and Realty Co. has been incorporated at San Francisco with a capital stock of \$1,000,000 by R. A. McNeil, E. H. Emmick, M. Thomas and L. S. Hamm.

Among the recent visitors on San Francisco's Film Row have been James Woods, Redding; J. Williams, Grass Valley; T. Kypros, Santa Clara; H. Heber, of the Sequoia and Majestic theatres, Sacramento; Jules Smith, of the Butlet Theatre, Tonopah, Nev., and Mr. and Mrs. J. A. Menard, of the M. & M. Theatre, Sacramento. The latter were on their way to Los Angeles.

J. Hoorwitz, who conducts the Hayward Theatre at Hayward, Cal., and the Best Theatre at San Leandro, announces that a \$100,000 picture theatre will be erected in the latter city on the site occupied by the Odd Fellows' Hall.

J. W. Allender, owner of the Casino, Spokane, launched the biggest advertising campaign of the kind ever attempted in that city in connection with the showings of "Three Weeks." In addition to a heavy newspaper campaign and various tieups, he used forty 24-sheets, 100 6-sheets and 100 3-sheets.

Pittsburgh

M. F. Tyson, son of Samuel Tyson, formerly at the Universal Theatre at Universal, has purchased the Jewel Theatre Building and property on Spring Garden avenue, North Side, Pittsburgh, from Julius Orline. The Jewel seats 275 and is already under the operation of the new owner.

Maurice Baum, owner of the Nittany Theatre, State College, was a recent visitor to the Pittsburgh Film Row. He brought along the usual smile, and said that business was just "middlin'."

Mark Brower of the Kenyon Theatre on the North Side, Pittsburgh, announces that the house will be closed on June 1 for remodeling and enlarging. When completed by September 1, the capacity will be 2,000 persons, double the present number of seats. Mark says that the Kenyon will be second to none of the finest theatres in the territory.

J. C. Duff of the Liberty Theatre, Mason-town, drove to town one day recently in his new Lincoln coupe. And say, maybe that isn't some car. It was the cynosure of all eyes on Film Row. Theodore Mikalowsky, owner of the Rex in the same town, was also a recent visitor.

Frank L. Farman of the Cameo Theatre, Butler, was a recent visitor to Film Row, as were also Ike and Jake Silverman of the Strand, Altoona.

Mr. Kleinsmith, owner of the Imperial Theatre at New Kensington, has changed the policy of his house from combination to straight pictures, and is booking all the big ones.

G. B. Meyers of the Gem Theatre, Derry, is sporting some real class in the form of a blue Packard single-six sedan.

W. G. Maute opened his new 800-seat Maute Theatre at Irwin on April 21, and the house is one of the finest for its size to be found anywhere. Several of the local film exchangemen attended the opening. Maute also owns the Grand in the same town.

W. P. McCartney, whose newest theatre, the Ritz, at Indiana, was opened three weeks ago, was in town a few days ago and stated that standing room only has been the rule at this beautiful new house. The Ritz seats 1,300.

Three Washington Exhibitors Control Centralia and Chehalis

F. A. Graham, of the Grand Theatre, Centralia, Wash., A. F. Cormier and E. T. Robinson, of the Liberty and Rialto, Centralia, and the magnificent new St. Helens, Chehalis, which will open this month, and R. L. Ruggles of the Liberty and Dream, Chehalis, have incorporated, giving them control of the twin cities—Centralia and Chehalis. It is reported that Mr. Graham will handle the bookings for all the houses.

A reported consolidation of a number of suburban houses in Portland states that the interests have been pooled and a profit-sharing basis established. Buying of film will probably be done by one man. Complete details were not available, but houses and managers mentioned with a fair average of accuracy from a number of different sources were: W. E. Graeper, with the Tivoli and Union Avenue; Bob White, with his new Bob White Theatre; Edward Fautz's Echo Theatre, Stephen Parker's Alhambra, W. E. Tibbitts' Highway, G. O. Garrison's Laurelhurst, Phillips' Gay, and McCreedy's Multnomah.

A report states that Ed D. Dolan of Aberdeen, Wash., has taken over the house at Cosmopolis. Mr. Dolan is a partner in Ripley & Dolan, who are about ready to open their big modern playhouse and picture theatre in Aberdeen, which has been under construction for several months.

William Hartford, new manager of the Portola Theatre, West Seattle, has been observing "Clean Up and Paint Up Week" by spending over \$1,000 on tinting, decorating, new carpets, drapes and new loge seats. Work has been accomplished without closing the house.

The beautiful Mack Theatre, built some time ago for Mack J. Davis in Port Angeles, Wash., is reported to have been purchased recently by Jensen and Von Herberg.

A \$60,000 picture theatre is scheduled for early construction at Longview, Wash., according to report. Mr. Greenland is named as interested in the project.

Fire of undetermined origin, which started in the basement of the Grand Theatre, Centralia, Wash., early in the morning of April 15, caused \$10,000 damage, which was confined to the rear of the theatre. Frank Graham, manager, and his wife and daughter, who have sleeping quarters in the building, were forced to flee to escape suffocation.

New Ohio Theatre

A motion picture theatre is under construction at the corner of West Broad street and Oakley avenue in the beautiful west end section of Columbus, Ohio. The new theatre will have a seating capacity of 1,000, all on one floor. The interior of the theatre and the lobby will be artistically decorated; it will be one of the most attractive suburban theatres in central Ohio. This theatre will be owned by William N. Petrakis and Anthony J. Nelson, and managed by Theodore J. Pekras.

Released March 9, 1924—Now Booking

SAMUEL V. GRAND PRESENTS

BRYANT WASHBURN
with BILLIE DOVE in

"TRY AND GET IT"

for HODKINSON
RELEASE

Season 1924-1925
Thirty First-Run Pictures



Milwaukee Theatre Rivalry Is Aired in the Newspapers

Intense rivalry between the Saxe interests and those in control of the Alhambra and Garden theatres in Milwaukee, which had its inception when the Saxs were forced to vacate the Alhambra several years ago because they could not obtain a renewal of their lease, has cropped out in new form.

Although no names are mentioned, an advertisement run in the Milwaukee newspapers by Leo A. Landau, director of the Alhambra and Garden, is regarded by those in touch with the theatrical situation as a direct thrust at the Saxe interests, who recently opened the Wisconsin, largest picture theatre in the city.

The ad, headed "No Strings Tied to These Two Theatres," and signed "Alhambra and Garden management," follows:

"No film company has any interest in them or any contracts for all of its films. These two theatres pick from all film companies solely on a merit basis. The name of the producer cuts no ice. The picture itself must be up to standard—a standard determined not by any one person, but a very critical committee who reviews them. It is this system of doing business that brought to the Alhambra and Garden 'Over the Hill,' 'Robin Hood,' 'Hunchback of Notre Dame,' 'White Sister,' 'Scaramouche,' 'If Winter Comes.' It is this method that assures you the best plays, always, at the Alhambra and Garden. You never take the chance of disappointment by attending these two theatres."

The Saxs at the Wisconsin have been showing First National productions.

General closing of all neighborhood theatres for six weeks during the summer is the drastic plan being sponsored by several leading members of the Motion Picture Theatre Owners of Milwaukee and most likely will be thoroughly discussed at the next meeting of the organization. Fred Seegert, president of the M. P. T. O. of Wisconsin and active in the Milwaukee local as well, is one of those heartily in accord with such an idea. He has declared that he will support the move although it probably will be introduced by some one else. Milwaukee has approximately fifty neighborhood houses. The proposal is certain to strike a snag, however, since various members have expressed themselves as willing to take a chance on the weather and other handicaps and remain open, at least as long as possible, as they have done heretofore.

The Toy Theatre, located on Second street, just north of Milwaukee's main street, has been closed by Charles Toy, its owner, and will be remodeled shortly into a store. The house had the distinction of being Milwaukee's smallest downtown film theatre, it being equipped with only 425 seats. For some time it has been considered a losing proposition, and with the opening of the Wisconsin by the Saxe interests the going became even harder. George Beyer, manager of the place for six years, has accepted a position with the Midwest Distributing Co., also operated by Toy, the Chinese cafe and theatre owner.

Starting merely as a protest against Sunday noon concerts in Saxe's new Wisconsin Theatre, the move originating recently in Milwaukee church circles has been extended to include agitation against the showing of pictures as well before 1 p. m. on the Sabbath. Most of the downtown houses have been in the habit of opening their picture programs at 11 a. m. on Sundays, and until the Wisconsin began to advertise its special noonday concerts, no opposition developed.

Henry Staab, executive secretary of the M. P. T. O. of Wisconsin, is going to Washington to attend the hearing April 25 on the proposed music tax amendment, it has been announced by Fred Seegert, president of the organization. Mr. Staab has given the music tax situation deep study, and is prepared to give a forceful argument against a continuatoin of the evil.

The Southeast

After being operated many years as a one-man town, controlled by the Howard-Wells Amusement Company, Wilmington, N. C., has developed into the film salesmen's mecca, with four-way opposition in the picture theatre field. The latest interest to project itself into the local theatrical field here is George W. Bailey, who has secured a three-year lease, with renewal option, on the Royal Theatre, Front street first-run feature house, from the Howard-Wells interests, and opened April 21 with a straight picture policy, standard prices and three changes a week.

Jack Marcus, who since January 1 has operated both the Victoria and Royal theatres, has retained the Victoria and announces that this theatre will be operated also as a first-run house, with only the very largest super-productions therein, on a sliding scale of prices. This house has formerly presented only vaudeville, stock and road attractions.

Rival attractions for Easter Monday, aimed to draw "first blood" in the local fight, were "The Hunchback of Notre Dame" at the Victoria at \$1 top and "Fashion Row" at the Royal at 40 cents top, both pictures being first-run in the town. Both managements assert their intention of going after the business which, during the slump period of the past twelve months has been conveniently handled by the one house, while under identical managements, and early release runs are announced on "Girl Shy," "Secrets," "Beau Brummell," "Three Weeks," "Lilies of the Field" and other new productions by the rival managements of the two big houses.

The Bijou, the other downtown house, is operated by the Bijou Amusement Company, a grind 10-cent show. The fourth factor in the local field is Herbert C. Wales, exchange man with experience dating back to the old General Film days, who has opened the Brooklyn (colored) Theatre, playing a combination policy. The fifth house in the city, the Academy, is at present closed and is under lease to Bob Kermon, local fight promoter.

St. Louis

Theatres of the St. Louis district were hard hit by burglars and yeggmen the past week. On the night of April 13, cracksmen who had concealed themselves in the Lyric Theatre, East St. Louis, until the house had closed for the night, entered the office and broke down the steel doors of the theatre vault, escaping with approximately \$4,000, the Saturday and Sunday receipts. The same yeggs looted the safe of the Liberty Furniture Company, adjoining the theatre. The safe door was open, the burglars taking a revolver and some small articles.

The same night robbers secured \$600 from the New Shenandoah Theatre, 2227 South Broadway, St. Louis, after prying open a side door to the theatre. The money was taken from the projectionist's booth.

At the Melba Theatre, 3600 South Grand boulevard, \$40 was taken from the ticket seller's cage. Neither the Melba nor New Shenandoah carried burglary insurance.

Joseph Walsh, secretary of the Motion Picture Theatre Owners of Eastern Missouri and St. Louis, has purchased the Bridge Theatre, Natural Bridge avenue, St. Louis, from Worwick & Otto.

E. G. McBride of Shelbyville, Mo., proprietor of the Opera House there, which was destroyed by fire the latter part of March, plans to rebuild.

G. W. Vest, formerly of the Dixie Theatre, Des Arc, Ark., is now operating the Royal Theatre, Marvel, Ark.

C. A. Edwards, owner of the Opera House, Coffeen, Ill., lost his mother through death on April 15.

Miss Nellie F. Herzog has purchased the Yale Theatre on Chippewa street, St. Louis.

Mrs. Ruby Heyde will take possession of the Elks Theatre, Olney, Ill., on May 1. No change in policy is contemplated.

J. H. Riley's Cosey Theatre, Mountain Grove, Mo., opened to capacity business on April 15.

The Moonshine, Wayne City, Ill., and the Liberty, Logan, Ill., have closed temporarily. The New Grand, Frankfort Heights, Ill., has reopened under the management of Sullivan & Gray, who have operated the Rialto at Marion, Ill.

W. E. Patterson of Huttick, Ill., has purchased the Star Theatre, Palmyra, Ill.

Louis Maroni has purchased the Rialto Theatre, Marion, Ill., from Sullivan & Gray. He plans a combination house.

William Goldman, owner-manager of the Kings Theatre, St. Louis, has gone to New York.

D. E. Platte of the Pastime Theatre, Kansas, Ill., called at the F. B. O. exchange and signed up for the new series of "Fighting Blood."

Out-of-town exhibitors seen along Picture Row during the week were: C. E. Brady and Mr. and Mrs. E. M. Doyle of Cape Girardeau, Mo.; Mrs. Paul of the Marvel, Carlinville, Ill.; Tom P. Ronan, Play House, Shelbyville, Ill.; Oscar Wesley, Gillespie, Ill.; S. P. Roman, Benid, Ill.; Bob Cluster, Johnston City and Belleville, Ill.; Oscar Hortsman, Chappie, Ill., and L. Jadowsky, Paris, Ill.

St. Louis theatres co-operated with the church in the observance of Holy Week, many of the downtown theatres being used for Good Friday noon services.

The Lyric Theatre, Cavein-Rock, Ill., which closed recently because of a smallpox epidemic, has reopened.

The new Washington Square Theatre, Quincy, Ill., will open on June 15, according to present plans. "If Winter Comes" will be the opening feature.

Released March 16, 1924—Now Booking



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. Stands out like "23 1/2 Hours Leave" and "Hottentot." One of those too uncommon things which fit the star like a glove. Kept the audience highly amused and sent everybody away happy. Moral tone good and it is suitable for any day. Had good attendance on off days. Draw all classes in town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (789 seats), Redding, California.

GOING UP. (5,886 feet). Star cast. Good comedy but not as good as one is led to believe. Too much money for it. Moral tone O. K. and it is suitable for Sunday. Draw rural class in town of 850. Admission 10-25, 10-35. W. F. Haycock, Star Theatre, Callaway, Nebraska.

HARBOR LIGHTS. (5 reels). Star, Tom Moore. The poorest Tom Moore I ever saw. Vaudeville saved the day for me on a Sunday. Not suitable for Sunday. Had fair attendance. Draw all classes in suburban town. Admission 10-20. C. H. Douglass, Realert Theatre (500 seats), Los Angeles, California.

IS DIVORCE A FAILURE? (5,448 feet). Star, Leah Balrd. A real good picture that pleased those who saw it. Small attendance because of a near blizzard. Pleased all classes. Moral tone good and it is suitable for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

UP IN THE AIR ABOUT MARY. (5 reels). Star cast. A good little comedy drama that pleased a Saturday night house. Moral tone good but it is rather weak for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

F. B. O.

ALIMONY. (7 reels). Star cast. Nothing to rave over. Ordinary picture. Played it on a double bill. Moral tone fair. Had fair attendance. J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

BLOW YOUR OWN HORN. (6,315 feet). Star cast. Very good. Best house for weeks. Draw city and country class in town of 3,500. Admission 10-20. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

CANYON OF THE FOOLS. (5,180 feet). Star, Harry Carey. This one may have been good when it first came out but not now. All the action is out of it. It came on six reels but four of them only one-half full. Not suitable for Sunday. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

CAPTAIN FLY-BY-NIGHT. (4,940 feet). Star, Johnny Walker. Very good picture, fairly good action picture. Action fans will like it. Print good. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

CRASHING THROUGH. (6 reels). Star, Harry Carey. Harry Carey loses interest in "Miracle Baby" and "Desert Driven." Good picture but nothing extra. Draw city and country class in town of 3,500. Admission 10-20. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

DAYTIME WIVES. (6,651 feet). Star cast. Good. Drew well and can't go wrong on this one, if you buy it right. Moral tone good. Draw city and country class in town of 3,500. Admission 10-20. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

DAYTIME WIVES. (6,651 feet). Star cast. A really good picture worth showing anywhere and anytime. Get it and then feature it. Print fine. Moral tone good and it is suitable for Sunday. Attendance, not good. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DAYTIME WIVES. (6,651 feet). Star, Wyndham Standing. Excellent picture. Should go big anywhere. Moral tone fine. Had fair attendance. Draw middle and lower class in city of 50,000. Admission fifteen cents. J. Hill Snyder, Scenic Theatre (630 seats), York, Pennsylvania.

FLYING DUTCHMAN. (5,800 feet). Star, Lawson Butt. A poor pleaser as the story is a dramatization of the fantastic legend. Few liked it. Moral tone O. K. and it is suitable for Sunday. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

FLYING DUTCHMAN. Star, Ella Hall. Why is it necessary to waste film stock and an audience's time with stuff like this? My audience is still sore at me. "Fighting Blood" saved the show. I wrote the exchange if they had any more "Cheese" like this under contract to just let pay for it and keep it. C. C. Kluts, Glades Theatre, Moore Haven, Florida.

GALLOPING GALLAGER. (4,700 feet). Star, Fred Thompson. Here's is a real actor and with plenty of action and to my notion has got it on all of the so-called western actors barring none. Suitable for Sunday. Had good attendance. Draw working class

in city of 13,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. A truly great picture. Everyone should see it. It's above the average. Draw middle and lower class in city of 50,000. Admission fifteen cents. J. Hill Snyder, Scenic Theatre (630 seats), York, Pennsylvania.

IN THE NAME OF THE LAW. (6,126 feet). Star cast. Exceptionally fine for small towns. Clean and wholesome. Cutout of traffic cop from three sheet set at street intersections good, cheap stunt. Moral tone fine and it is suitable for Sunday. Had big attendance. Draw farming class in town of 600. Admission 15-25. C. C. Kluts, Glades Theatre (200 seats) Moore Haven, Florida.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Wonderful picture to unusual business. Town of 5,000. Admission 10-20. Fredonia Opera House, Fredonia, New York.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. One of the big pictures of the screen. Bad weather held us back. Draw Theatre (630 seats), York, Pennsylvania. middle and lower class in city of 50,000. Admission fifteen cents. J. Hill Snyder, Scenic Theatre, York, Pennsylvania.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Very good picture. Played to good business for two days. Moral tone very good. Had good attendance. J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

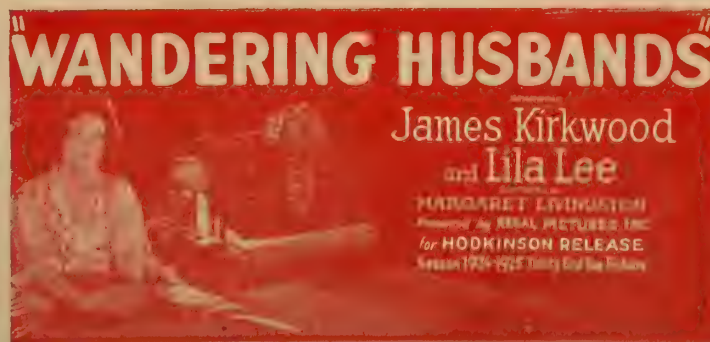
LIGHTS OUT. (6,938 feet). Star cast. A crackerjack little picture that will please most any audience. New, novel and different. Bought right it will fare well with your public. It's a clever picture. Moral tone O. K. and it is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

MAILMAN. (7,160 feet). Star, Ralph Lewis. Excellent picture with splendid acting. Should please any audience. Moral tone fine and is suitable for Sunday. Had fair attendance. Draw all classes in town of 4,000. Admission 10-20. F. A. Brown, A-Muse-U Theatre (300 seats), Frederick, Oklahoma.

MIRACLE BABY. (6 reels). Star, Harry Carey. This is the poorest Harry Carey I ever played. Carey as much out of place in this picture as if Valentino would appear in the pulpit. If you play do not mention Harry Carey. Had good attendance. E. H. Haubrock, Ballard Theatre, Seattle, Washington.

THELMA. (6,000 feet). Star, Jane Novak.

Released April 20, 1924—Booking
Reservations Now



A mighty fine picture and should go over anywhere fine. Scenery good and the star herself does some good acting. Suitable for Sunday. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (240 seats), Dexter, New York.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. An old one that drew above average and seemed to please. Not as good as "The Third Alarm" nor "In the Name of the Law." Print cut up badly. Moral tone excellent and it is suitable for Sunday. Had thirty per cent. increase in attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

WHEN LOVE COMES. (4,800 feet). Star, Helen Jerome Eddy. An old fashioned comedy drama of the style of ten years ago. So poorly was it received that we withdrew it after the first performance. Moral tone O. K. but it is not suitable for Sunday nor any other day. Attendance, withdrawn. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

First National

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. A film classic, acting great, direction ditto. You've got to look out for one thing in the small town; the theme of the picture. It's drama every inch of the way, handled beautifully, and only the prude will squawk. Buy it right and play it. Usual advertising brought good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. A high class production that pleased ninety per cent. of my patrons. A picture that one may feel justly proud of presenting to his patrons. Justifies a raise in admission prices and special advertising. Moral tone good. Had good attendance. Draw small town and country class in town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre (229 seats), Wellington, Ohio.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Pleased old and young alike. Received many compliments from patrons. Not the kind of picture that they laugh outright at very often, but one that keeps them smiling all the time. Held up well the second night. Moral tone good. Had good attendance. Draw small town and country class in town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre (229 seats), Wellington, Ohio.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. A good snappy picture full of laughs. Good reels. Moral tone good and it is suitable for Sunday. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

BLACK OXEN. (7,927 feet). Star, Corinne Griffith. The story of a girl born in America who marries an Austrian who abused her, has her youth restored and is then willing to sacrifice love in America to go back and help Austria again. They do not do it. Story interesting, well told, and actors are

Between Ourselves

*A get-together place where
we can talk things over*

Stepping along! That's Straight From the Shoulder these days.

It's your department. You have made it grow: if you want it still bigger in space and scope just get the habit of shooting in the tips every week.

Suggestions too! The fellows have taken active interest and that's why I have been able to add features that the crowd finds useful.

Whenever you think of something that will be better than what we are doing now with the tips, speak right out in meeting and if modern publishing methods permit it, your suggestion will be adopted.

F'r instance—notice Mr. Klutts' idea on the next page. Don't you figure that would be a good stunt? VAN.

at their best. Drew good business and pleases lovers of the book. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in city of 16,000. Admission 30-40. Ben. L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. The picture was nicely done. Pleased women far more than the men. Draw mixed class in town of 1,900. Admission varies. L. G. Roesner, Colonial Theatre (800 seats), Winona, Minnesota.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. An excellent production. Pictures are much better than ever before. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 15,000. Admission 10-35. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. Good picture that made them talk. Pleased them all. Regular advertising brought good attendance. Moral tone good and it is suitable for Sunday. Adolph Schutz, Fort Bayard Theatre, Fort Bayard, New Mexico.

BOND BOY. (6,902 feet). Star, Richard Barthelmess. First time for star and he pleased everyone. A good picture and a good lesson. Give us more like it and we'll be satisfied. Suitable for Sunday. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (240 seats), Dexter, New York.

BRASS BOTTLE. (5,290 feet). Star, Harry Meyers. This was so queer and senseless that our patrons acted bewildered, some wanted to know what it was all about, others went out making sport of it. Moral

tone not extra good. Not suitable for Sunday or any other day. Had fair attendance. Draw farmers and business class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

BRASS BOTTLE. (5,290 feet). Star cast. Impossible story. Some people liked it, others didn't. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 15,000. Admission 10-35. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

BRAWN OF THE NORTH. (7,650 feet). Star, Strongheart (dog). Too much dog, real action missing. Did not take well. Wonderful photography. Good reels. Moral tone good and it is suitable for Sunday. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

CHASTITY. (6 reels). Star, Katherine McDonald. Another reason why people listen in on the radio. Terribly draggy and no entertainment value. One good cabaret scene. Moral tone not good and it is not suitable for Sunday. Had poor attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

CHILDREN OF THE DUST. (6,228 feet). Star, Johnny Walker. One of the nicest little pictures I ever ran. One that holds an audience's attention from start to finish. Very, very good. Poor attendance due to weather. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CHILDREN OF THE DUST. (6,228 feet). Star, Pauline Garon. Very good. A different sort of picture with three children in the cast that are hard to beat. Moral tone very good and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 65,000. Admission 10-25-35-50. H. W. Irons, Franklin Theatre (1,600 seats), Saginaw, Michigan.

CIRCUS DAYS. (6,100 feet). Star, Jackie Coogan. Fine production, will draw the kids. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 15,000. Admission 10-35. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

DADDY. (5,738 feet). Star, Jackie Coogan. Suitable in any theatre and if bought so you can get out on it, you'll be glad to have shown it. Print I received was not the best. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. One more like this and Constance is done. People want modern up-to-date stories, costumes, don't go. Used to stand them in front on Talmadge but nothing doing on this one. Lay off of this kind of stories, Miss Talmadge, or you'll loose out. Everybody here used to be wild about you. Moral tone fair. Attendance, not much. Draw all classes in town of three thousand. W. H. Odom, Pastime Theatre, Sandersville, Georgia.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. Wonderful picture. Norma favorite here. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,500. Admission 10-25. Miss Douglas Robertson, Princess Theatre (200 seats), Flemingsburg, Kentucky.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. Played this picture for two days, and boys step on this one, as it is a great picture. Moral tone good but it is not suitable for Sunday. Had good attendance. Town of 2,500. I. M. Hirschblond, Traco Theatre, Toms River, New Jersey.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. Pleased the women. Too long drawn out for a semi-jazz picture and exhibition value way too high for a small town. Perfectly clean but rather mushy. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (700 seats), Decorah, Iowa.

Released April 27, 1924—Booking
Reservations Now

BETTY COMPSON
in
MIAMI

An Alan Crosland Production
Produced by Tifford Cinema Corp.

for HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures



FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. A knockout of a picture acting of Miss Moore and Milton Sills the very best. A timely picture that ought to please the most critical audience. Photography and direction great. Good moral tone and it is suitable for Sunday. Advertised with everything to good attendance. Draw best class in the world, veterans of the World War in town of 600. Admission 15-30. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. Medium or common people liked this one, rich didn't. I thought it a knockout. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 15,000. Admission 10-35. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

FLAMING YOUTH. (8,434 feet). Star, Milton Sills. Youth, joy, jazz, cigarettes, cocktails, neckers, petters, white kisses, red kisses, pep, nerve, spice. All to be seen in "Flaming Youth." William Noble, Rialto Theatre Oklahoma City Oklahoma.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. This is what I call a one hundred percent picture. My patrons sure raved about it. It's the best picture I have shown this year. You can't go wrong if you buy this one. Why don't they make more like this? Draws all classes in town of 2,000. Moral tone good and it is suitable for Sunday. Admission 20-40. W. E. Norris, Pleasant Hour Theatre (240 seats), Woodsfield, Ohio.

GAS, OIL AND WATER. (4,500 feet). Star, Charles Ray. Nothing to this picture. This kind hurt business. First National pictures usually good, but they don't mind disappointing you. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,500. Admission 10-25. Miss Douglas Robertson, Princess Theatre (200 seats), Flemingsburg, Kentucky.

GOLDEN SNAKE. (6 reels). Star cast. A good program picture of the north woods, full of action. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw miners and business class in town of 1,000. Admission 10-25. Lee Dillingham, Kozy Theatre (200 seats), Nortonville, Kentucky.

GOLDFISH. Star, Constance Talmadge. A scream of mirth. It's a peacherino with a zip and a go and a snap, a love laugh. A comedy-drama that sparkles and bubbles. As Mrs. Krauss in "The Goldfish," Constance will be the centre of attraction for every sheik from Portland, Maine, to Portland, Oregon. At first a piano picker, after divorce, she is remarried and becomes a young Fifth Avenue matron of impeccable taste. See Constance in "The Goldfish" and you'll be both pleased and satisfied. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

HER REPUTATION. (7 reels). Star, May McAvoy. A good program picture that was well liked. Cast good. Ran four days. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 65,000. Admission 10-25-35-50. H. W. Irons, Franklin Theatre (1,600 seats), Saginaw, Michigan.

HER TEMPORARY HUSBAND. (6,723 feet). Star, Owen Moore. A picture with not a particularly good title. Buy this right, and get busy and you'll do a lot of business, provided your folks like good comedy. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Very good comedy drama. Pleased one hundred percent. Film not in very good condition. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 800. Admission 10-30. Chas. L. Nott, Opera House (400 seats), Sutherland, Iowa.

HUNTRESS. (6,236 feet). Star, Colleen Moore. This is a dandy program picture, and this beautiful little star is getting more popular every day. Everybody liked her as the Indian maid, scenery beautiful. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw farmers and business class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

Mr. Klutts Makes A Suggestion

"Dear Van—and the boys—I'm a small town exhibitor and have just recently started reading and being guided by Straight From the Shoulder tips.

"On report slips I notice a blank for 'Attendance.' The thought has occurred to me that 'Audience Appeal' would be more suitable than 'Attendance.' The attendance can be what the exhibitor makes it, but that audience appeal of the picture is what's IN THE PICTURE.

"In the ordinary small town the exhibitor could take a poor picture, smash on the exploitation and pull a big crowd in—(the audience depends upon the exhibitor to KNOW that particular audience's preferences)—but if the stuff wasn't in the picture—!

"From the above angle I submit that the term 'Audience appeal' is more fitting. Send me some more blanks—a whole sheaf of them: I feel we exhibitors owe each other frankness."—C. C. Klutts, Glades Theatre, Moore Haven, Florida.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. Pleased on account of the extreme action, which pleased the majority here. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw miners. Admission 15-25. Charles F. Kear, Opera House (450 seats), Minersville, Pennsylvania.

LOVE MASTER. (6,779 feet). Star, Strongheart. (dog). More power to this canine wonder. May his tribe increase. A suitable feature for most any theatre and a sure-fire drawing card. Moral tone good and it is suitable for any day. Had good attendance. Draw all classes in town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (789 seats), Redding, California.

MEANEST MAN IN WORLD. (6,500 feet). Star cast. A good program comedy drama. If house had been large they would have gotten much contagious mirth out of it. Moral tone good and it is suitable for Sunday. Had

small attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. Splendid comedy drama with many laugh producing situations. First four reels were especially good. Latter part of the picture slowed down considerably, but got by in fine shape. The kind of picture that entertains, but don't send them out talking. Second night light. Moral tone good. Had fair attendance. Draw small town and country class in town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre (229 seats), Wellington, Ohio.

MIGHTY LAK' A ROSE. (8,036 feet). Star, Dorothy Mackaill. A mighty fine picture, and well liked by all my patrons. Some said it was very good, older class. Suitable for Sunday. Had good attendance. Draw various classes in town of 2,100. Admission 5-10-15. A. S. Carlos, Bijou Theatre (350 seats), Jeanerette, Louisiana.

MIGHTY LAK' A ROSE. (8,036 feet). Star, Dorothy Mackaill. Ran this on Thanksgiving. A good picture and the acting of Miss Mackaill and James Renee above comparison. Moral tone very good. Had good attendance. Draw neighborhood class in town of 1,000. Admission 10-20. Henry C. McCoy, Elite Theatre (235 seats), Golconda, Illinois.

OLIVER TWIST. (7,900 feet). Star, Jackie Coogan. Those who had not read Dicken's book were disappointed. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 250. Admission 15-25-35. J. J. Halley, San Andrews Theatre (110 seats), San Andrews, California.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. A much better audience picture than "Flaming Youth" but didn't pull as well. Not a special and exhibition value way too high! Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. A clever comedy drama but missed being a big picture. As a production not in the class of "Flaming Youth." Moral tone good and it is suitable for Sunday. Draw all classes in town of 7,000. Admission 10-35. R. J. M. Leon, Palace Theatre (220 seats), Washington Court House, Ohio.

PENROD. (8,037 feet). Star, Wesley Barry. This one will get every kid in town. A little old but films in good shape. A dandy comedy, but not much story. Don't pay too much and you can clean up with this one. Moral tone O. K. and it is suitable for Sunday. Had full house for attendance. Draw miners and business class in town of 1,000. Admission 10-25. Lee Dillingham, Kozy Theatre (200 seats), Nortonville, Kentucky.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. A good picture with the acting of Miss Talmadge away above par consider this to be the best Norma Talmadge up to date. Pleased everyone. Regular advertising to good attendance. Moral tone good and it is suitable for Sunday. Draw best class in the world, veterans of the World War in

Released May 11, 1924—Booking Reservations Now



DOROTHY MACKAILL
in
"WHAT SHALL I DO?"

a Frank E. Woods Special Production

for HODKINSON RELEASE
Season 1924-1925 Thirty-First-Run Pictures

town of 600. Admission 15-30. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

WHITE SHOULDERS. (5,966 feet). Star, Katherine McDonald. Fair picture that brought fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. An excellent vehicle for Miss Talmadge, well acted, cast and staged and a good drawing card for the exhibitor. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (789 seats), Redding, California.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. A splendid picture but in terrible condition. Whole scenes cut out. Moral tone good and it is suitable for Sunday. Had good attendance. Draw student and educated class in town of 2,000. Admission 10-25 regular, special 15-35. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

WOMAN HE MARRIED. (6,582 feet). Star, Anita Stewart. Another one of the weak little program pictures that Anita Stewart always appears in. Why don't they put her in something that is different from what she has done before. The old girl is slipping fast at the box office through no fault of hers but of those who select her stories. Pleased very few. Hope she does better in "The Love Piker," which we have coming. Moral tone fair and it is suitable for Sunday. Had poor attendance. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Fox

BUSTER. (4,587 feet). Star, Dustin Farnum. Would have been best Farnum we ever ran if it had all been there. Two or three entire scenes "cut out." Fox exchanges seem to think "Title and Subtitles" with a "Jump Off" somewhere near the original "end," is all that small exhibitor requires. Out of twenty-six Fox we have run above covers half of them. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw farm and oil class in town of 508. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

CUPID'S FIREMAN. (5,000 feet). Star, Charles "Buck" Jones. Jones very much miscast in this one. Imagine a big overgrown man with a life ambition to become a fireman. Story ridiculous. Moral tone good. Had very good attendance. J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

CUPID'S FIREMAN. (5,000 feet). Star, Charles Jones. One of those melodramas that lacks plausibility, and it will answer in the very small town where they are not particular, not for the discriminating audience at all. Usual advertising. Attendance, played this on a Saturday to less than average Saturday business. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Want a Scenic?

"If any of the boys want a good scenic addition to their program, here's a tip that may be of use to some.

"The C. & N. W. Railroad Company recently lent us a three reel travelogue covering a tour through the Yellowstone and Rocky Mountain National Parks without charge; the only condition being that we take good care of their film and pay the transportation charges one way.

"The subject was certainly interesting and the photography was excellent. Not a single misframe to cause a jump. Patrons complimented us for showing it.

"Should any of the fellows desire to rent it, write Mr. F. J. Collins, Manager Department of Tours, C. & N. W. Railway, 148 S. Clark St., Chicago, Ill. He lent it to us without question and I'm sure he'd do likewise with any other exhibitor." H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

DOES IT PAY? (6,652 feet). Star, Hope Hampton. A long eight reel supposed to be special. Another of Fox's miss outs. No draw to it. Moral tone fine. Had very poor attendance. Draw mixed class in town of 2,500. Admission 10-25. J. H. Watts, Scotland Theatre (600 seats), Laurinburg, North Carolina.

DOES IT PAY? (6,652 feet). Star cast. Only a fair program picture. Not a special by any means. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

CUSTARD CUP. (6,166 feet). Star, Mary Carr. This is another excellent production and one that no exhibitor should pass up. It's an excellent comedy drama. Good moral tone, suitable for Sunday. Had good attendance. Town and country class, town of 500. Admission 10-25. A. F. Schreiber, Oneida Theatre (225 seats), Oneida, South Dakota.

ELEVENTH HOUR. (6,819 feet). Star Charles "Buck" Jones. This is a good picture. Pleased ninety per cent. Did well on it and bought it right. Suitable for Sunday. Draw common class in town of 7,500. Admission 10-25. Otis Woodring, Palace Theatre (800 seats), Blackwell, Oklahoma.

ELEVENTH HOUR. (6,819 feet). Star cast. Someone certainly cheated the special makers. This one would make an ideal serial but as a special it is a failure. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

ELEVENTH HOUR. (6,819 feet). Star cast. This is a box office picture. Advertise it and come out if you did not pay too much for it. It will please any audience. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw mixed class in town of

2,500. Admission 10-25. J. H. Watts, Scotland Theatre (600 seats), Laurinburg, North Carolina.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Just a fair picture. The aeroplane stunts get the picture over. Not as good as the average, but business very good for two days. Dropped the third day. Moral tone good. Had good attendance. J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Some picture and some drawing card. Moral tone good and it is suitable for Sunday. Had capacity attendance. Draw all classes in town of 2,000. Admission 10-30. H. Loyd, Colonial Theatre (400 seats), Post, Texas.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. We played this with Annette Kellerman in "Venus of the South Seas" and the combination went sure-fire. Now we don't know which did the trick. Use your own judgment. Had excellent attendance. Draw general class in town of 23,000. Admission 18-35. Frank Franer, Empire Theatre, New London, Connecticut.

FACE ON THE BARROOM FLOOR. (5,787 feet). Star cast. This is a good program picture but do not see how it can be classed a special. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 350. Admission 20-35. C. W. Mills, Outlook Theatre (200 seats), Outlook, Montana.

FACE ON THE BARROOM FLOOR. (5,787 feet). Star cast. Excellent picture with a good story. Scenes and settings beautiful. Acting of Walthall good. He is one of our best drawing cards. Moral tone good. Attendance, big crowd. Draw neighborhood class in town of 1,100. Admission 10-20. Henry C. McCoy, Elite Theatre (235 seats), Golconda, Illinois.

GENTLE JULIA. (5,837 feet). Star, Bessie Love. A very nice picture. Not a picture that you will do any great amount of business on, but it will create a very favorable impression, and it's as clean as can be. Used everything for advertising. Had pretty good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GENTLE JULIA. (5,837 feet). Star cast. Everybody roasted me on this so-called special. Even the editor of paper here roasted me in his paper. Called it a ten cent picture. Hurt my business. Worse than anything yet. Why does Fox turn pictures like this for specials. Only program picture. Booked to me two days. I left town second day. They are still kidding me, about this picture. Moral tone fair and it is suitable for Sunday. Had fair attendance first day—rotten second day. Draw all classes in town of three thousand. W. H. Odom, Pastime Theatre, Sanderville, Georgia.

GOOD BYE GIRLS. (4,746 feet). Star, William Russell. This one was a scream from start to finish. A six reel comedy drama. Used a Sunshine comedy and had several warm slaps on the shoulder as patrons went out. Moral tone very good and it is suitable for Sunday. Had very good attendance. Draw miners and business class in town of 1,000. Admission 10-25. Draw miners and business class in town of 1,000. Admission 10-25. Lee Dillingham, Kozy Theatre (200 seats), Nortonville, Kentucky.

GOVERNOR'S LADY. (7,669 feet). Star cast. Exceedingly poor and cannot be classed as a good program picture. Many adverse criticisms from patrons. Quite a few walkouts. Picture too long, no popular player, sobby story and of a calico nature. Moral tone alright. Suitable for Sunday. Had poor attendance. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia.

GOVERNOR'S LADY. (7,669 feet). Star cast. No good. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 2,000. Admission 10-30. H. Loyd, Colonial Theatre (400 seats), Post, Texas.

GOVERNOR'S LADY. (7,069 feet). Star cast. Fox specials are good gold diggers for exhibitors. That's straight from the heart talk. Had poor attendance. Draw mixed class in town of 2,500. Admission 10-25. J. H. Watts, Scotland Theatre (600 seats), Laurinburg, North Carolina.

Released May 18, 1924—Booking
Reservations Now



GREAT NIGHT. (4,346 feet). Star, William Russell. Everybody seemed to think this some picture. A dandy for our audience. Nothing big but a dandy little one. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw working class in town of 4,000. Admission fifteen cents. Mitchell Conery, I. O. O. F. Hall (225 seats), Green Island, New York.

HELL'S HOLE. (6 reels). Star, Charles "Buck" Jones. Only a fair picture by no means a special. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

IF WINTER COMES. (10 reels). Star, Percy Marmont. A real good picture but will please only high class audiences. Too much sob stuff. The picture certainly died here. Moral tone O. K. and it is suitable for Sunday. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

IF WINTER COMES. (10 reels). Star cast. Good picture but too long. People complained about length. Did not draw very good for us. Moral tone good and it's suitable for Sunday. Had fair attendance. Draw better class in town of 3,900. Admission thirty cents. Joseph Angros, Palace Theatre (440 seats), Leechburg, Pennsylvania.

IF WINTER COMES. (10 reels). Star, Percy Marmont. Good, but over-rated. For my people it suited about fifty-fifty. Some said too drill, others preferred American locale instead of English, which means books of English locale not in demand. Moral tone good and it is suitable for Sunday. Had very light attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

JUST OFF BROADWAY. (5,444 feet). Star, John Gilbert. Detective story. Secret service. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw high class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

KENTUCKY DAYS. (5 reels). Star, Dustin Farnum. Can't give much to this one. Played it on Saturday and just sneaked by, quite a few made unfavorable comments on the picture, but I had a great filler program and escaped serious injury. Usual advertising brought fairly good attendance, but not up to Saturday average. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. This is the worst Mix I ever ran. Not much doing in the first three reels. After that it picks up and the last reel is pretty good. Tom Mix does very little and Tony even less. Pee Wee Holmes is the real star. There are several slightly offensive scenes and part of the paper could not be used in some towns. Photography was bad in spots. I believe it would be a knockout in some houses, but my people like Mix in a western with lots of comedy. I am comparing it with other Mix's and not with ordinary pictures. Mix is the biggest drawing card I have. Not suitable for Sunday. Had good attendance. Draw all classes in small town. Admission 10-33. M. W. Larnour, National Theatre (450 seats), Graham, Texas.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. This is one of Tom's best bets, stood them outside for hours. Attendance, extra big. Draw middle and lower class in city of 50,000. Admission fifteen cents. J. Hill Snyder, Scenic Theatre (830 seats), York, Pennsylvania.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Believe it came nearer pleasing one hundred per cent. than any other Mix we ever played. Suitable for Sunday. Had extra good attendance. Draw small town class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (800 seats), Greenville, Alabama.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Best Mix has done. Excellent direction and the best produced western I have ever seen. Had fair attendance. Draw railroad class in town of 2,705. Admission 10-25, 15-30. W. C. Witt, Strand Theatre (450 seats), Irvine, Kentucky.

MILE A MINUTE ROMEO. Star, Tom Mix. Not so good as many of his former pictures. Seems to lack something but hard to say

Comedy Carnival

"This was something new to us, but it sure went over big."

"I ran three two-reel comedies and two one-reelers. No feature. Pathe subjects: Lloyd, Turpin, etc."

"They all seemed to like it; but I would not try it too often. Should work fine in small town."

—George W. Petengill, High School Movies, St. Petersburg, Florida.

what. Girl is not so good as others. Action is slower, story not so interesting. Maybe that's the trouble. Got over pretty well with the Mix fans. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in city of 16,000. Admission 30-40. Ben. L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

MONA VANNA. (9 reels). Star cast. Not fit for a theatre unless your audience like mob stuff and plenty of it. Not suitable for Sunday. Had poor attendance. Draw high class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

MONTE CRISTO. (8 reels). Star, John Gilbert. Here is a picture that is no good for a small town. Good acting but didn't draw or please here. Paid too much for it. Suitable for Sunday. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (240 seats), Dexter, New York.

NO MOTHER TO GUIDE HER. (7,000 feet). Star, Genevieve Tobin. Very good picture. Go after this one. Boost it to the limit. You can't go wrong on it. Packed them in on this one. Everyone satisfied. Moral tone good and it is suitable for Sunday. Had good attendance. David Hirsch, Forrest Theatre (500 seats), Philadelphia, Pennsylvania.

NO MOTHER TO GUIDE HER. (7,000 feet). Star cast. Another one of the so-called Fox specials which are only fair program pictures. A cast that no one knows anything about and a title that would make anyone stay away. Suitable for Sunday only. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

NORTH OF HUDSON BAY. Star, Tom Mix. Mix fans thought this one great, but too many dumb mistakes in it that are noticeable to be a Mix picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

NORTH OF HUDSON BAY. Star, Tom Mix. Fair satisfaction. Advertised it as a special

and it proved to be just an ordinary program picture. Last reel poorly connected; patrons asked if part of the picture had not been cut out of the reels we showed. Moral tone good. Had good attendance. Draw small town and country class in town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles "Buck" Jones. One more of Fox's cheap pictures. Nothing to it. Not even a title. Nobody liked it. Not suitable for Sunday. Had fair attendance. Town of 2,500. Admission 10-35. I. M. Hirschblond, Traco Theatre, Toms River, New Jersey.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles "Buck" Jones. I can't see anything to this one. Seems like Jones' pictures gets worse every time. Nothing to it. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

SIX CYLINDER LOVE. (7 reels). Star, Ernest Truex. A delightful comedy which for some reason or other fell down here. Can't explain it, it's well acted, by some of the original stage cast, and is all a fine comedy should be. It was a financial flop here, on a night with no opposition. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SKID PROOF. (5,565 feet). Star, Charles Jones. A good program picture where Jones is liked but my patrons want to see him in westerns. This picture doesn't give him any chance. Playing him out of luck up to the finish. Moral tone O. K. and it is O. K. for Sunday. Had good attendance. Draw miners and business class in town of 1,000. Admission 10-25. Lee Dillingham, Kozy Theatre (200 seats), Nortonville, Kentucky.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Very good picture, but Mix out of his class. Will please at that. Advertising possibilities extra good. Moral tone fine and it is suitable for Sunday. Had very good attendance. Draw best class. W. C. McIntire, Rose Theatre, Burlington, North Carolina.

SOFT BOILED. (7,054 feet). Star, Tom Mix. In my opinion a good picture in any theatre, but somehow it did not draw as much as it should have. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

ST. ELMO. (6 reels). Star, John Gilbert. A good picture. John Gilbert a wonderful actor but he has no following here. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

STEPPING FAST. (4,608 feet). Star, Tom Mix. Scenario called for first two reels to kill off Tom's elderly pal, his mother and his fine dog in order to get Tom good and mad. That lowered it out of class 1 in my estimation. I thought the best part was some wild and woolly auto driving that Tom does. Moral tone rough and it is not suitable for Sunday. Had good attendance. Draw rural class in town of 400. Admission 25-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

Released May 25, 1924—Booking
Reservations Now



COMING SOON

"HOLD YOUR BREATH"

an Al Christie Feature with

Dorothy Devore

Walter Hiers, Tully Marshall,
Jimmie Adams, Priscilla Bonner
and Jimmie Harrison

HODKINSON RELEASE

Season 1924-1925 Thirty First-Run Pictures

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. A very good Mix western. The leap over the chasm with Tony is a bird. Moral tone okay but is pretty strenuous for Sunday. Had extra good attendance. Draw rural class in town of 400. Admission 25-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

WOLF MAN. (5,145 feet). Star, John Gilbert. Never in all my life such a brutal man as this Gilbert in this picture. When a man loses respect for a lady, as he does in this picture, he certainly must be a wolf, not a man. If I had my way I would forever bar him from the screen. This picture has killed him in my house forever and evermore. He is too important for me. W. Odom, Dixie Theatre, Durant, Mississippi.

Goldwyn

BROKEN CHAINS. (6,190 feet). Star cast. Pleased ninety-five per cent. A splendid outdoor story. Cast and photography above average. A north woods story that will please. Moral tone fair and it is suitable for Sunday. Had poor attendance. R. K. Russell, Legion Theatre, Cushing, Iowa.

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. A fair program picture, that's all. Print in good condition. Seemed to please. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw student and educated class in town of 2,000. Admission 10-25 regular, special 15-35. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

COME ON OVER. (5,556 feet). Star, Colleen Moore. A very enjoyable picture and pleased all. Goldwyn does not overcharge and prints are good. Had good attendance. Draw all classes in town of 1,800. Admission 15-20. J. Neal Lonigan, Colonial Theatre (450 seats), Moulton, Iowa.

DAY OF FAITH. (6,577 feet). Star, Eleanor Boardman. Might be classed as burlesque on "Miracle Man." Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw high class. Admission 20-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

ENEMIES OF WOMEN. (10,901 feet). Star cast. A truly wonderful picture which will please only the best class. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

ENEMIES OF WOMEN. (10,901 feet). Star, Lionel Barrymore. This picture is not suitable for the small town and will not please a very big per cent. European settings do not go well in small towns. Good acting on part of Barrymore. Not suitable for Sunday. Had good attendance. Draw all types in town of 1,500. Admission 10-22. C. Ernest Liggett, Liggett Theatre (600 seats), Madison, Kansas.

ENEMIES OF WOMEN. (10,901 feet). Star, Lionel Barrymore. Good feature picture. Intelligent audiences will appreciate this. A worthy feature. Moral tone O. K. Had good attendance. Draw all classes in town of 4,000. Admission 10-20-30. C. T. Meisburg, Harrodsburg Opera House (600 seats), Harrodsburg, Kentucky.



AGNES AYRES

One of the principals in Associated Exhibitors' release, "When a Girl Loves."

FIRES OF YOUTH. (5,000 feet). Star cast. What a lemon! No plot, no stars, no nothing. If I hadn't run it as part of a double feature program, I would have got mobbed. Don't run it, if you get it for nothing. Talk about the scandal in Washington. They haven't anything on the guy who sold me this picture. Moral tone all right. It never is suitable for Sunday. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. Nothing to it. Many walked out. Such pictures will kill any theatre. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw local class in town of 500. Admission 15-25. M. R. Herring, Community Theatre (200 seats), Winton, North Carolina.

HOLD YOUR HORSES. (5 reels). Star, Tom Moore. Good, entertaining comedy drama that pleased. Good moral tone, suitable for Sunday. Draw all town and country classes. Admission 20-40. Ernest D. Gruppe, Fausto Theatre, Isle of Pines, West Indies.

IN THE PALACE OF THE KING. (9,000 feet). Star cast. A waste of good film had to wake up the ushers after the last show. The audience did not have to stay. Draw all classes in suburban town. Admission 10-20. C. H. Douglass, Realart Theatre (500 seats), Los Angeles, California.

IN THE PALACE OF THE KING. (9,000 feet). Star, Blanche Sweet. A picture with big sets that cost a lot of money and that wasn't worth it. Not liked here, and my personal opinion irrespective of box office

results, a very mediocre offering from an entertainment standpoint. You'll do well on this to escape a loss, if you play it. Usual advertising. Attendance, couldn't describe it. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LAST MOMENT. (6 reels). Star, Henry Hull. Excellent sea story with an improbable plot that pleased a majority. Starts off with a good deal of humor and then settles into a sequence of events that will glue your audience to their seats. Heard a few kicks, but you'll hear that nearly any time. Boys, play this as a program picture with a couple good short subjects and you will satisfy one hundred per cent. Moral tone O. K. Not suitable for Sunday. Had fair attendance. Draw general class in town of 1,000. Admission 10-25. 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. A little too long. A wonderful picture. The best of its kind we have run. Buy it right and boost it. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,000. Admission 10-20. Henry Greife, Opera House (450 seats), Windsor, Missouri.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. One of the best we ever played. Capacity business in the big house all week. Moral tone okay. Had wonderful attendance. J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. A wonderful picture that will please one hundred per cent. and get some real money. Best picture Marion Davies ever made. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Very well liked picture. Business fair. Town of 5,000. Admission 10-20. Fredonia Opera House, Fredonia, New York.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. No one can go wrong on this one. It's great. Packed them in for three days' run. Moral tone good and it is suitable for Sunday. Had good attendance. Draw better class in town of 3,900. Admission thirty cents. Joseph Angros, Palace Theatre (440 seats), Leechburg, Pennsylvania.

LOOK YOUR BEST. (6 reels). Star, Colleen Moore. A good star in an awful poor picture. Tried to make a comedy in five reels but fell flat. Foreign stuff don't go here. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (240 seats), Dexter, New York.

LOST AND FOUND. Star, House Peters. A good average program offering with action galore. A South Sea story with some beautiful ocean scenes and a thrilling fight between two native tribes. Worth booking. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LOST AND FOUND. Star cast. A very clever picture. Beautiful exteriors and very well acted. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. J. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

LOST AND FOUND. Star cast. As pretty a picture as one would want to see. Enjoyed by everyone present. Don't be afraid of it. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

LOVE PIKER. (6,237 feet). Star, Anita Stewart. Certainly an audience picture. Clean and cleverly produced. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 600. Admission 15-25. C. C. Kluts, Glades Theatre (200 seats), Moore Haven, Florida.

RAGGED EDGE. (6,800 feet). Star, Alfred Lunt. A very nice program picture that pleased at least ninety per cent of a fair sized audience. Not the big special Goldwyn

Released June 22, 1924—Booking
Reservations Now

Lois Wilson in
"ANOTHER SCANDAL"

Cosmo Hamilton's latest and greatest novel
an E.H. Griffith Production

HODKINSON RELEASE
Screened 1924-1925 Thirty First Run Pictures



claims it to be but a picture that will please the average movie fan if prices are not boosted. Good photography and acting and every foot of the film was there. It was clean, too. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre (200 seats), Melville, Louisiana.

NAME THE MAN. (8 reels). Star, Mae Busch. Wonderful acting and splendid cast but too sad for the average audience. Moral tone fair and it is doubtful for Sunday. Draw all classes in town of 7,000. Admission 10-35. R. J. M. Leon, Palace Theatre (220 seats), Washington Court House, Ohio.

NAME THE MAN. (8 reels). Star, Conrad Nagel. Great picture. Don't be afraid to get behind this one. Drew very good here. You can't go wrong on this one. Moral tone good. Had big attendance. Draw better class in town of 3,900. Admission thirty cents. Joseph Angros, Palace Theatre (440 seats), Leechburg, Pennsylvania.

NAME THE MAN. (8 reels). Star cast. A picture from the acting standpoint, direction and production is positively flawless; picture that "fell down" here frightfully, and, strange to say, a picture with which a lot of fault was found. I don't know how to explain this, unless it's the story; it's sombre; the girl has no end of trouble and the picture is not relieved at any time with comedy touches. This picture should go well in the cities; still this is merely my opinion, as I have known it to do disappointing business in important cities; the small towns better look out. It did not go over here, despite a wealth of advertising which resulted in good attendance the first day and the second day patronage was nil. The small town exhibitor should give this careful thought before he buys this. If he don't he encounter a fine deficit. I just about broke even on a picture that I had boosted for a month, so draw your own conclusions. Used everything for advertising. Had good attendance first day, poor second day. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RED LIGHTS. (6,841 feet). Star cast. The best mystery picture ever shown in this theatre. Splendid paper and intriguing title. Splendid small town picture. Patrons went out talking. Would have justified a two-night play. Moral tone good. Had fine attendance. Draw small town and country class in town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

RENO. (7 reels). Star cast. A most amusing farce. Well received by patrons. Draw mixed class in town of 1,900. Admission varies. L. G. Roessner, Colonial Theatre (800 seats), Winona, Minnesota.

RENO. (7 reels). Star, Helene Chadwick. A well gowned and produced picture, and also one that my patrons knocked a lot on account of its story, which they claimed was an information bureau on "the divorce question," all of which is true. It's very questionable if this is entertainment. Usual advertising brought good Saturday attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SIX DAYS. (8,010 feet). Star, Milton Sills. People seemed to like same but laughed throughout. Overdrawn; too much love-making. Moral tone good and it is suitable for Sunday. Had good attendance. Draw student and educated class in town of 2,000. Admission 10-25 regular, special 15-35. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

SIX DAYS. (8,010 feet). Star cast. Good. Used Ellnor Glyn's name and drew them in. Not a big picture but will satisfy. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw better class in town of 3,900. Admission thirty cents. Joseph Angros, Palace Theatre (440 seats), Leechburg, Pennsylvania.

SLAVE OF DESIRE. (7 reels). Star, George Walsh. Certainly not an audience picture. Fell flat here. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

SPOILERS. (8,028 feet). Star, Milton Sills. A very fine picture but not in best of

Every Report Helps

condition. Was well liked by all who made comment. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw student and educated class in town of 2,000. Admission 10-25 regular, special 15-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

SPOILERS. (8,028 feet). Star cast. A real picture, in my estimation. It is better than the old "Spoilers." A picture you can really boost. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

STEADFAST HEART. (7 reels). Star, Marguerite Courtot. A fairly good picture which dragged a bit at the opening but gradually speeded up. Heard quite a few good comments and no poor ones, so it must have satisfied. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Flinn's Theatre (600 seats), Jewett City, Connecticut.

STRANGER'S BANQUET. (8,531 feet). Star cast. A bunch of nothing. No crowd, and glad of it. This kind hurts business. Moral tone good and is suitable for Sunday. Had poor attendance. Draw all classes in town of 1,500. Admission 10-25. Miss Douglas Robertson, Princess Theatre (200 seats), Flemingsburg, Kentucky.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. A thrill picture. You'll go through a maze of gripping, compelling situations in a "Boston Blackie" story. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

UNDER THE RED ROBE. (12,000 feet). Star, Alma Rubens. A distinct box office flop here, and it was not unexpected; this was one of the very few pictures I bought and did not know exactly its true worth or near it. Nothing in this means a thing at the box office, and the longer you run it the worse your business will become; it simply isn't. It shows cost of production, but it takes more than money to make a picture. Advise small town exhibitors to not play this under any circumstances; you can't get your operating expense out of it. Used everything for advertising. Attendance putrid. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Hodkinson

AT SIGN OF JACK O' LANTERN. (5,193 feet). Star cast. This could have been made into a fair program picture but failed as anything. Moral tone fair and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 4,000. Admission 10-20. F. A. Brown, Amuse-U Theatre (300 seats), Frederick, Oklahoma.

MAN FROM GLENGARRY. (5,800 feet). Star cast. A pretty fair picture of its kind. Nothing extra. Has lots of action, but that is about all. Suitable for Sunday. Had good attendance. Draw working class in city of 13,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

MARRIED PEOPLE. (5,200 feet). Star, Mabel Ballin. Not a knockout by any means but it pleased a majority. Plot threadbare and treatment brought out nothing new. Moral tone O. K. and it is suitable for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

MYSTERIOUS RIDER. (6 reels). Star, Claire Adams. Old picture but film in good condition. Pleased entire audience, so can't kick about age of film. Paper not good for Saturday night advertising. Too tame to suit picture. Moral tone fair, but it is not suitable for Sunday. Had good attendance. Draw mixed class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre (200 seats), Melville, Louisiana.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. Prints and pictures that are as good as this make it a pleasure to be our own projectionists. Highly pleased with this one. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farmers and lumbermen in town of 625. Admission 10-25. Benson and Landman, Town Hall Theatre (500 seats), South Londonderry, Vermont.

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. While this one only brought average attendance those that saw it thought it a very good picture. It's above the average in picture value. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

AN OLD SWEETHEART OF MINE. (5,400 feet). Star cast. Slow and a rather weak story. My people did not care for it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. A much better picture from our audience point of view than was "Long Live the King." This picture is an audience picture from start to finish and any house that plays it is justified in expecting good business which we did not get for some unknown reason. I'll give it up, I do not know what they want, but we are not getting in our regular patronage and nothing we offer gets a response that means money laid by. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. A good picture. Moral tone fair, but it is not suitable for Sunday. Attendance, weak. Draw all classes in town of 2,000. Admission 10-30. H. Loyd, Colonial Theatre (400 seats), Post, Texas.

CHORUS GIRL'S ROMANCE. (6,000 feet).

Released July 13, 1924—Booking
Reservations Now

**HARRY
CAREY**

in a
**HUNT STROMBERG
PRODUCTION**



for
**HODKINSON
RELEASE**
Season 1924-1925
Thirty First-Run Pictures

Star, Viola Dana. Very good program, amusing and entertaining. Moral tone good. Draw Americans and Cubans. Admission 20-40. Ernest D. Gruppe, Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

DESIRE. (6,500 feet). Star cast. Good program picture. Marguerite De LaMotte is worthy of a better role. Picture fairly well liked. Moral tone O. K. and it is suitable for Sunday. Had average attendance. Draw general class in city of 23,000. Admission 18-35. Frank Franer, Rialto Theatre, New London, Connecticut.

ETERNAL STRUGGLE. (7,374 feet). Star cast. One of the best for a mining camp; just the kind that will please the miners. They don't like society stuff. This doesn't have any. All action. Had good attendance. Good for any house where they like action. Moral tone good and it is suitable for Sunday. Draw miners. C. M. Lane, Big Sandy Theatre (200 seats), Big Sandy, West Virginia.

FASHION ROW. (7,300 feet). Star, Mae Murray. Different, fiery. Exciting. An excellent picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

FIGHTIN' MAD. (5,436 feet). Star, William Desmond. Better than many specials and Metro don't hold you up. Best western I have run for some time. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural class in town of 360. Admission 10-25. E. L. Delano, Electric Theatre (200 seats), Agra, Kansas.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Absolutely nothing to this picture and the worst Mae Murray has ever made. Another one like this one and Mae Murray will be done for. Town of 1,500. Admission 10-25. Jae Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

HEART BANDIT. (4,900 feet). Star, Viola Dana. A fairly good program picture. Milton Sills helps to put this picture over. It is just a little better than a good many. Moral tone good but not suitable for Sunday. Had fair attendance. Town of 2,500. Admission 10-35. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

HELD TO ANSWER. (5,601 feet). Star, House Peters. Good picture, but little too serious for present day fan. You won't regret it. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw railroad class in town of 2,705. Admission 10-25, 15-30. W. C. Witt, Strand Theatre (450 seats), Irvine, Kentucky.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. Got by fairly well. It's a clever comedy but does not create a great deal of laughter. Many liked it, others did not. Not a very attractive offering as a feature. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. No matter whether this comedy has received knocks or not, this picture pleased them exceedingly and was voted about as good as any of the Keaton

Send Every Week

product. I agree with the opinion of my patrons on this one. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PEG O' MY HEART. (7,800 feet). Star, Laurette Taylor. A little old but drew a lot better than some of the new ones. This pleased everyone. All Metro prints we have received are in good shape. Draw all classes in town of 1,800. Admission 15-20, 15-25. J. Neal Lonigan, Colonial Theatre (450 seats), Moulton, Iowa.

PLEASURE MAD. (7,547 feet). Star cast. Had more good comments on this picture than anything we have shown in many weeks. Was the talk of the town. A picture that will please the whole family. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

QUINCY ADAMS SAWYER. (7,000 feet). Star cast. Did well on this one and everyone liked it. Metro has never given me a poor print, which means a lot. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural class in town of 3,600. Admission 10-25. E. L. Delano, Electric Theatre (200 seats), Agra, Kansas.

SCARAMOUCHE. (9,600 feet). Star, Ramon Navarro. Best picture we have shown this year. Book this one and boost it for all you are worth, and don't be afraid to raise the price. This is absolutely everything they say it is. Moral tone okay and it is suitable for Sunday. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. Barely misses being a big special. Pleases most any audience. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw railroad class in town of 2,705. Admission 10-25, 15-30. W. C. Witt, Strand Theatre (450 seats), Irvine, Kentucky.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. A good mystery picture that pleased immensely but business kind of poor. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

THY NAME IS WOMAN. (9,087 feet). Star, Barbara LaMarr. An excellent picture, full of human interest. Acting of Miss LaMarr exceedingly interesting and absorbing. A good picture to book. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

TOLL OF THE SEA. (4,600 feet). Star, Kenneth Harlan. A beautiful natural color picture. Story will please all who see it. My patrons were well pleased. Suitable for Sunday. Had good attendance. Draw various classes in town of 2,100. Admission 5-10-15. A. S. Carlos, Bijou Theatre (350 seats), Jeanerette, Louisiana.

TRIP TO PARADISE. (5,800 feet). Star, Bert Lytel. A good picture, fairly well

acted. Seemed to please everybody present. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. J. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

YOUR FRIEND AND MINE. (5,750 feet). Star, Enid Bennett. Good picture of domestic strife. Very good moral and some good scenes. Attendance not so good on account of rain. Draw all classes in town of 1,800. Admission 15-20, 15-25. J. Neal Lonigan, Colonial Theatre (450 seats), Moulton, Iowa.

YOUTH TO YOUTH. (6,900 feet). Star, Billie Dove. Just fair. Nothing more. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 850. Admission 15-30. J. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

Paramount

ACROSS CONTINENT. (5,481 feet). **WORLD'S CHAMPION.** Star, Wallace Reid. One is as good an auto race as the other is a boxing match. Both were well liked. Wally was sure a good one. Moral tone good and it is fairly suitable for Sunday. Had good attendance for both. Draw small town and country class in town of 735. Admission 10-25. Helen Drexler, Star Theatre (190 seats), Crafton, Nebraska.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. A one hundred per cent picture. Pleased all who saw it. Moral tone good and it is suitable for Sunday. Had good attendance. Miss Douglas Robertson, Princess Theatre (200 seats), Flemingsburg, Kentucky.

BEYOND THE ROCKS. (6,740 feet). Star, Gloria Swanson. These stars, Rudolph Valentino and Gloria Swanson, did very good and were very well received by our patrons here. A good picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town and country class in town of 735. Admission 10-25. Helen Drexler, Star Theatre (190 seats), Crafton, Nebraska.

BIG BROTHER. (7,080 feet). Star, Tom Moore. This is by far the best feature the Paramount Company has released this year. Will please any audience. Moral tone fine and it is suitable for Sunday. Had big attendance. Draw all classes in suburban town. Admission 10-20. C. H. Douglass, Realart Theatre (500 seats), Los Angeles, California.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. This is a good picture. The title is the drawing card as well as Gloria's name. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 2,500. Admission 10-25. J. H. Watts, Scotland Theatre (600 seats), Laurinburg, North Carolina.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Very fine picture for any exhibitor to buy and boost. My patrons liked it very much. Moral tone good. Had fair attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (480 seats), Montpelier, Idaho.

CALL OF THE NORTH. (4,823 feet). Star, Madge Bellamy. Weak northwestern; "theme" seems to suit Holt "admirably." Nothing to it. Photography beautiful. Print with a few "cut-outs." Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw farm and oil class in town of 508. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

CHEAT. (6,323 feet). Star, Pola Negri. Splendid production. Should satisfy any audience. Moral tone fine and it is suitable for Sunday. Had fine attendance. Draw rural class in town of 250. Admission 15-25-35. J. J. Halley, San Andreas Theatre (110 seats), San Andreas, California.

COWBOY AND THE LADY. (4,900 feet). Star, Tom Moore. Good comedy and western picture. Pleased all classes. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 800. Admission 10-30. Chas. L. Nott, Opera House (400 seats), Sutherland, Iowa.

CRUISE OF THE SPEEJACKS. (Paramount). Be sure and play this if you want

First Release July 20, 1924—Booking
Reservations Now



"HER OWN FREE WILL"

Starring
HELENE CHADWICK

HODKINSON
RELEASE

Season 1924-1925
Thirty First-Run Pictures

to give your patrons a treat. We played it in two parts and everybody liked it. Town of 2,500. Admission 10-35. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

DON'T CALL IT LOVE. (6,457 feet). Star cast. This may be a good picture, but neither I nor my people could see it that way. Nita Naldi's gowns were criticized rather severely. Paper is good. Had good attendance. Draw all classes in small town. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

DON'T CALL IT LOVE. (6,457 feet). Star cast. This will please about fifty-fifty. Personally thought it was a pretty good picture. While it does not contain blood and thunder, or flappers, there are parts of it that are very good. Subtitles very good and will get a laugh. Nita Naldi very good. The acting of Rod LaRoque deserves special mention. Regular advertising to fair attendance. Moral tone good and it is suitable for Sunday. Draw best class in the world, veterans of the World War in town of 600. Admission 15-30. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

DON'T TELL EVERYTHING. (5 reels). Star, Wallace Reid. A picture that pleased everyone. Was old but in good condition, considering age. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw student and educated class in town of 2,000. Admission 10-25 regular, special 15-35. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

EXCITERS. (5,939 feet). Star, Bebe Daniels. A very pleasing picture that drew good attendance and was liked by nearly every one. A very good program picture. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw farming class in town of 1,500. Admission 10-30. J. A. Harvey, Strand Theatre (280 seats), Vacaville, California.

EXCITERS. (5,939 feet). Star, Bebe Daniels. A very interesting and pleasing picture; not a special, but went over well. Drew well considering Lenten season in this ninety-nine per cent. Catholic town. Draw various classes in town of 2,100. Admission 5-10-15. A. S. Carlos, Bijou Theatre (50 seats), Jeanerette, Louisiana.

EXPERIENCE. (7 reels). Star cast. All young people can learn a good lesson from this one. Very entertaining as well. Moral tone very good and it is suitable for Sunday. Had poor attendance, though no fault of production. Draw small town and country class in town of 735. Admission 10-25. Helen Drexler, Star Theatre (190 seats), Crafton, Nebraska.

FIGHTING COWARD. (6,501 feet). Star, Ernest Torrence. A comedy drama of the old south that is as good as they make them in every respect. Cullen Landis as the lad who cannot see the use of "fighting for a girl I already possess" is great. Ernest Torrence puts over one of his best characterizations. He is at his best in a semi-comic role. Made along the Mississippi River it is refreshing and original. Moral tone good and it is suitable for Sunday. Had big attendance. Draw general class in city of 16,000. Admission 30-40. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

FLAMING BARRIERS. (5,821 feet). Star cast. Plenty of hokum, but pleased our audience. Had good attendance. Draw railroad class in town of 2,705. Admission 10-25, 15-30. W. C. Witt, Strand Theatre (450 seats), Irvine, Kentucky.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. An ordinary picture, with a forest fire scene not nearly as well done as many that preceded it. When I say ordinary, that should largely govern your purchase price. Usual attendance brought fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FLAMING BARRIERS. (5,821 feet). Star cast. Not so much. While this ought to get by, the story dragged. Forest fire very good. Was not overdone. A critical audience could pick very bad flaws in this. Taken as a whole, it will please where the audience wants only to pass the time away. Regular advertising to fair attendance. Good moral tone and it is suitable for Sunday. Draw best class in the world, veterans of the

Send Tips on Everything

World War, in town of 600. Admission 15-30. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

FRONTIER OF THE STARS. (5 reels). Star, Thomas Melghan. Very good. Good, moral and clean picture, made us money. Had average attendance. Town of 400. Admission 15-25. F. M. Croop, Crescent Theatre (200 seats), Leonardsville, New York.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. Our patrons liked it very well. Many said Gloria's best. Star was very convincing and certainly got under the skin. Proved an excellent business getter. Moral tone good and it is suitable for any day. Had very good attendance. Draw all classes in town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (789 seats), Redding, California.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. A very good picture that drew a good attendance and one that will please anywhere. It is the best we have run of this star and we have run all of them that were released during the last year. Moral tone O. K. and it is suitable for Sunday. Had very good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

ICEBOUND. (6,471 feet). Star cast. The story is there and well told. It is a home story of icebound staid puritanical New England, and a picture that will appeal to the patrons, wherever shown. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

KICK IN. (7,074 feet). Star cast. I thought this to be a wonderful picture as well as several patrons did, but was surprised to hear some say, the worst ever. Moral tone good. Draw rural class in town of 850. Admission 10-25, 10-35. W. F. Haycock, Star Theatre, Callaway, Nebraska.

LAWFUL LARCENY. (6,237 feet). Star, Hope Hampton. A very good picture of woman against woman. Everyone well satisfied. No business, but no fault of the picture. Print good. Moral tone good. Suitable for Sunday. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

NEXT CORNER. (7,061 feet). Star, Conway Tearle. A very mediocre picture. Draw mixed class in town of 1,900. Admission varies. L. G. Roesner, Colonial Theatre (800 seats), Winona, Minnesota.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. Best Swanson I've had yet; good title, very entertaining from every angle; this is the kind of picture that takes with me. Patrons well pleased. Suitable for Sunday. Had good attendance. Draw various classes in town of 2,100. Admission 5-10-15. A. S. Carlos, Bijou Theatre (350 seats), Jeanerette, Louisiana.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. A picture exceptionally well done. Star does excellent work. Draw mixed

class in town of 1,900. Admission varies. L. G. Roesner, Colonial Theatre (800 seats), Winona, Minnesota.

SILENT PARTNER. (5,886 feet). Star cast. Good program picture; will satisfy average crowd. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw better class in town of 3,900. Admission thirty cents. Joseph Angros, Palace Theatre (440 seats), Leechburg, Pennsylvania.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Here it a picture in which you can't go wrong. It certainly is wonderful. Pleased patrons and brought them back again to see it following day. Moral tone good and it is suitable for Sunday. Had very good attendance. David Hirsch, Forrest Theatre (500 seats), Philadelphia, Pennsylvania.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. A waste of film. No box office pull or any entertainment value. Moral tone fair. Attendance off. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TO THE LADIES. (6,268 feet). Star cast. A very ordinary program picture without any box office qualities. Even with an elaborate prologue feature, the picture gave poor satisfaction and fell down miserably. Moral tone okay and it is suitable for Sunday. Had very poor attendance. Draw best class in city of 80,000. Admission 25-40. J. F. Ostenstock, Colonial Theatre (2,000 seats), Allentown, Pennsylvania.

WILD BILL HICKOK. (6,893 feet). Star, Bill Hart. With an old-fashioned single-shooter he killed fourteen men without reloading and then "would give fifty dollars for another charge of powder." H——! Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. A good program picture. A crook story that will please. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw mixed class in town of 2,500. Admission 10-25. J. H. Watts, Scotland Theatre (600 seats), Laurinburg, North Carolina.

ZAZA. (7,076 feet). Star, Gloria Swanson. Good production. Patrons liked this one. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw rural class in town of 250. Admission 15-25-35. J. J. Halley, San Andrews Theatre (110 seats), San Andrews, California.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Not quite as good as Grandma's Boy, but drew well and we got a better price on it, so made some, instead of losing. Suitable for Sunday. Had good attendance. Draw small town class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (800 seats), Greenville, Alabama.

WHY WORRY? (6 reels). Star Harold Lloyd. A genuine thriller of the highest type, and a picture guaranteed to drive away the blues. A picture guaranteed to cause you to laugh, even if you never laughed before. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.



Announcing ~
PATSY RUTH MILLER
in a series of
ELMER HARRIS
Productions for

HODKINSON RELEASE
Season 1924-1925 Thirty First Run Pictures

Preferred

HERO. (6,800 feet). Star cast. A pretty good picture that pleased most of them. Did not draw, but people found no fault with the picture. Cast is unusually fine and no glaring weakness otherwise. Just a fair picture. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MOTHERS-IN-LAW. (6,729 feet). Star cast. A well made and pleasing little comedy-drama that pleases the majority. Stands up pretty well. Don't pay much for it. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

POOR MEN'S WIVES. (6,963 feet). Star, Barbara LaMarr. A mighty good picture. My patrons were very well pleased. Suitable for Sunday. Had fair attendance. Draw various classes in town of 2,100. Admission 5-10-15. A. S. Carlos, Bijou Theatre (350 seats), Jeanerette, Louisiana.

Selznick

COMMON LAW. (8 reels). Star cast. Great picture; pleased almost one hundred per cent. We got behind this one and packed them in for three days solid. You can't go wrong on this one. Moral tone okay but it is not suitable for Sunday. Draw better class in town of 3,900. Admission thirty cents. Joseph Angros, Palace Theatre (440 seats), Leechburg, Pennsylvania.

COMMON LAW. (8 reels). Star, Corrinne Griffith. One of the best pictures ever shown in our town. We cannot say anything too good for it. Some of our patrons saw it three times, which proves it. Not suitable for Sunday. Had fine attendance. Draw small town class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (800 seats), Greenville, Alabama.

MAN'S HOME. (6 reels). Star cast. Old and print bad; did not please as well as we expected. Suitable for Sunday. Had poor attendance. Draw small town class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (800 seats), Greenville, Alabama.

United Artists

GIRL I LOVED. (7,100 feet). Star, Charles Ray. Did not please more than forty percent of my patrons. A sad ending that sends them out dissatisfied and depressed. Played my comedy last to offset this. Many walked out, saying that they did not care to wait. Good cast and excellent acting. Moral tone good. Had fair attendance. Draw small town and country class in town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

ORPHANS OF THE STORM. (13,400 feet). Stars, Gish Sisters. From every angle this one is a winner. Played picture in bad weather, but this had no effect. Every Griffith picture is better than the last, it seems. Moral tone very good. Suitable for Sunday. Had very good attendance. David Hirsh, Forrest Theatre (500 seats), Philadelphia, Pennsylvania.

ROBIN HOOD. (10,000 feet). Star, Doug-

We Welcome New Friends

las Fairbanks. Fine production. They asked too much for it. The small town exhibitors cannot make anything on account of high rental. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 1,500. Admission 10-25. Miss Douglas Robertson, Princess Theatre (200 seats), Flemingsburg, Kentucky.

ROSITA. (8,800 feet). Star, Mary Pickford. Immensely pleased. The Pickford fans thought it the best ever, but it failed to draw the usual Pickford following on account of the Lenten period. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw miners. Admission 15-25. Charles F. Kear, Opera House (450 seats), Minersville, Pennsylvania.

WHITE ROSE. (11 reels). Star, Mae Marsh. A picture which pleased the men and which the women dearly loved. Do not remember Mae Marsh ever being better cast or more humanly appealing. Drew patronage from every class of life and pleased. An excellent picture to quiet censorship or Sunday closing talk. Had good attendance. Draw all classes in town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (789 seats), Redding, California.

WHITE ROSE. (11 reels). Star, Mae Marsh. Pleased majority, but some criticism on account of Griffith deemed it necessary to use the garb of a clergyman to put the punch in the picture. Moral tone questionable. Had fair attendance. Chas. F. Kean, Opera House (450 seats), Minersville, Pennsylvania.

Universal

ABYSSAL BRUTE. (7,313 feet). Star, Reginald Denny. Good, clever, clean picture. Denny draws big crowd here. Ranks among the best we have run this year for entertainment value. Moral tone not much. Had good attendance. Draw neighborhood class in town of 1,100. Admission 10-20. Henry C. McCoy, Elite Theatre (235 seats), Golconda, Illinois.

BLINKY. (6,740 feet). Star, Hoot Gibson. Good picture, but not so pleasing as some other Gibsons we have seen. Will please. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw railroad class in town of 2,705. Admission 10-25, 15-30. W. C. Witt, Strand Theatre (450 seats), Irvine, Kentucky.

CLEAN UP. (5,051 feet). Star, Herbert Rawlinson. No, my patrons said this the poorest picture I have shown. Well played, but the story was very poor and uninteresting. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 360. Admission 10-25. E. L. Delano, Electric Theatre (200 seats), Agra, Kansas.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Good picture; pleased well. Suitable for Sunday. Had good attendance. Draw high class. Admission 20-

30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

HIS MYSTERY GIRL. (4,487 feet). Star, Herbert Rawlinson. Can't say much for this one. No story or plot to amount to anything. Had good attendance. Draw all classes in town of 2,000. Admission 10-20. Henry Greife, Opera House (450 seats), Windsor, Missouri.

HUNCHBACK OF NOTRE DAME. (11,004 feet). Star, Lon Chaney. This is a wonderful story. Really worth what they ask for it, but it should be confined strictly to legitimate and special houses if the present price and running scale is to be maintained. It ruins the "movie habit," spoils the people who come without coaxing to see good pictures at prices from twenty to forty cents, and when they pay one dollar and sixty-five cents they figure that they could have seen four good shows for that much and they stay away a week or so to make it up. The regulars paid the lowest prices and a few new ones came in and paid the top, but as a whole it was not satisfactory, unless one considers giving the people something and paying for it yourself. In a legitimate house running road shows it is worth what they ask for it, presented as that style of a show. Chaney is marvelous. Torrence a close second, Patsy Ruth Miller great, and the settings all great. Moral tone best and it is suitable for Sunday. Had fair attendance. Draw general class in city of 16,000. Admission 30-40. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

HUNTING BIG GAME IN AFRICA. (8 reels). We got the school to co-operate with us and did good business. Something new and went over one hundred per cent. Had good attendance. Draw neighborhood class in town of 1,100. Admission 10-20. Henry C. McCoy, Elite Theatre (235 seats), Golconda, Illinois.

MEN IN THE RAW. (4,313 feet). Star, Jack Hoxie. Hoxie is becoming popular with our patrons. This picture a pleasant mixture of northern and western drama; has some very good comedy. Good scenery, and except for being a little hard to follow, is a good picture. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 150. Admission 10-25. D. Basil Rankin, Co-operative Theatre, Idana, Kansas.

RAMBLING KID. (6,395 feet). Star, Hoot Gibson. This is one of the few pictures you can safely guarantee satisfaction on the horse race scene. Beats any screened here so far. The adults remarked that they wished they could have been up front with the kids so they could have yelled along with them. It's one of the best westerns we ever saw. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural class in town of 150. Admission 10-25. D. Basil Rankin, Co-operative Theatre, Idana, Kansas.

RAMBLIN' KID. (6,395 feet). Star, Hoot Gibson. A dandy program western. Drawn out to six reels and sold as a "special." Pleased, but had no drawing power. Universal is too high on these. Moral tone good and it is suitable for Sunday. Had below average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

RED WARNING. (4,795 feet). Star, Jack Hoxie. Leave it to Hoxie to put in the pep. Ran this on family night and went over good. Had good attendance. Draw all classes in town of 2,000. Admission 10-20. Henry Greife, Opera House (450 seats), Windsor, Missouri.

RED WARNING. (4,795 feet). Star, Jack Hoxie. Good western of the program sort. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw neighborhood class in town of 450. Admission 10-22. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

RIDE FOR YOUR LIFE. (5,310 feet). Star, Hoot Gibson. Program western; will get by, but nothing extra. Moral tone good and it is suitable for Sunday. Had good attendance. Draw neighborhood class in town of 450. Admission 10-22. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

SHADOWS OF THE NORTH. (4,943 feet). Star, William Desmond. Beautiful scenery and fairly interesting feature. Director

Coming Soon

Priscilla Dean

in a series of special
productions
for HODKINSON RELEASE

Season 1924-1925 Thirty First-Run Pictures



could have made a big picture with this material. Moral tone good and it is suitable for Sunday. Had light attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

SHOOTING FOR LOVE. (5,160 feet). Star, Hoot Gibson. A good picture in every way. Pleased one hundred per cent. Hoot is the best star in pictures for us and prices are reasonable. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 800. Admission 10-20-25. Firkins and Law, Crystal Theatre (200 seats), Moravia, Iowa.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. Good, clean-cut picture that will please everyone. Greatest auto race you ever saw. Thrills, spills and fun galore. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw all classes in town of 7,000. Admission 10-35. R. J. M. Leon, Palace Theatre (220 seats), Washington Court House, Ohio.

THUNDERING DAWN. (6,600 feet). Star cast. Good program picture, that's all. Nothing to rave about. Some will like it and some won't. About a fifty-fifty proposition. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

WHISPERED NAME. (5,196 feet). Star cast. Good picture. Played this family night and was well liked. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,000. Admission 10-20. Henry Greife, Opera House (450 seats), Windsor, Missouri.

Vitagraph

LET NOT MAN PUT ASUNDER. (8 reels). Star cast. Advertise it for what it is. Good picture; will please the educated class fine. Don't advertise as religious picture, for it is not. Moral tone excellent and it is suitable for any day. Had very good attendance. Draw best class. W. C. McIntire, Rose Theatre, Burlington, North Carolina.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. This is one real picture. Ran two nights to big business. Scenery beautiful. Acting of Kerrigan good. Book this and advertise and you can't lose. Moral tone good and it is suitable for Sunday. Had good attendance. Henry C. McCoy, Elite Theatre (235 seats), Golconda, Illinois.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. Pleased fairly well. We have had enough of this type of play here and while this will average up with the others, coming later, probably comes in for more criticism. It bought right will probably pay to play it. Used everything for advertising. Had fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. Ran two nights and did good business both nights to crowded houses. Give us some more like this one, please. Moral tone good and it is suitable for Sunday. Had good attendance. Draw neighborhood class in town of 1,100. Admission 10-20. Henry C. McCoy, Elite Theatre (235 seats), Golconda, Illinois.

MY WILD IRISH ROSE. (7,650 feet). Star cast. So-called special; paid the price of three such pictures. This is the kind that the patrons will sit an hour and a half and walk out with a hard look on their face. Wish they had stayed at home. Moral tone good but not suitable for Sunday or any other day. Had very good attendance. Draw miners and business class in town of 1,000. Admission 10-25. Lee Dillingham, Kozy Theatre (200 seats), Nortonville, Kentucky.

NINETY AND NINE. (6,800 feet). Star cast. Here is a one hundred per cent. picture and your patrons will tell you so, and you can buy it right. Don't be afraid of it and you will be proud of it. Suitable for Sunday. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (240 seats), Dexter, New York.

PIONEER TRAILS. (6,920 feet). Star, Cullen Landis. Good western. Look out in advertising it. I advertised all Indians and my people were fooled. I got my dope from paper. Moral tone fair. Not suitable for Sunday. Draw rural class in town of 850.

This Is YOUR Department

Admission 10-25, 10-35. W. F. Haycock, Star Theatre, Callaway, Nebraska.

Warner Bros.

LCRETIA LOMBARD. (7,500 feet). Star cast. A very good picture. Has wonderful human interest. A picture worth stepping on. Moral tone good. L. G. Roesner, Colonial Theatre (800 seats), Winona, Minnesota.

MARRIAGE CIRCLE. (8,300 feet). Star cast. Just the type of picture that is hitting now. Moral tone okay and it is suitable for Sunday. Draw high class in city of 300,000. Admission 35-50-75. Lee D. Balsly, Liberty Theatre (1,015 seats), Kansas City, Missouri.

MARRIAGE CIRCLE. (8,300 feet). Star cast. Grab this one. It will please one hundred per cent. In my opinion it is the best picture of its kind I have ever shown. The direction is just about perfect. Cast couldn't be beat. The kind of picture that starts the whole town talking. Moral tone good and it is suitable for Sunday. Had good attendance. Draw high and middle class in city of 12,000. Admission 10-40. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

PRINTER'S DEVIL. Star, Wesley Barry. Not up to Wesley's other picture by a long shot. Came close to being his finish with us, I am afraid. Moral tone fair. Had good attendance. Draw all classes in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

RAGS TO RICHES. (6 reels). Star, Wesley Barry. Good picture. Pleased one hundred per cent. Film old. Paid at least one-third too much. Moral tone good. Suitable for Sunday. Had fair attendance. Draw town and country class in town of 800. Admission 10-20-25. Firkins and Law, Crystal Theatre (200 seats), Moravia, Iowa.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). Good picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town and farm class in town of 2,000. Admission 10-30. Wallis Brothers, Isis Theatre (260 seats), Russell, Kansas.

Comedies

ARTIST. (Fox). Star, Clyde Cook. Better than many of Clyde's two-reelers. He is the equal of Pollard at pulling off numbskull stunts. Moral tone okay. Had extra good attendance. Draw rural class in town of 400. Admission 25-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

AUTHOR. (Fox). Star, Al St. John. They had enough good material for only about one and a half reels when they set Al to work on this two-reeler, so not quite up to Al's standard, although it is a dandy at that. Moral tone okay. Had good attendance. Draw rural class in town of 400. Admission 25-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

BEFORE THE PUBLIC. (Pathe). Star, Snub Pollard. A real scream. More action than Snub is used to. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

BEFORE THE PUBLIC. (Pathe). Star, Snub Pollard. Good comedy. Nuf sed. Print good. Suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

HIG SHOW, BOYS TO BOARD. (Pathe). Stars, Our Gang. Am featuring the "Our Gang" comedies and believe they help to draw the crowd. How the kids do love 'em and the adults forget their troubles. Moral tone good and you bet it is suitable for Sun-

day. Draw country class and townspeople in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

BLUEBEARD OF THE JUNGLES. (Mamterpiece). Star, Snooky. Rotten. Absolutely don't even take it for a short filler. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

CHAMPEEN. (Pathe—Our Gang). As the average of them, good, and draws the same way. The little "Sunshine Sammy" and the "freckled faced kid" are sure the bricks. Moral tone okay and is always suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

CHRISTMAS. (Mr. & Mrs. Carter DeHaven). Only a very few laughs. These comedies do not take here and we have ten more to run. Film fine. Suitable for Sunday. Draw all types in town of 2,800. Admission 10-25. R. K. Russell, Legion Theatre (250 seats), Mt. Joy, Pennsylvania.

COBBLER. (Pathe). Our Gang. Our Gang comedies a sure cure for empty seats. Prints all good. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

DE HAVEN COMEDIES. (De Haven). Stars, Mr. and Mrs. Carter De Haven. While these comedies are well made, they do not appeal to popular audiences. Our patrons find very few laughs in them. Moral tone excellent and it is suitable for Sunday. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

DONE IN OIL. (Christie Comedy). Star, Jimmy Adams. Not so good. It received very few laughs. The poorest Christie of the new group. The others we had were great. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

EASTER BONNETS. (Tuxedo Comedy). The first one for us of the Tuxedo comedies. It went across good for us and had some funnybone ticklers in it. Draw better class. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

EXIT CAESAR. (Educational). A regular slapstick comedy in a hick town. There were some new stunts pulled off which brought hearty chuckles. Draw better class. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

FIDDLIN' FOOL. (Hodkinson). Star, Charles Murray. Good. Ninety-nine of Charles Murray comedies are such. Suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,071. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

HOME BRUISE. (Chester Comedy). Star, Snooky. Good comedy. Snooky good; lots and lots of laughter. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

NO ONE TO HAVE. (Universal). Good single reel comedy. Moral tone okay and it is okay for Sunday. City of 300,000. Lee D. Balsly, Liberty Theatre (1,012 seats), Kansas City, Missouri.

SAILOR MADE MAN. (4 reels). Star, Harold Lloyd. Very clever and of a very convenient length. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural class in town of 400. Admission 25-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

TOO MUCH BUSINESS. (Pathe). Stars, Our Gang. These kids sure are good. Everybody yells when they appear. Moral tone good. A. F. Jenkins, Community Theatre, David City, Nebraska.

WIDE OPEN. (Educational). A Mermaid comedy of the golf links, with Lige Conley. It keeps up the reputation of Mermaid comedies for good, consistent comedy and is worth advertising with the feature. I find all of the Educational comedies good. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

Serials

RUTH OF THE RANGE. (Pathe). Star,

Ruth Roland. On fifth episode. Pleasing and attendance is good. Have shown all Pathe serials since "Perils of Pauline," and all have held up fine. Moral tone okay. Had good attendance. Draw small town class in town of 3,500. Admission 10-20-30. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

Short Subjects

DARK TIMBER. (Educational-Wilderness Tale). A scenic gem almost completely spoiled by a detracting and assinine plot. Why do they do such things? Draw all classes in town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (789 seats), Redding, California.

FIGHTING BLOOD, NO. 12. (Film Booking Offices). Just finished the second series of these unusually good pictures. If any exhibitor hasn't bought these unusually good pictures, get wise to yourself. Will get the money. Moral tone good. Had good attendance. J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

INTERNATIONAL NEWS. (Universal). An excellent news film. Up to date and very pleasing. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

INTERNATIONAL NEWS. (Universal). Always good. No program complete without a late news. City of 300,000. Lee D. Balsly, Liberty Theatre (1,012 seats), Kansas City, Missouri.

LAST STAND OF RED MAN. (Vitagraph). A single-reel of the Indian. A good bit of entertainment. Lee D. Balsly, Liberty Theatre (1,012 seats), Kansas City, Missouri.

LEATHER PUSHERS. (Universal). Star, Reginald Denny. Excellent pictures and always very pleasing. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SECOND SERIES OF FIGHTING BLOOD. (F. B. O.). Am on the fourth round and this series is holding up even better than the first and that's saying a great deal. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

MYSTERIES OF THE SEA. (Pathe-Aesop's Fables). One of the nicest one-half-reel Aesop's Fables you could wish for. It is interesting to the finish. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

PATHE NEWS. (Pathe). This news reel is consistently not only good, but excellent. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

TAKING A CHANCE. (Pathe). A dandy one-reeler, showing athletics in both slow and regular speed. Scenes of Babe Ruth in action, steer busting, pole vaulting, etc. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

Miscellaneous

BLASTED HOPES. (Arrow). Star, Edmund Cobb. Fair. Print so new that machines were all covered with emulsion. Wish all the exchanges could send prints as good

Keep the Pages GOING BIG and GROWING BIGGER

as this one. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw neighborhood class in city of 15,000. Admission 10-15. Ulysses A. Pousant, Bijou Theatre (500 seats), Waterville, Maine.

DARLING OF THE RICH. (State Right—Whitman Bennett Production). Star, Betty Blythe. (6,260 feet). Good program picture but didn't do much at box office. No drawing power. Poor paper. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw college students in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

END OF THE ROPE. (State Right). Star, Big Boy Williams. Fair western. His last pictures not so good as the first ones he was in. Big Boy is popular here. Moral tone good and it is suitable for Sunday. Had average attendance. Draw neighborhood class in city of 15,000. Admission 10-15. Ulysses A. Pousant, Bijou Theatre (500 seats), Waterville, Maine.

FIGHTING STRAIN. (William Steiner). Star, Neal Hart. Very good. Different from the type of westerns that he usually stars in. Hart in the role of a returned soldier. Moral tone good and it is suitable for Sunday. Had good attendance. Draw neighborhood class in city of 15,000. Admission 10-15. Ulysses A. Pousant, Bijou Theatre (500 seats), Waterville, Maine.

FIGHTING JIM GRANT. (Ward Lascelle). Star, Lester Cuneo. Lots of flaws can be found in the acting of the minor characters in this picture, but, for houses that are after action stuff with excellent photography, here is a production that will surely live up to expectations. The action is fast and fierce and there are plenty comedy situations. Had them standing up, yelling, most of the time. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GOLD MADNESS. (5,860 feet). Star, Guy Bates Post. The star is no doubt a good actor but entirely out of his berth in this picture as he made love to two young girls, but my audience knew he was too darned old. Program picture. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw average middle class in town of 4,000. Admission 10-20. Empress Theatre (350 seats), Webb City, Missouri.

ISOBEL. (Flaming Barriers). Curwood story. (Arrow). Very good program picture, with good story. Had several favorable comments on this one. Good moral tone, suitable for Sunday. Had good attendance. Draw miners and factory people, town of 900. Admission 10-25. Lee Dillingham, Kozy Theatre (250 seats), Nortonville, Kentucky.

KING CREEK LAW. (Photodrama). Star, Leo Malaney. Good picture. Usual advertising. Moral tone good. Had fair attendance. Draw all classes and town people in town of 450. Admission 10-20, 15-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

LUCK. (C. C. Burr). (6 reels). Star, Johnny Hines. A very good comedy drama and really a very good little picture. Moral tone good, suitable for Sunday. Good attendance drawing town and country class, town of 500. Admission 10-25. A. F. Schrelver, Oneida Theatre (225 seats), Oneida, South Dakota.

MALE WANTED. (Lee—Bradford). Star, Arthur Housman. Very good comedy drama. Suitable for Sunday if one or two scenes are cut out. All male attendance, excepting one girl, and she is deaf and dumb, so she couldn't go to the Mission for Women. Poor Lenten season. Draw neighborhood class in city of 15,000. Admission 10-15. Ulysses A. Pousant, Bijou Theatre (500 seats), Waterville, Maine.

MAN FROM NEW YORK. (State Right). Star, Fred Church. A fair western and nothing extra. Not much action for a western. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SECRET OF THE PUEBLO. (William Steiner). Star, Neal Hart. Good. Hart's pictures have always a lot of action. Moral tone good and it is suitable for Sunday. Had good attendance. Draw neighborhood class in city of 15,000. Admission 10-15. Ulysses A. Pousant, Bijou Theatre (500 seats), Waterville, Maine.

SPIDER AND THE ROSE. (Principal). Star cast. Very strong picture. Much better than a lot of so-called specials. Some very forceful acting and taken all together would suggest buying at a reasonable figure. Pleased very well and had splendid comments. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,500. Admission 10-20-25. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

SUPERSTITION. (Lee—Bradford). Star cast. Very poor feature. Actors looked foolish. Moral tone fair. Had fair attendance. Draw neighborhood class in city of 15,000. Admission 10-15. Ulysses A. Pousant, Bijou Theatre (500 seats), Waterville, Maine.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. Here's one you can run to the entire satisfaction of your audience, no matter who or what they are. It's laughable, clean and good. Moral tone good and suitable for Sunday. Had very good attendance. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (660 seats), Hastings-On-Hudson, New York.

TEN NIGHTS IN A BARROOM. (Arrow). Star cast. (8 reels). Procured from Arkansas Specialty Film Company. Would have been very good if the print hadn't been junk. Ye gods, such a print. Baby Ivy Ward a real little star (between jumps in film). Moral tone okay and it is suitable for Sunday. Had good attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.



Scenes from C. B. C.'s latest production, "Pal o' Mine."

Lining Up Big Stories

C. B. C. New Series to Be Released Under Name of "Perfection Pictures"

This week has been an extremely busy one for Jack Cohn, vice president of the C. B. C. Film Sales Corporation. He has devoted practically all of his time searching for possible material to be used as film stories in the new series of Perfection Pictures to be released by C. B. C. this coming season.

Mr. Cohn stated today that he has secured the motion picture rights to eight stories; each one of these stories contains the necessary box-office punch as suggested by the following titles: "The Battling Fool," "Fatal Kiss," "Women First," "The Woman Hater," "The Fearless Lover," "A Fight for Honor," "All for Love" and "The Price He Paid."

Shooting continuity has been completed on "The Battling Fool" and Harry Cohn, who is in charge of production at the C. B. C. West Coast studio, wires that they have just completed the scenario on "Fatal Kiss."

William Fairbanks and Eva Novak will be the featured players in this series of eight Perfection Specials in addition to the "all star" casts which will be announced at later dates.

Finishes "Tiger Love"

"Tiger Love," George Melford's latest production for Paramount, which co-features Antonio Moreno and Estelle Taylor, has been completed and sent to the laboratory for its final editing and titling.

Adapted by Howard Hawks from the opera, "The Wild Cat," "Tiger Love" is said to be the most colorful drama of Spanish life which has been filmed since "Blood and Sand." It is the love story of a famous bandit and the daughter of an aristocrat.

Snitz Edwards, Monti Collins and Edgar Norton are included in the supporting cast.

Postmaster Aids Film Shipments

As a result of numerous complaints filed with the Post Office Department by moving picture exchanges, regarding the failure of postmasters to return promptly undeliverable films, the Third Assistant Postmaster General has instructed all postmasters to exercise the greatest possible vigilance to see that films when not accepted by the addressee are promptly returned in accordance with the sender's instructions on his return card where the address label bears a pledge to pay return postage.

"The question of time is an important factor in the case of motion picture films," the new orders point out, "as the films are contracted for by different theatres for certain definite periods, and it will readily be understood that any delay in transmission of such films, such as the failure of a postmaster to return them as requested in the return card, may prevent their use at the time scheduled and consequently result in loss and embarrassment."



Scenes from Pathe's "Flickering Youth," a two-reel comedy starring Harry Langdon and produced by Mack Sennett.

N. Y. Exhibitors to Convene in Buffalo; Say Brandt to Retire

By TOM WALLER

THE annual convention of the Motion Picture Theatre Owners of New York State will probably be held in Buffalo about the middle of June, according to William Brandt, president of the organization. Cities in upper New York have offered the showmen attractive inducements, especially the Albany Chamber of Commerce, but as things now stand, Brandt says, the invitation of Buffalo's enterprising mayor doubtless will be accepted.

Although he refused to make any comment, it is understood that Brandt will not be on the platform for re-election. From authoritative sources it is gathered that the present incumbent's many business interests, including the ownership of five theatres, are so pressing as to necessitate his devoting his entire time to them. Such an office-holder should devote all his time to the execution of his work for the organization, is an expression credited to Brandt. The job is one that requires the full time of any executive, who should be remunerated with a salary commensurate in proportion, or nothing less than \$25,000 per year. The latter is also gathered as having come from the organization's head.

This last year especially has been a busy one for the M. P. T. O. N. Y. president. Twelve pieces of legislation at the State capitol, each having a primary effect upon the exhibitor, have been under his contemplation without the exception of a single day.

The attention of the organization has been called to a state of affairs reported to be existent in Norwich, N. Y. The three exhibitors of that town are being faced by a

group of local reformers who seek, it is said, to abolish Sunday showings.

Under the State law such showings are optional, so that with the sanction of local officials, already said to have been obtained, the matter will be decided by the people at a referendum taking place early next month.

Under New "U" Contract

Jack Hoxie Starts First Feature, "Fighting Fury"

Plans have been completed for Jack Hoxie's next Universal feature, "Fighting Fury," which will start, under the direction of Clifford Smith, next week.

The new picture is adapted from "Triple Cross for Danger," a story by Walter Coburn. Hoxie will play both father and son in the new picture.

A big cast will be assembled for the story, and "Bunk," the big shepherd dog from Australia will have an important part.

Latest Gilbert Feature

Production has been started at the William Fox West Coast Studios on the latest program feature "Colorau," which stars John Gilbert. This is a story by Jessie Maud Wybro. Howard Mitchell is directing this production and the scenario was prepared by Dorothy Yost.

"Happy Days" Comedies

Work started this week at the studio of the Totten and Hurley combination at West-erly, R. I., on the first of a series of comedies this team will make under the title of "Happy Days," featuring children.

Cobb Joins C. B. C.

Appointment of F. Heath Cobb as director of publicity and advertising was announced this week by Joe Brandt, president of C. B. C. Film Sales Corporation. The appointment is effective immediately, and Mr. Cobb this week took up his new duties. He will exercise a supervision over the selection of stories, in addition to his advertising and publicity duties.

To Support Viola Dana

Viola Dana's newest Metro starring picture, "The Beauty Prize," from a Saturday Evening Post story by Nina Wilcox Putnam, went into production last week under the direction of Lloyd Ingraham. The cast supporting Miss Dana consists of Pat O'Malley, Eddie Phillips, Eunice Vin Moore, Edward Connelly, Edith Yorke, Joan Standing and Fred Truesdale.

Booked for Summer

For the past several weeks Pathe branch offices have been experiencing an unusually heavy demand for Hal Roach's feature version of Jack London's famous dog story, "The Call of the Wild," which is being distributed by Pathe Exchanges, Inc. In practically every instance, the picture has been booked for June or July presentation. Investigation disclosed that the Alaskan setting of the picture, with its snow-country backgrounds and typically northern atmosphere is considered by exhibitors to make this production admirably suited to summer programs.

Jack Pickford's Latest

The first few hundred feet of film passed through the camera last week for Tom J. Geraghty's initial independent production in which Jack Pickford is starring, and which is being filmed at the Pickford-Fairbanks studios, Hollywood, under the title of "The End of the World."

Pick Leading Players

Ramon Novarro and Enid Bennett have been selected by Fred Niblo to portray the leading characters in his new production for the Metro-Louis B. Mayer forces, "The Red Lily," which was earlier announced under the working title of "Judgment." "The Red Lily" is the first story Mr. Niblo has ever written directly for the screen.

Boston Convention to Hear Report on Legislative Work

LEGISLATION affecting theatre owners has greatly intensified interest in the coming national convention of the Motion Picture Theatre Owners of America at Boston because of the advances being made in this relation by President Sydney S. Cohen and other national officers. Through moves under way at Washington, millions of dollars will be saved theatre owners annually. The increase in the prestige of the exhibitor through the favorable impression his representatives have made on government officials at Washington is worth even more in a business way than the actual money saved. A complete report of these procedures will be made at the Boston convention which will be held at the Copley Plaza Hotel on May 27, 28 and 29.

There will be a meeting at the headquarters of the Motion Picture Theatre Owners of Massachusetts in Boston on Tuesday next to make final convention arrangements. This meeting will be attended by Sydney S. Cohen, national president; M. E. Comerford of Scranton, Pa., national director; Joseph Walsh, president of the M. P. T. O. of Connecticut; E. M. Fay, president of the M. P. T. O. of Rhode Island; Jacob Lourie,

president of the M. P. T. O. of Massachusetts; Dave Adams, president of the M. P. T. O. of New Hampshire, and other officers from these states, as well as C. M. Maxfield of Hartford; Louis Sagal, general manager of the Poli Enterprises of New Haven; M. J. O'Toole, chairman of the National Public Service Department; Henry Wasserman of Roxbury, chairman of the convention Committee; Ernest Horstman, secretary of the Massachusetts body; Joseph Seider, chairman of the board of directors of the New Jersey organization; Al Elliot of Hudson, N. Y., and others.

Advices have reached national headquarters of the election of delegates in Arkansas, which include State President Eli W. Collins of Jonesboro, Secretary O. C. Hauber and C. A. Lick, a member of the National Board of Directors.

A large delegation of Theatre Owners will come from Wisconsin, whose members will put in a bid for the 1925 convention. President Fred Seegert will head the delegation and will have with him representatives from the Mayor of Milwaukee and the Board of Trade there, asking for the convention in an official way.

F. B. O.'s "Spirit of U. S. A." Has Many Exploitive Angles

THE Film Booking Offices announce that the definite release date of Emory Johnson's fifth production, "The Spirit of the U. S. A.," co-starring Mary Carr and Johnnie Walker, will be May 12. F. B. O. has already started its high-pressure advertising and exploitation campaign on the big Johnson feature.

The initial stunt on "The Spirit of the U. S. A." was a recruiting tie-up with the 212th Artillery, Anti-Aircraft, of the New York National Guard, which paraded through Times Square. More than 1,000 soldiers, 400 horses and riders, motor lorries, tanks, machine guns and other equipment of modern warfare took part in the stunt. Banners advertising the forthcoming Johnson

production were tied onto the motor lorries and tanks and carried by the regimental band. On Broadway about 35,000 heralds advertising "The Spirit of the U. S. A." on one side, and the 212th Artillery on the other were distributed by the soldiers.

This stunt is said to be only the start of the exploitation campaign in Manhattan and throughout the country. Four parades, down the White Way, are also scheduled for the near future.

Another interesting feature of F. B. O.'s stunt, is that the various commanders have indicated they are willing to help first runs and subsequent runs in repeating the recruiting stunt. In addition to this, they will lend the theatres all kinds of war paraphernalia guns, gas masks, wagons, horses and a thousand and one things that an exhibitor can use as a lobby display and for ballyhoo purposes. There is no city in the United States in which this stunt cannot be pulled.

Another thing that will help exhibitors in securing the co-operation of National Guard commanders, is the fact that the huge battle scenes of "The Spirit of the U. S. A." were filmed with the complete co-operation of the U. S. Government at the army reservation in San Francisco. More than 600 feet of battle scenes were contributed by the war department, the scenes having been filmed by doughboys under fire in France. These pictures have never before been shown on the screen, F. B. O. reports.

The vastness of Johnson's new picture is indicated by the fact that more than one hundred thousand troops are shown in action in the various scenes of warfare. Nearly ten thousand guns appear in many of the scenes depicting the bombardment of Rheims, Chateau Thierry and other battles.



Scene of F. B. O.'s initial stunt on Emory Johnson's "Spirit of the U. S. A." A tie-up was made with the 212th Artillery resulting in a parade down Broadway.

Scores in Hartford

Manager of Capitol Writes C. B. C. on "The Barefoot Boy"

C. B. C. Film Sales Corporation announces that it is in receipt of a letter from J. F. Clancy, manager of Poli's Capitol Theatre, Hartford, Conn. In the communication Clancy praises C. B. C.'s "The Barefoot Boy" and attributes a good bit of the success he had with this production to the fact that he held it up particularly as an attraction for school kiddies.

"The Capitol seats 3,500 persons," he writes. "At the opening matinee the theatre was crowded to capacity one hour after the doors opened. Capacity ruled the next day and the next, the latter being Saturday which turned out to be the biggest in point of attendance in the history of the house."

New Company Formed

Paul Schofield, scenario writer, and William K. Howard, formerly a director with Fox, Truett, Tiffany and R-C, have formed the Schofield-Howard Productions, contracted a release for four feature-length pictures and arranged the finances of the series. Production of the first starts at the Ince studio this month. It is an adaptation by Schofield of a story in the Saturday Evening Post by Richard Connell, "The Tropic of Capricorn." Howard will direct and Schofield handle the business end. An all-star cast will be used.

Allen in New York

E. H. Allen, general manager of the units producing comedies for the Educational Film Exchanges, Inc., program at the Fine Arts Studio in Los Angeles, is in New York conferring with E. W. Hammons, president of Educational Film Exchanges, Inc., regarding production plans for the coming fall and winter.

Mr. Allen was accompanied east by Fred Hibbard, who has been directing Lloyd Hamilton in his last few pictures. Mr. Hibbard will visit friends and relatives before returning to Los Angeles.

Sells to Greater Features

Greater Features Inc., of Seattle, Wash., have purchased the Lee-Bradford special production "Captain Kleinschmidt's Adventures in the Far North" for their five offices in the North West.



OFFICIALS OF THE STRAND THEATRE
Moe Mark, president, and Joseph Plunkett, managing director.

New York City's Mark Strand Celebrates Tenth Anniversary

TEN years ago this week Mark Strand established an epoch in the advancement of filmdom when he opened in Manhattan what is conceded by the old timers and authorities to be the first million dollar theatre, the first movie theatre to have a symphony orchestra and the first to score pictures to music and introduce the ballet and other divertissements.

Moe Mark, president, and Joseph Plunkett, managing director, have thus set aside this week of April 20 as one to honor the passing of the first decade of the Mark Strand's brilliantly successful and inspiring existence. The originality, foresight and efforts of the Mark Strand's highest policy may be credited with having largely promoted the better class of pictures to the standard of recognized artistry, a standard that is fast coming into its own even in the remotest sections of the globe.

As part of the observance of this anniversary the Mark Strand this week is sending to its patrons and friends a souvenir pro-

gram in which is told the history of the theatre which has done so much for the betterment of the industry and the public. Managing Director Plunkett has arranged to have many movie celebrities distribute these programs at the Wednesday matinee.

In this program are numerous laudatory letters from chief officials of the state and city. Governor Smith's letter in part states: "The Strand indeed led the way to a new and larger development of the motion picture. It was the first to introduce the so-called modern picture entertainment."

"Personally and officially I pay high tribute to the Mark Strand Theatre, an institution of beneficence and a harbinger of happiness," writes Mayor John F. Hylan. Speaking of the theatre's tenth anniversary, the Mayor comments: "To have provided amusement and edification during that period for a patronage eight times our total city population of six millions is a unique tribute to the character of the performances given."

"Enchanted Cottage" Is Lauded by Critics All Over Country

RICHARD BARTHELMLESS in "The Enchanted Cottage," a current First National release, was lauded by New York photoplay critics who reviewed the picture when it opened at the Broadway Strand recently. Not only New York, but representative reviewers from other cities, were unstinted in their praise of the acting of Barthelless and Miss McAvoy and in the excellent handling of the unusual theme by Director John S. Robertson.

"One of the finest motion picture dramas which we have ever seen," said the New York World. "We want to advise everyone

to go and see the beauty of this gem of intimate cinema dramatics." "Gaze on 'The Enchanted Cottage,'" wrote the reviewer in the Herald Tribune, "and never again will you believe it when they tell you that pictures are in their infancy and that the surface has only been scratched."

Chicago Tribune: "Richard Barthelless is quoted as believing he does the best acting of his career in 'The Enchanted Cottage.' I believe him. Also little May McAvoy will astonish you. From every standpoint you will find 'The Enchanted Cottage' an exquisite production. It has been di-

Blaney Shipping Prints

Prints of "One Law for the Woman," the Charles E. Blaney melodrama which Vitagraph is releasing, are being shipped to all branches.

rected by a man who displays that rare combination—sympathy, imagination, and common sense." New York American: "For those who like fine things in pictures I recommend 'The Enchanted Cottage.'"

Baltimore Evening Sun: "'The Enchanted Cottage' contains an underlying idea so truly beautiful and fragile that we feel pretty much like putting on gloves to handle it, even for a few moments. It has been a long time since the movies have bothered themselves to give us anything quit so exquisite, so satisfying, so poetic, as this photoplay."

New York Evening World: "In all our picture-going experience we have never seen a better made or more charming photodrama."

Paramount Forms 100 Per Cent Club for Its Sales Employees



GEORGE SIDNEY

Who has been signed by Samuel Goldwyn to play Abe Potash in "Potash and Perlmutter in Hollywood" in place of Barney Bernard, who died recently.

Knickerbocker Appointed

Charles Knickerbocker previously in charge of the Hodkinson branch at Kansas City has been transferred to Minneapolis where he will assume the duties of branch manager E. E. Reynolds who has resigned.

FORMATION of the Paramount 100 Per Cent Club and the provision for group insurance of salesmen, head bookers and exchange advertising sales managers, were outstanding announcements made by General Manager S. R. Kent at the divisional sales convention of the Paramount department of distribution which closed a three-day session at the Hotel Pennsylvania in New York Saturday.

As stated by Mr. Kent, the Paramount 100 Per Cent Club will be a continuing organization with changing personnel and will be made up of eighteen salesmen who, because of their character, deportment and efficiency are deemed best representative of Paramount in the field. This group will meet yearly as a council, will sit in on sessions of the company's executives and by the exchange of ideas will be able to advise on the operations of the company from the viewpoint of the men in the field. Promotions in the department will be made from the 100 Per Cent Club.

In addition to these advantages, each member of the club will receive an annual bonus of \$750 and a paid up life insurance policy in the Equitable Life Assurance Society for \$3,000. The first year a salesman becomes a member of the club the life insurance will be for the term of two years.

If the salesman qualifies for a second year in the club, the policy will run for five years.

According to the group insurance plan, each salesman, head booker and advertising sales manager who has completed six months of continuous service is insured on a straight life policy for \$1,000.

The policies, which are issued by the Equitable Life Assurance Society and are non-assignable, were distributed at the convention by Mr. Kent and are dated March 1.

Each policy-holding employee is given a quota to fill during the fiscal year ending April 30, and should he be successful in filling this quota he has his insurance increased to \$3,000, to be in force throughout the succeeding year. The insurance is carried free of any expense to the insured, so long as he remains in the employ of the Department of Distribution. In case of total disability through injury or disease the full amount of the insurance will be paid in cash installments starting six months after the submission of proof of disability. In a signed letter incorporated in each policy Mr. Kent said:

"I trust you will recognize in this arrangement an effort to give a concrete manifestation of a very genuine interest which I feel in all of you who are associated with me in the work of keeping Famous Players 'Paramount' in the world of motion pictures and at the same time of maintaining in our department of distribution a real human family where men are interested as much in the helpful effort of one for the other as in achieving dollars and cents results."

Three Program Pictures for Fox Release in May

THREE star series attractions and one Sunshine Comedy are scheduled for release by Fox Film Corporation during May. The program pictures will feature Tom Mix, Charles Jones and John Gilbert.

"The Trouble Shooter," which will be released on May 4, is the latest William Fox production starring Tom Mix. The story and scenario is the work of Frederick and Fanny Hatton. John Conway directed. Kathleen Key has the leading feminine role. The other principals are Earl Fox, J. Gunnis Davis, Howard Truesdale, Frank Currier, Mike Donlin, Dolores Rousse, Charles McHugh and Al Freemont.

Charles Jones' latest starring vehicle, "The

Circus Cowboy," will be released the week of May 11. William Wellman directed. Louis Sherwin wrote the story and Doty Hobart the scenario. The cast includes Marian Nixon, Jack McDonald, Ray Hallor, Marguerite Clayton and George Romain.

"The Lone Chance," with John Gilbert featured, will be released on May 18. Howard Mitchell directed. The story is by Fred Jackson and the scenario by Charles Kenyon. Evelyn Brent is Gilbert's new leading woman. Others in the cast are John Miljan, Edward Tilton, Frank Beal, Harry Todd and Florence Wix.

"When Wise Ducks Meet" is the title of the William Fox Sunshine Comedy which will be released the week of May 4.

Irving Lesser on Tour

Irving M. Lesser, vice-president of Principal Pictures Corporation in charge of distribution has left New York for New Orleans where he will confer with his brother, Sol Lesser, president of Principal Pictures, and Mike Rosenberg, secretary of the company, regarding the future plans for the organization. Principal has an elaborate program in sight.

Marion, Jr., Titling

George Marion, Jr., son of the noted stage star of the same name, has replaced Darryl Francis Zanuck as scenarist of the "Telephone Girl" series for F. B. O. Marion is also titling these gems of comedy which are being directed by Mal St. Clair and which feature Alberta Vaughn.



Scenes from Arrow's new serial, "Days of '49,"



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Harrison Makes His Hook-up Page Aid in Gaining Big Poster Window Display

EVEN now there are still new angles to the hook-up or co-operative page. J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, has found a new and very useful angle to the old stunt. He uses it as the basis of a poster display, though it was not announced as such.

His first stunt was to tie the News-Tribune to the idea by letting that newspaper present the idea. Then he got eleven advertisers, one for each of the letters forming the word Scaramouche. This is the way the page looked:

A Metro Release

THE CO-OPERATIVE PAGE

The terms required the reader to "guess" the title of the play formed by the letters, assemble these in proper order to spell the word and to list the spaces from which each letter was taken. This last was to impress the names on the contestant's mind and give the merchant some return for his investment in space.

The best replies were to be awarded prizes ranging from a three months' pass to the Hippodrome to a single to ten, and twenty-five more singles to the Victory Theatre, a sister house. "Neatness and cleverness" were to be deciding factors, and this was what Mr. Harrison was counting on.

Many Clever Stunts

A study of the large picture showing the drug store window in which the replies were posted all show that most of the entrants made either a horizontal or vertical strip of the letters. About ninety-five per cent. of the entries simply eliminated themselves, but there were enough of the clever ones to build up a display.

The first prize went to Miss Bertha Shead, who easily carried off the honors with a cut-out doll about 16 inches high, with a dress

of wall-paper, a real bead necklace and cotton hair. In the window cut she will be found comfortably nestling against Novarro's shirt front.



A Metro Release

THE FIRST PRIZE WINNER

The second prize was a sheet which might have been used for a trade paper advertisement. The pictures are colored and the title is tinted. The lettering is extremely neat. It was submitted by Mrs. F. B. Sites.

The third prize went to a combination of the letter s with a front page cutout from



REX INGRAM'S

Scaramouche

A Metro Release

THIS WAS SECOND

the Saturday Evening Post which was not very appropriate. Most of the effort was put in on the key sheet which accompanied the design, as required.

Plenty for Show

All told there were about forty cards which made a good window display, while the remainder served as trimming and to bulk on the floor of the window, which was just a comfortable proportion.

These were all shown in the window of a drug store which promised the space for a three-day run. It was hard work to get the store to promise the window, even for three days, but when the management saw the crowd attracted by the display, plus front page advertisements in the newspaper, it asked that the exhibit be undisturbed until the close of the run. Naturally Mr. Harrison interposed no objection.



A Metro Release

HOW HARRISON'S DISPLAYS FILLED A STORE WINDOW

Grudgingly granted for a three day display, the "Old Corner Drug Store" asked that the exhibit be kept until the end of the engagement because of the large crowds attracted by the display and the mention the newspaper gave to the exhibition.

The single stunt presents many angles, all of which are good. In the first place it gave a page display to a title which would profit from extra advertising.

Then it hooked the newspaper to considerable front page publicity, mostly in the form of two or three inch singles.

It got a window for more than a week for an exhibit of such interest that people stood before it for five to fifteen minutes instead of giving the usual passing glance, and it gave point to other advertising angles.

Other Ideas

In addition to this stunt Mr. Harrison worked the book hook-up, used the largest mailing list he has ever sent out and made a distribution of tagged lifesavers to the office buildings. In the book store he used an electrically lighted sign on a triple flasher which brought out the words "Rex Ingram's Scaramouche" one word at a time, impressing each word separately, with better effect than where the entire line is flashed at once.

And finally the head of the English Department in the Waco high schools urged every pupil to see the picture.

It put it over so well that there was not a single complaint at the advanced prices and a crowded business through the engagement.

Antique Exhibit a Scaramouche Help

J. M. Edgar Hart spread himself on Scaramouche. He made the usual taxi hook-up, which is almost standard on this title, and he went much further.

His best bet was a display of antiques in the window of a prominent dry goods store, the exhibit being sponsored by one of the local papers. Most of the exhibits were Mexican, but there were old samplers, a cane, a very old painting and several articles of jewelry.

There was sufficient to give a comfortably full window and each object was numbered to correspond with a catalogue placed on either side. This insured a proper display for the entries, none of the small objects being obscured by explanatory cards, while at the same time ample explanation was given.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

IN striking contrast to the previous week, when only the picture and a short prologue were given, the line-up with Richard Barthelmess in "The Enchanted Cottage" covered seven incidents, three of which were film and four music. The feature itself ran one hour and twenty minutes, while the comedy, "My Friend" (Pathe), took up twenty minutes, and the Topical Review seven minutes. The whole show was two hours and ten minutes in length.

In keeping with Holy Week there was a stage number using "The Palms" (Faure), with women's chorus of ten, a soprano and six girls in pantomime. The other musical numbers were balanced between instrumental, vocal and ballet to round out a program of great variety. These presentations took up, altogether, twenty-three minutes.

"The Palms" was set with a huge church window back drop, a transparency behind which were deep orange open box lamps. To left and right were double rows of palms, with five singers to a side. Dancers were posed as angels and a Madonna, apparently part of the window design but coming to life in pantomime during the singing of the song. The set lighting was light blue, medium blue and deep blue. This number took four minutes.

The overture was Friedman's "Slavonic Rhapsody," eight minutes, with the following lighting: Color blend Mestrum flood of

160 amperes covering entire stage from the booth. Magenta and dark violet floods, two, from the dome on the orchestra. Blue foots and borders large stage; red coves, light blue transparent columns at either side of proscenium. New gold draw curtains over production stage.

The Scarf Dance was set with silver cyclo-ramic background, and a transparent fabric column at either side of the stage. A scrim was drawn across the production stage. Soprano soloist center stage in Egyptian costume, and dancers huddled on the floor left stage, in drapes. Dancers remained prone during the selection, "Longing," and then as the soprano reclined upon a plush draped couch back-stage, arose for the Scarf Dance. This number, which took up seven minutes, was lighted as follows: Vari-colored spots from the sides on the set; deep violet floods from the booth on the musicians, blue borders, inside strips blue, one green cove and one blue.

Estelle Carey, soprano, sang "The Call of Maytime" (Brahe) on the large-stage apron. The time was four minutes and the lights included deep violet flood from the dome on the orchestra. Light pink spot from the booth on the singer. Blue borders, one blue cove and one green, lights on one-half. Inside strips blue.

The organ recession was Wagner's "Tannhauser March."

The lobby display offered a characteristic fleur-de-lys design, but showed a different from usual treatment, the medallion portraits being worked in between the points instead of on the petals, as is usually done. Gutierrez writes his own tickets on art work. Generally he can beat the suggested designs. Between them they got out a very satisfactory front to back up the exploitation ideas, and Mr. Hart could pay the film rental without dipping into Louis L. Dent's bank roll.

Poor business is a state of mind. Get your patrons in a better mental state by boosting and you will find they can spare ticket money.

Passes for Tickets

Because the local street railway company had just put into use a commutation ticket system on its interurban section, Cliff Denham, who runs the First National pictures in Victoria, B. C., got a lot of advertising.

Very simple. He just told the traction company that their tickets would be good for Thursday matinees at the Victoria during April and the magnates did the rest.

It not only helped business for the Victoria, but it made business on off days for the storekeepers, for those who came into town to the matinee did their shopping at the same time.



A Metro Release



AN ANTIQUE DISPLAY HELPED SCARAMOUCHE OVER IN THE PALACE, EL PASO

J. M. Edgar Hart tied a dry goods store and the Herald to a loan exhibition of antiques, mostly Mexican. Fifty-two entries were made, and the display attracted crowds, for it was well worth looking at. Cards on either side explained the numbered objects.

The other side of the picture shows the lobby fleur-de-lys design originated by F. C. Gutierrez, the staff artist.



A Fox Release

A CLEVER DESIGN FOR A WINDOW CARD ON IF WINTER COMES

This was designed by J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, and his assistant, George Cowart. You can get some idea of the size through comparison with the hats on either side. The lettering is exceptionally good.

He Should Worry

When Thomas G. Coleman does not get his advertising he does not go down cellar for a good cry.

For instance he could get no accessories on Judgment of the Storm at the Galax Theatre, Birmingham, Ala.

He persuaded a women's club to have a benefit. Sold them special tickets at the full box office prices but these specials were extra priced so that the club could bank the difference.

They got a booth on one of the chief corners in the business district and Coleman very kindly painted some advertising cards for them to decorate with. They made money. He made money. But how about the F. B. O. accessories department?

Don't despise old stunts just because they are old. A good old stunt, fixed up a little will look as good as new. Look at your box office record. That is the test.

Figures

Hooking up to the stockings gave the Beacham Theatre, Orlando, Fla., a good business on The Humming Bird in spite of a revival meeting, which is the most deadly form of opposition a southern house can encounter.

The familiar window display was used, with a single stocking sustaining an eighty pound weight, with a liberal display of stills and cards. A single pass was given each purchaser.

Some 350 passes were turned in at the box office, mostly with one or more paid admissions, and there was a five-day crowd about the window. The store did an exceptional business, and the Beacham did much better than it had any right to expect under the circumstances. It paid all the way around.

Now is the time to look after the fans and blowers. Don't wait until patrons begin to complain of the heat.

Revamped Stunt is a New Money Maker

Good stunts never die. Putting a hairdresser in the lobby to bob hair free is a bit frayed on the edges, but the Pola Negri curl is new, yet it's the old bobbed hair stunt all over again. That and nothing more.

Howard Waugh, of the Palace Theatre, Memphis, who has more good ideas than an alley cat has fleas, had Pola Negri. He had a cut with what seemed to be a new coiffure. He named it the Negri Curl and sold it to Bry's department store.

They went 50-50 on the cost of a hairdresser in the lobby of the Palace and Waugh paid for 25,000 small dodgers which were wrapped into every package sent out by the store. To offset this printing bill, the store gave the theatre about 100 column inches in its daily and Sunday ads.

Hair Curled Free

The idea was that any woman who wanted a Pola Negri curl had only to repair to the Palace lobby, where the crimp would be put in her tresses in full view of the public.

The hairdresser put in a full eight hour day for seven days, and the crowds were so constant that checks had to be given out to ensure proper sequence.

It cost Waugh \$27. He figures that he did not lose money on the proposition by a couple of thousand, for he oversold Shadows of Paris and put Pola on the map for her next picture, as well.

Killed Two Birds

J. Wright Brown, of the Grand Theatre, Columbus, Ga., is another to record that he offered prizes for the correct solution of The Acquittal. But the prizes were photoplay editions of The White Sister, rubber stamped with the announcement of its coming to the Grand.

The thrill in this announcement comes from the fact that the winners naturally showed the prize to all their friends, thereby giving wide publicity to the coming as well as the current attraction.

Naturally

Eddie Collins had a money lobby for Alimony at the Capitol Theatre, Houston, Texas.



Goldwyn-Cosmopolitan Releases

TWO DISPLAYS FROM THE CIRCLE THEATRE, PORTLAND, SHOWING CHANGE OF PACE

The first is for Slave of Desire, and a hide, presumably the Wild Ass' skin, is made the centrepiece. This is repeated on three out of four of the door panels, the other being given to the comedy. For Little Old New York, on the right, a cutout of Miss Davies is used, with the silhouettes on the draperies. The house runs until 4 A. M. every day. Wonder when the manager sleeps.

Ties Money Orders to Marriage Circle

Very little grass seems to be growing under the feet of Raymond B. Jones, publicity man for the Howard Theatre, Atlanta. The boy's good. No one else would think of hooking the American Express Money Orders to The Marriage Circle, but Jones landed them into sending out a letter which gave the opening paragraph to the Warner Brothers-Lubitsch production at the Howard.

The second paragraph added that "A good play is like a good vacation tour or a cruise, and if you are planning a vacation trip" why you needed their Travel Bureau to arrange your tour and their money orders for ready cash.

This is more or less dragging it in by the heels and it seems to us that a more direct hook would have been a suggestion that the acquisition of the marriage circle was generally followed by a honeymoon which the company could arrange. It would still have the same selling value to those not contemplating immediate matrimony and at the same time would have shown a closer link.

Another mailing piece was a neat looking announcement card in which "You are cordially notified" that the picture is to be shown. This was done in a neat, but not too ornamental face with "bond" ink, which gives the copper plate effect without the cost of cutting a plate. Jones figured that this would attract the better class of persons who would most fully enjoy the sprightly little farce, delicate as a Strauss operetta. He avoided the usual ballyhoo and held to stunts which would not cheapen the title, with a teaser newspaper campaign for his best extra bet. He also arranged for wedding ring displays in the better class jewelers' windows.

A Lady Strongheart

To advertise The Love Master at the Regent and Blackstone Theatres, Pittsburgh, P. C. Weller, of the Rowland and Clark staff, loaned one of his police dogs, which was paraded with a leader in the



A First National Release

AN AUSTRALIAN SIGN 125 BY 10 FEET IN SYDNEY, AUSTRALIA

It is the front of the railway station and has long been coveted by sign users, but C. C. Jones, of the First National, gathered it in under contract. It not only helps the Haymarket and Hoyts, but has an effect on later business at the suburban houses.

uniform of a R. N. W. M. P. It got by all right, but the pup's front name was Lora, and we think that Milt Crandall came close to the "this is no bull" stunt.

Anyhow Lora got as much attention as Strongheart himself could have commanded, and made just as much business.

By the Block

Most Southern cities have permanent awnings on their store fronts, often the underside of the second story piazza or gallery. In the block with the Isis Theatre, Houston, there is almost an unbroken covering, and when Black Oxen came to town the management arranged to place signs at ten foot intervals the entire length of the block, getting a cumulative effect in front of the theatre itself. Here the entire front was lavishly decorated with about everything in the way of paper that First National could supply.

Two Styles

Appreciating the value of the picture hook-up, the Macauley Company, publishers of the photoplay edition of Three Weeks supply two styles of jacket, to give variety to the window dressing. One shows the heroine on the famous tiger skin rug against a red ground, while the other shows a scene from the picture with the hero thrown in for good measure. Working the two together gives more color to a solid window.

Memory Test

Here's a good one from Guy Kenimer, of Jacksonville. He had The Stranger and felt that it would be better for a light running mate, yet he did not want to inject a slapstick comedy.

Instead he played a medley of one-time popular airs and giving tickets to all who could name the entire program in the order in which it was played.

This looks like a terrible waste of tickets, yet there were a couple of not too popular airs to keep the list of winners down, and comparatively few passes were given. The passes, of course, were matinee singles.

No Dope

Envelopes purporting to contain "The Wonder Cure. The Great Discovery of the Age," were distributed by Loew's State Theatre, Los Angeles, when Her Temporary Husband was shown at that house. The small print told the recipient to mix the enclosure "with a little consideration."

Inside was a slip telling that laughter was the sure cure for all ills and that the most effective ingredient of laughter was, of course, Her Temporary Husband. It was done in pseudo prescription form.

Free Hunchback Ads

Hooking a local paper to an advertising writer's contest gave the Rialto Theatre, Fort Worth, Texas, a basket of free publicity. Cash and ticket prizes were offered daily for the best written advertisements for the play, and these were set up and printed, with the result that the theatre got a lot of advertisements for very little money and the newspaper had a useful circulation stunt that cost it nothing but the space. It's not new, but it is new if you have never done it.

Good Radio Hook-Up

Harry D. Wilson has tied to the Los Angeles Examiner for a Baby Peggy exploitation. The Examiner runs a broadcasting studio and replies with a card of thanks to all "applause." Wilson persuaded them to illustrate the card with a picture of Peggy listening in on a loud speaker, with a caption "Little Baby Peggy listening in."

As thousands of these cards are mailed out weekly, even to points in the East and Canada, the exploitation is widespread, and all it cost was the taking of the photograph, plus Wilson's winning ways.



A First National Release

EXPLOITATION ON CIRCUS DAYS FROM JOHANNESBURG, S. A.

Three clowns, four white circus horses, a bannered wagon and marked wheels all helped to convey the circus idea to the inhabitants of Jo'burg, and helped to make Jackie as much of an attraction in South Africa as he is in the States. A little crude, but good.

Broke Window Record This Strip Banner on Scaramouche

Cliff Lewis, advertising man for the Strand Theatre, Syracuse, N. Y., writes that he got 29 windows for Scaramouche, including the largest book store and the leading department concern, not to mention a floral display that is almost an art-study.

All of the windows strike a happy medium between the overstuffed display and the showing of half a dozen books. The windows are not too full, yet they give the impression of bigness. This is largely a question of locality. Some populations respond better to the big appeal than to the lesser display. Others get the best impression from a more restrained exhibit. The book store let in the Scaramouche display though it had never before tied to a theatrical attraction, and this added to the general effect.

Walter McDowell, managing director, worked with Mr. Lewis in planning the displays.

Another good stunt was the provision of a pass for every classified advertiser for two days in the leading paper. This brought a cross-page strip four inches deep for Boy o' Mine, two insertions, and the paper was already hooked to a "Who is the Meanest Man in the World?" contest. The passes were singles, and while a number were given out, it was Lent and there were some spare seats for the holders and the paid admissions they brought with them.

The contest brought more than 1,000 lines of free copy.

Eating up the roto space has become almost a habit. Scaramouche won an entire page and The White Sister took almost half a page.

Just One Line

Most of the selling on Anna Christie at the Knickerbocker Theatre, Nashville, Tenn., was done with one line from the titles. A sign just above the electric read "Ain't I told you a million times that I hate men." This was surmounted by the head of Miss Sweet, and the combination sold the public on the idea the story must be worth while.

Saves by a Figure

What might have been an ordinary banner on Black Oxen was made into something else by the Hippodrome Theatre, York, Pa.

The banner proper was a strip about four feet high, with cutouts from the one-sheet on either side of the title, date on one extreme end and star names on the other. This was raised about ten feet from the sidewalk.

What made it something different was a cutout figure from the 24-sheet mounted and placed partly above and partly below the banner. This gave a distinction to the entire display and provided a touch suggestive of the importance of the offering.

A pair of sixes, two ones and a three were also used, but this single banner was ample to get the attention.

Jailbirds Helped

Because the state prison had the only yoke of black oxen in town, H. C. Farley went to jail for his advertising, though he was not jailed, if you get the idea. He just borrowed the pair and let them tell the town that Corinne Griffith would presently come to town.

Then Farley noticed that the book store was advertising the photoplay edition at 75 cents, and he persuaded the newspaper to give good space to an announcement that this was the price of the book, but that the tickets were still the usual 35 cents. This was a free story and helped both the theatre and the store.

And finally he arranged with the State Fair to stage its regular Fashion Show for two days as part of the attraction. It all helped to make for considerable extra business.



A Metro Release

THREE SPLENDID WINDOW DISPLAYS ON SCARAMOUCHE FROM THE STRAND, SYRACUSE

The florist's window forms an admirable setting for pretty Alice Terry's painting, but the two book windows are harder working, and that on the left shows the first photoplay edition tie-up in the most exclusive book store in town. Both are fine examples of book placement in a medium between the small display window and the usual overcrowded displays.

He Sold Scaramouche on Four Day Notice

Scaramouche is one of those productions for which good preparation should be used, but H. B. Clarke, of Greenville, S. C., had only four days notice that the picture would come to him.

He rushed out a bunch of snipes and had his porters help the regular bill posters and then hurried out invitations for a special showing on Sunday evening, the picture opening Monday. It was a combination society-newspaper affair that brought him plenty of verbal advertising and two editorials for Monday with special stories for each of the four days of the engagement.

He used only heads in his advertising, because costume plays are not popular in Greenville just now, and while the early audiences told the rest of the town that it was a costume play, they added, "but not like the others," so that didn't matter.

Short notice made him work so hard that he put it over as well as though he had time for a longer campaign.

Traitor!

Jack Fuld, who promotes Principal Pictures, went out to put over When a Man's a Man for the Strand Theatre, Detroit. And what do you suppose he did?

He printed cards to the effect that when a man's a man he gives up his seat in the street car to a woman. And he pasted these on the car windows.

More!

There was a top line which read: "Ladies. If you are unable to obtain a seat, show this card to some man."

What'll we do with him? Right! At Sunrise.



A Metro Release

A CLASSY LOBBY FOR MAE MURRAY IN FASHION ROW

This was planned by R. L. Towns, of the Strand Theatre, Birmingham, Ala., with posters built up from cutout material and nicely reassembled. Two things we particularly like are the figures above the title and the light colored posters.

His Own Publisher

Arthur W. Pinkham, of the Park Theatre, Bangor, Maine, did not let the fact that The Girl of the Golden West is not a novel stop him from using the walking book. He figured out that if it wasn't, it should be, so he sent out the book, and as the idea was new in Bangor, it did as well as though it were in all the libraries.

Don't ignore accessory material. You can change it to suit your need.

Trademark Design Built Up a Lobby

Adopting an arbitrary design for Painted People, the Rivoli Theatre, Portland, Ore., used a dozen or so for lobby decoration and got a distinctive display in a lobby that is hard to dress because it is long and narrow.

The design was a circle with a rim of knobs of various sizes and shapes, looking not unlike a wire gauge, though on a larger scale. These were all black with white lettering, and at the far end of the lobby was a cartoon sketch with the design and a silhouette figure which was putting the finishing touches on the design.

Gave Class to Lobby

The result was distinctive and original and made the lobby look like a special attraction front.

The posters were held to the rear and in front were all the stills they could get on Colleen Moore in Painted People, and each frame had a silhouette design at the bottom. There was only one large title, spread on a banner across the front.

In a way it was a modification of Lacy's famous black and white lobby, but it is more simply done and gives surprisingly good results.

Red Ink

Arthur W. Pinkham, of the Park Theatre, Bangor, Maine, used the red ink extra in a little different fashion. Instead of trying to beat out the afternoon paper, he overprinted the morning edition and distributed these red imprints to the mill workers as they came from work at noon and in the evening.

In default of an evening edition this looked like an extra to announce "Murder! Loot! Gems!" until you bumped into the advice to see Drims of Jeopardy at the Park. In Bangor the stunt was still new. There are such places yet, but few of them.



A Metro Release

A SPECIAL MARQUISE FOR SCARAMOUCHE FROM MUSKOGEE

Ollie Brownlee, of the Palace Theatre, covered the sidewalk with a special awning for the Ingraham masterpiece. The structure resembles the old mosques which were used on Otis Skinner in Kismet a couple of years ago. They can come back.

Called It the Bunk People Flocked In

William Woodfall made an appeal to the perversity of human nature and won. He had The Breathless Moment booked for the People's Theatre, Butte, Mont., and instead of the usual praise, he ran this single five inches:

PEOPLES THEATER

Today and Tomorrow The Breathless Moment

It's the Bunk! It's the Bunk!

I had a preview of "Breathless Moments" a few nights ago and invited a number of my friends to see same.

After the picture was over, some time about morning, I asked my friends how they liked it. Well, I sure was surprised when someone said excellent; another, very, very good; another enjoyed it immensely and others were loud in their praise.

But my opinion of this picture is that it's the bunk.

Of course, if everybody in this world thought the same about things we would be in an awful rut, wouldn't we?

I have a contract on this picture, consequently I have to run it.

If you care to come and see it I hope and trust you'll enjoy it, I didn't.

WILLIAM WOOLFALL, Mgr.

Children 10c Adults 20c

ATTENTION! MRS. JENNIE DUFFY
If you care to see this picture, there's a pam at the Box Office for you and your friends.

4 Universal Release

THE CONTRARY AD

No one believed him. Instead they came in unusual numbers, attracted by the unusual appeal and seemingly anxious to prove him a prevaricator. You can't do this very often, but it's a knockout one time.

Milt Crandall Tells Why Men Leave Home

Milt Crandall, or someone on his staff, has turned out a gem of an advertisement on Why Men Leave Home. This is a portion of the three feature space used for the Rowland & Clark theatres, Pittsburgh, and it held the middle position of the three, but you saw it first because it was the best. Perhaps in some towns this would not be so good, but in Pittsburgh people are not narrow minded and the suggestion of the cut does not offend as it might in some small town. It just gets a laugh without sending the W. C. T. U. or the Y. W. C. A. into spasms of denunciation. It is clever, genuinely clever. This particular section of the advertisement takes 50 lines across three,

not a very extravagant space, yet a regulation sketch four times the size would sell the picture no better. It is not often that a picture can be so well sold with such a minimum of drawing, but when it does happen it is worth while. The idea was originated for the 24-sheet posters, but Milt seems to be the only one to realize that it makes just as good a newspaper advertisement. It's good work because it shows that Milt has vision. He can see how to adapt an idea and make it even better than in the original.

Keeps Type Away From Cut Spaces

The chief feature of this 105 by 3 from Loew's Palace Theatre, Washington, D. C., is the manner in which the type is held away from the edges of the book. It would have been possible to have notched the cut more closely and to have set in the type almost flush with the edge of the book, and to have



A First National Release

GIVING THE CUT A CHANCE

done so would have spoiled more than half the display value of the cut. Most of the selling is done within the cover of the book. The rest is merely supplemental to the chief appeal and should not encroach. If you can imagine these type lines run over until

they touch the book, you will see that not only will these lines lose their value but that they will then kill to a large extent the sales value of the title and the talk which supplements it. This is a nice example of doing a thing the right way, and the space gets over in spite of rather poor cut work. There is too much black in the figure of the rider, and it blots up.

Extensive Space Is Poorly Used

For a second week, the Circle Theatre, Cleveland, takes a 150 by 4 for The Marriage Circle, apparently copying a press book design with "Eve started it" to alibi the nude figure on the left, and "Woman has been at it ever since" to explain the situation on the right. In between is a triangle, though



A Warner Brothers Release

NOT CHARACTERISTIC

this is not a triangle but a quadrangle. Apparently the triangle has been put in to get the reverse for contrast, but it does not aid much in the matter of gaining attention and we think that the cut does not help at all. The cream of the space goes to Emerson Gill and his orchestra. It is a weak seller



A First National Release

MILT CRANDALL'S ADAPTATION OF THE 24-SHEET

for one of the sprightliest farces of the season. Probably the picture will roll along on its own momentum. Certainly it will derive little assistance from this display. Straight type for the second week would have been better than this, but the conventions seem to require a cut, and the result is so conventional that it does not sell. When the excellence of this production forms so large a percentage of the talking point, it is a pity that the space did not give more attention to this angle.

Splits the Space for Greater Effect

Playing the rebuilt Valentino Universal along with Sporting Youth, the Century Theatre, Baltimore, gives the proper valuation, placing Valentino's name at the top, but giving the second title the greater prominence. In this way the Valentino name is capitalized without losing the value of Sporting Youth as the real feature, which is about

CENTURY
HE'S BACK—IDOL OF MILLIONS
RODOLPH VALENTINO
Frequently described—"King of the Movies"—and
CARMEL MYERS
in a picture of 1000 pictures of the most unusual and unusual
"A SOCIETY SENSATION"
REGINALD DENNY
A whirlwind story of Flappers
Jazz and Autos
"SPORTING YOUTH"
A picture that has
been called the
most beautiful
and most
beautiful
picture of the
year
BYRON MORGAN'S
DAZZLING ROMANCE
OF THE YOUNGER SET

A Universal Release

SPLITTING THE HONORS

the right way to handle this subject. It is largely a matter of Valentino's name. Give the play too much space and people will expect more than they get, but if you merely advertise Valentino you can deliver the goods and then go on to make good with the story in the other play, whatever it may be. The combination gives rather a full space, but the advertisement is not really overcrowded.

Duluth Display Is Deep, but Effective

Dropping nearly seventeen inches down three columns, we think this display by W. H. Lawrance for the Garrick Theatre, Duluth, Minn., is a bit wasteful, but it is certainly effectively planned, and it may be that Miss Griffith's picture is worth the cost of the space it takes. The top line is a good reference to her recent hit in Black Oxen. In most of the displays we have seen for Lilies of the Field there is an unusual allowance of white space, and this holds true in

the present instance. The panel is invitingly open, and Mr. Lawrance gets a far better display with eight and ten point lines than he could achieve with eighteen point with

THE LOVERS OF "THE COMMON LAW" AND
"BLACK OXEN" IN THEIR FINEST PORTRAYAL

CORINNE GRIFFITH
SUPPORTED BY
CONWAY TEARLE
in
'LILIES OF THE FIELD'

Others in the cast:
Myrtle Stedman
Charles Gerrard
Sylvia Braemar
Charles Murray
Crawford Kent
Alma Bennett
Phyllis Haver

The lilacs—beautiful women who tell not, who spin not, and yet who are arrayed in the costliest of silks and the rarest of gems.

A picture of unusual artistry, magnificent sets, gorgeous gowns and resplendent with jewels.

OVERTURE
"Common" by Kater Bala
LAVICK'S GARRICK ORCHESTRA SUPREME
Curtains Jackson, Conductor
INTERNATIONAL NEWS WEEKLY GARRICK THEATRE

ON THE STAGE
Robert K. Heen
HAWAIIAN BARITONE

New
Garrick
STARTS TODAY

A First National Release

DEEP, BUT GOOD

the entire area filled. There are just a three line bank for the explanation and two lines for the selling talk, and all of it in upper and lower case. Note how much better the cast looks in upper and lower. It gives three times the emphasis that all capitals would give, and gets them in nicely. Lawrance was taking some chances with such a fine screen halftone, but he probably knew it would reasonably be safe with his papers, but for the rest he has produced a display that nothing short of a "batter" could spoil. He generally gives us good work, but we think this is the most intelligent handling he has yet sent in. We even like that seal for the added attraction, though it looks like a cross section of a horse chestnut burr. But that's no disgrace. It gets attention because you don't know what it is, where a circle might pass unnoticed. It's a lot of space to buy, but it's something in return for the money, and a lot more than is bought

with the average layout. If you have the all capital habit—or if your printer has—look this over and think it over. See how much more sightly it is, and then make your own advertisements look the same way.

A Simple Layout Is Well Handled

There is nothing especially distinctive about this three tens from the Colonial Theatre, Indianapolis, but it is a good example of a conventional layout, and Heaven be praised! it does not refer to Kerrigan as the lead in The Covered Wagon. It is reproduced to show a good following of a simple layout that does not call for art work to give a pictorial suggestion since the cuts

PICK a like picture—Aussie like CHURCH

J. Warren Kerrigan
in George Barr McCutcheon's
"THE MAN FROM BRODNEY'S"

Alice Calhoun
Pat O'Malley
Miss DuPont
Wanda Hawley
Kathleen Key

A RICH, warm romance of India seas
—A young American, tangled in court intrigue, put to the supreme test to save the girl he loves
—The mystery element holds one in breathless suspense—You'll find this offering delightfully entertaining.

AMERICAN HARMONISTS
Music That Thrills the Soul
MELODY SEXTETTE

COLONIAL
A Vitaphone Release
SIMPLE YET EFFECTIVE

could probably have been supplied by the exchange, though this appears to be the theatre's art work. And since the artist has been on the job it is almost miraculous that he consented to let the printer have a look in. We should like to meet an artist like this, or should it be the man who holds him down. At any rate, with some of the lettering done by hand, the essential selling talk is set in real type. The capital letter in this section should have been moved down to line with the third line instead of the first. That is why the first three lines are indented. It's not an important matter, either for looks or selling, but it is something to remember next time. We think that with an action picture such as this release, a better use of art work would have been one of the many striking scenes. This would do very nicely for a society play, but The Man from Brodney's is so full of striking action that a spirited cut would have been more in keeping with the nature of the story.

Send in your good all type ads. We want to show more of these.



WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

Contests and Lotteries

BECAUSE of its interest and importance to exhibitors we reprint the following from the F. B. O. News:

"The F. B. O. News has received a number of letters from both newspaper editors and theatre managers suggesting that the laws governing contests and lotteries be outlined in the department. The idea is a good one, as exhibitors especially are unfamiliar with the post office regulations and interstate commerce rulings by which lotteries are governed.

"Lottery" Defined

"Lottery" has been defined as "a scheme for the distribution of prizes by lot or chance; a game of hazard in which small sums of money are ventured for the chance of obtaining a larger value, in money or other articles."

Many exhibitors are under the impression that there is no lottery when no money is paid to participate in the chance to win a prize. It is true there is no lottery when there is no consideration, but a consideration may consist in the rendering of services,

Exploitation Men— Read This:

Moving Picture World has special facilities for co-operating with you in helping to promote and to effect national tie-ups on your stars and your pictures. These facilities are at your service.

Let us know about the tie-ups you already have made—We know we can help on those; let us know about the tie-ups you are trying to put through—we think we can help you on those.

LET'S GET TOGETHER!—
[Ed.]

The obtaining of names for a mailing list would probably act as a consideration, and in some cases even searching for a prize or "buried treasure" may act as a consideration.

Free Admissions

An admission to your theatre though it be free will act as a consideration. Many theatre managers are under the impression that if all entries into a contest of chance are to receive a full return for their money, that the plan is legal. This is not the case. If by any chance some purchasers receive more than others, the scheme is lottery.

The fundamental law governing lotteries is simple and any showman can avoid trouble by adhering to the following principle:

The distribution of the prize or prizes offered must be determined only by skill or good judgment.

"Luck" Is Out

In other words, the winner must be able to do something better than other contestants to have the scheme avoid lottery. He or she must be able to answer a certain set of questions better than the average person, be fleet of foot, or have better ability than others in hunting prizes or "lost treasure;" this principle is violated if there is any opportunity for "luck" to win over skill.

In addition to the federal laws and mail regulations, most states prohibit lotteries by their own laws and constitutions.

Get This Booklet

Ask your postmaster to obtain for you a copy of "The Postal Laws and Regulations of the United States." This booklet will tell you the laws governing the different postal regulations; the rates enforced for different

classes of mail; under what class typewritten and carbon copies of letters are placed; laws covering circulars, tags, wrappers, and envelopes. Many theatres have used coupons. Some advertising "This coupon and 5c will admit you to the first episode of 'The Truth About Perpetual Motion,' at the Hokum Theatre." Paragraph 7, Section 462 of his book covers the subject of coupons. Read it.

Vitagraph's Roto

VITAGRAPH has just issued a most attractive campaign book for Whitman Bennet's "Virtuous Liars." It is made up as a rotogravure magazine and illustrated with scenes from the picture, reproductions of the posters, and line and screen cuts of the players. The cover is a photographic reproduction of Edith Allen, leading feminine player.

"Mah Jong"

It is not often that a two-reeler distributed on the Independent market is given the send off of a press sheet of any consequence. "The Mysteries of Mah Jong," distributed by Arrow, is given the backing of a two-color, four-page press sheet planned by J. K. Adams.

It is just as complete as one would want



The two-column illustration furnished in the "Mademoiselle Midnight" press book to accompany a gown designing contest outlined in Metro's press sheet on this Mae Murray feature. A good stunt.

It IS a Triumph!



ADOLPH ZUKOR AND JESSE L. LASKY PRESENT
CECIL B. DEMILLE'S
PRODUCTION
"TRIUMPH"
WITH
LEATRICE JOY, ROD LA ROCQUE

THE creator of "The Ten Commandments" breaks his own record for lavishness with "Triumph." The world of fashionable society and the world of modern industry moulded into the most luscious screen feast since De Mille's "Male and Female" and "Man-
slaughter."

Paramount's press-book art work is always held to a high standard. This is a sample of the ad. cuts available on Cecil De Mille's newest production.



Twenty-four sheet that is sure to boost business. A good piece of showman's paper, worth posting anywhere.

any sheet to be on a short-length feature, and should prove of real value to the exhibitor in pushing the picture.

"Girl Shy" Book

PATHE'S campaign book on Harold Lloyd's "Girl Shy" is complete in every detail. In its pages is to be found enough material for putting the picture over in any house from the big first run to the smallest "shooting gallery."

Everything is there—posters, lobby paintings, newspaper ads., slides and other accessories—including novelties in the shape of small circles of pasteboard, which can be bought at \$1.50 per thousand and balloons at \$20.00 per thousand.

As stated on the cover of the book, it contains "Ideas, Stunts, Publicity, Suggestions, Tie-ups, Advertising."

Metro's Newest

METRO'S campaign book on Mae Murray's "Mademoiselle Midnight" is fully up to the Metro standard—which is

saying a good deal in a few words. Besides the usual necessary press book material and the usual Metro press book features, the new sheets contain excellent business-getting exploitation suggestions. Of course, among

them are the well-known Metro National tie-ups.

A particularly interesting feature is the gown-designing contest, which is outlined in detail. This stunt should sell seats.

Color Combination

Reading of your request for the strongest two-color poster combination, I submit the following, writes Karoly Grosz, art director for Preferred:

Yellow and black used boldly will stand out anywhere, at any time. On a sunny day the yellow reflects light while the black absorbs, thus making a powerful contrast. On dull days or in twilight yellow always reflects whatever little light there may be to the best advantage and far exceeds in power any other color in the spectrum. Black being the extreme opposite creates, obviously, great contrast.

The 24-sheet for the Preferred Picture, "The Virginian," was as good as they come (even though I made it) because these two colors predominated.




Advance sketches of the posters on Monty Banks in "Racing Luck," an Associated Exhibitors' release. Paper conveys both the idea of thrill and comedy. This paper should do its work well.



One of the novelties on "Girl Shy" is a cardboard circle, 2½ inches in diameter. Cuts show both sides. Price of these is \$1.50 per thousand. Pathe release.





NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Circus Cowboy"

Good Entertainment for Average Audience
in Charles Jones' Newest Fox Feature

Reviewed by C. S. Sewell

Charles Jones' newest starring production for Fox Film Corporation is a pleasing story of the West, which, while it does not follow along the lines of the usual "western," presents him in the familiar and congenial role of a cowboy. It should be welcomed by the star's admirers and prove a satisfactory program attraction in the average theatre.

This picture contains a lot of heart interest in the person of a little circus girl who stands by the hero when his sweetheart marries another and he is wrongfully accused of murdering her step-son, and ends with the culmination of the romance between this little girl and the star in a circus where she is a tight rope walker and he is employed to do cowboy stunts.

FEATURES REVIEWED IN THIS ISSUE

Circus Cowboy, The (Fox)
Cytherea (First National)
Rejected Woman, The (Goldwyn)
Riders Up (Universal)
Triumph (Paramount)
When a Girl Loves (Associated Exhibitors)

There is the familiar villainy in the person of an animal trainer whose enmity the hero incurs while on an expedition to Africa because he stops him from abusing an elephant. This man falls in love with the heroine and when he sees she favors the hero he cuts the rope on which she is performing. This is one of the thrills of the picture, as the star catches her as she falls.

There are some good riding scenes where the star is attempting to escape from the sheriff's posse. This also includes a thrilling stunt in which he starts to go from one high cliff to another, hand over hand across a rope. The rope is cut by a bullet fired by the sheriff and the hero swings against the opposite cliff, but succeeds in making his getaway by climbing up the rope.

The picture moves along at a good pace and there is no dragging to the action; in addition there are a number of humorous touches, and a combination of heart-interest, drama, romance and melodrama, making it satisfactory entertainment all around for the average patron.

Charles Jones is well cast as the hero and gives a good performance, and has several other stunts besides those mentioned, including roping and expert riding in the circus arena. In one scene he succeeds in subduing a particularly spirited horse. Marian Nixon is excellent as the heroine. She is attractive, with a charming and sympathetic personality which adds considerably to the appeal of the picture. The production has been given good direction by William Wellman, while Louis Sherwin has provided a story with several new twists.

Cast

Buck Saxon.....Charles Jones
Bird Taylor.....Marian Nixon
Ezra Bagley.....Jack McDonald
Paul Bagley.....Ray Hallor
Norma Wallace.....Marguerite Clayton
Slovini.....George Romain

Story by Louis Sherwin.
Scenario by Doty Hobart.

Directed by William Wellman.
Length, 6,400 feet.

Story

Buck goes on an expedition to Africa for a couple of years and his sweetheart Norma agrees to wait for him. Returning, he finds she has married Bagley, a mean but wealthy man. Buck's little friend, a circus girl, Bird Taylor, stands by him. Norma tries to get Buck to elope with her. Bagley's son visits her to blackmail her, and Bagley, believing he is Buck, shoots him, blaming Buck. Buck escapes and joins the same circus as Bird. Slovin, a trainer, who is jealous, exposes the fact that Buck is with the circus. Bagley appears to arrest Buck, but he forces him to reveal the truth. Buck has learned to love Bird, and on being vindicated he takes her in his arms.

NOW READY

"IN THE SHADOW OF THE MOON"

The most delightful romance
ever filmed

With

DOROTHY CHAPPELL

and an

ALL-STAR CAST

Released by

Lee-Bradford Corp.

701 Seventh Avenue, New York

ART TITLES

BY

LOUIS MEYER

OF

**CRAFTSMEN
FILM LAB., Inc.**

**251 West 19th Street
New York**

Phone Watkins 7620

Use
Powers
Prints

New York Office:
POWERS BUILDING
Cor. 48th St. & Seventh Ave.

POWERS FILM

"Survives The Long Run"

Watch its performance—Check up on its long wearing quality and pocket the savings—Costs no more in the beginning—Far less in the end.

POWERS FILM PRODUCTS, INC.

They
Last
Longer

Factory & Laboratories:
ROCHESTER, N. Y.

"Cytherea"

First National Feature Based on Hergesheimer Novel Should Prove a Big Box-Office Attraction

Reviewed by C. S. Sewell

Add "Cytherea" to the list of successes which Samuel Goldwyn has produced for First National, for it contains such elements as a vital and interesting story forcefully handled, superb acting and directing, and other points of audience appeal that spell big box-office returns for the majority of theatres.

Based on a widely read novel by Joseph Hergesheimer, one of the most popular of modern writers, "Cytherea" comes to you with a wide circle of patrons awaiting it. The significance of the title lies in the fact that it was a name which the ancient Greeks applied to the goddess of love.

Frankly a story with sex as the dominating theme, it pictures in a dramatic manner the swift retribution meted out to a couple who chose to flaunt the accepted standards of morality and right living. Each was married to a life partner of the undemonstrative type. The man was forty and had two fine children. The woman, slightly younger, was of an extremely exotic type. When fate threw them together, they allowed themselves to be carried away by the thought that they had previously been mis-mated, that they were meant for each other and that happiness lay in leaving the paths of respectability they had been following and going away together. But they immediately began to pay the penalty, their illusions were quickly shattered and the woman succumbed to an attack of fever.

Here is a story that presented difficulties in filming, but they have been overcome by the fine team work of the scenario writer, director and players, and while the force of the theme has been maintained, and no attempt has been made to disguise it, it has been handled with such tact and discretion that there is no scene that can be considered as offensive to good taste.

Another difficulty arose from the fact that by their actions the principals would tend to alienate the sympathy of the spectators, but while the reasons which actuated them are shown, no attempt is made to excuse them or establish last minute sympathy. Dependence has been placed on the other strong angles of audience value and in registering the thought that it is impossible to get away with such transgressions of the moral code.

Many may feel that having the wife take her husband back after his affair with the other woman is at variance with the way a woman of her type would act in real life, and there will doubtless be criticism of the fact that the disillusionment and disaster which befell the couple was due not to any reawakening of conscience but to the effect of the almost unbearable climate and unpleasant surroundings and that had they chosen a more alluring place conditions might have been different. The fact re-

mains, however, that here is a strongly dramatic, entertaining, well-handled story that certainly holds the interest from beginning to end. A story that will appeal to both sexes, especially to those of more mature minds, possibly more strongly to women with its contrast in the situations of the wife and the other woman; a story that will provoke discussion, make your patrons talk about it and arouse the curiosity of others.

This picture has been given a production that is high class in every respect, with impressive sets and production details, and the effect has been heightened by presenting some of the scenes in natural color by means of the Technicolor process.

Too much praise cannot be given to Frances Marion for her scenario, George Fitzmaurice for his superb direction or to the magnificent work of the principals. Lewis Stone was an ideal selection for the hero; the same is true of Alma Rubens as the other woman and Irene Rich as the wife in a sympathetic role that will probably bring tears from some of the feminine patrons.

Cast

Fanny Randon.....	Irene Rich
Lee Randon.....	Lewis Stone
Peyton Morris.....	Norman Kerry
Claire Morris.....	Betty Bouton
Savina Grove.....	Alma Rubens
William Grove.....	Charles Wellesley
Mina Raff.....	Constance Bennett
Daniel Randon.....	Brandon Hurst
Butler.....	Hugh Saxon

Based on novel by Joseph Hergesheimer.

Scenario by Frances Marion.

Directed by George Fitzmaurice.

Length, 7,400 feet.

Story

Lee Randon is bored by life as he reaches forty. He has two lovely children and a devoted wife, but she is of the old-fashioned, conventional type. Dancing with Claire, a flapper, he feels the spirit of adventure and when he calls on her to try and persuade her to give up his nephew Peyton, whose wife is expecting a baby, he meets her aunt, Savina Grove. Savina is of the exotic type, while her husband is undemonstrative. She appears to be the woman of whom he has dreamed while gazing at a doll he has christened Cytherea, the goddess of love. Savina's husband is called away and they fall madly in love. Returning home, his wife learns of the situation and after a row he leaves home. Randon and Savina leave for Cuba, expecting to find a romantic paradise. The heat and surroundings disgust them and they are disillusioned. Savina dies. Lee returns home and his wife forgives him.

"Riders Up"

Strong Human Interest and Humorous Touches Make This Universal Picture a Likeable Attraction

Reviewed by C. S. Sewell

Horse racing furnishes the background for "Riders Up," a Universal attraction and there is the atmosphere of the race track about the entire production. Practically all of the scenes take place in the paddock, at the trackside during the races or in a boarding house where all of the boarders are followers of the horses, down on their luck and continually hoping to pick a winner.

The theme deals with a chap who is one of this lot and who keeps writing home that he expects to pull off a big deal and return to the old farm in New England, but when the big day finally arrives, the plight of an aged friend who is in hard luck so touches him that he uses his winnings to help him and gives up the trip.

There is a pretty little romance between

MUSICIANS SHOULD FOLLOW



FOR PROPER PRESENTATIONS

the hero and the landlady's daughter and considerable humor, and in addition unusually strong heart interest with many delightful human touches, both pathetic and amusing in the plight of the hero and his friend and their endeavors to pick a winner. There is a pleasing optimism in the way they refuse to be downcast and are always looking to "make a killing" at the track that will place them on easy street.

Irving Cummings has effectively played up the entertaining angles of this story which was published in a popular magazine and produced a picture that because of its strong human interest, its racing scenes and humorous touches should prove a good attraction in the majority of theatres.

The picture is portrayed by a capable cast headed by Creighton Hale as the hero and Ethel Shannon as the girl. Scarcely less prominent are George Cooper as his pal, Robert Brower as his aged friend and Kate Price as the landlady. All of them do excellent work.

Cast

Johnny.....	Creighton Hale
The Jinx.....	George Cooper
Mrs. Ryan.....	Kate Price
Jeff.....	Robert Brower
Norah Ryan.....	Ethel Shannon
Johnny's Mother.....	Edith Yorke

Based on Story by Gerald Beaumont.

Scenario by Monte Brice.

Directed by Irving Cummings.

Length, 4,904 feet.

Story

Johnny, a follower of the races, keeps writing to his mother that he expects to close a big business deal and return home, but he continues to pick losers at the track. Finally his pal overhears a conversation that enables them to pick a long shot. Johnny is hit by an auto and the owner gives him \$100 to square it. With this he wins \$3,000 and plans to return home, although he hates to leave his sweetheart Norah. As a last kind deed he takes an aged friend, Jeff, to the track and makes it appear that his favorite horse "Wildfire" has won. When he finds Jeff has put all his savings, with which he expected to get enough to enter an old man's home, on this horse, Johnny uses his own money to make good. He prepares to give up the trip, but his sweetheart's mother comes to his rescue and so he prepares to take Norah home as his wife.

"Triumph"

Cecil B. DeMille's Newest for Paramount Is Entertaining Comedy-Drama of Modern Life

Reviewed by C. S. Sewell

In "Triumph," Cecil B. DeMille's first production for Paramount since filming the super-special, "The Ten Commandments," he turns to the field of modern romantic comedy-drama with a story that concerns the career of a wealthy idler who loses his inheritance and becomes a vagrant but through his own efforts finally becomes the president of his father's factory. It is a pleasing picture that the average patron will enjoy.

The usual DeMille spectacular cut-backs are absent, there being only a couple of brief scenes in which the hero and his rival ap-

WHO WANTS EDUCATIONAL FILMS

TRAVEL
INDUSTRIAL
SPORTS

SCENIC
SCIENTIFIC
MAGIC

HAND COLORED NOTABLES

STONE LIBRARY

220 W. 42nd St., Room 303 Phone 2110 Chickering

pear as Romeo with the heroine as Juliet. The story follows along conventional lines and is of the type where everything conveniently happens just as you desire them to, rather than in the way they usually occur in everyday life. When the hero is cast out of his fortune we see his half-brother raised to a position of wealth, but when the hero again gets on top we find the brother is back at the bottom of the ladder.

There is a pleasing romance running through the story, in which the two brothers figure as rivals for the hand of the girl, a forewoman in the factory who achieves fame as a singer but loses her voice in a fire and finds herself back as an ordinary worker until the happy ending makes her the wife of the hero.

While the working out of the theme is not altogether plausible, the picture is a pleasing one, with a number of good humorous touches, excellent acting and a story that interests even if it does not convince. It should prove satisfactory entertainment for the great majority of patrons and coupled with the value of Cecil B. DeMille's name and a cast of favorites, should be a money-maker even though it does not measure up to the high standard of dramatic values of some of his other productions.

Leatrice Joy and Rod LaRocque are excellent in the leading roles, with Victor Varconi, a newcomer from Europe, giving a good performance as the hero's half brother. The supporting cast of well-known players all do good work.

Cast

Anna Land.....Leatrice Joy
King Garnet.....Rod LaRocque
William Silver.....Victor Varconi
James Martin.....Charles Ogle
Varinoff.....Theodore Kosloff
Samuel Overton.....Robert Edeson
Countess Rika.....Julia Faye
David Garnet.....George Fawcett
Torrini.....Spottiswoode Aitken
Factory Girl.....Zasu Pitts
Tramp.....Raymond Hutton
Painter Girl.....Alma Bennett
Painter.....Jimmie Adams
Based on magazine story by May Edginton.
Scenario by Jeanie Macpherson.
Directed by Cecil B. DeMille.
Length, 8,292 feet.

Story

Anna Land, forelady in the Garnet can factory, dreams of the day when she will sing in opera. King Garnet, an idler, the son of the owner of the factory, falls in love with her, but she turns him down, as she wants to make her own way and scorns him as a waster. King inherits the property but does not mend his ways. A second will provides the fortune shall go to the factory manager, Silver, a half brother of King by a secret marriage. Silver is an anarchist, but when he gets the wealth he changes into an arrogant snob and falls easy prey to schemers who deprive him of his fortune. In the meantime Anna has won success with her voice, but a fire destroys hope of her singing again and, discouraged, she agrees to marry Silver. King sunk down until he became a bum, but started all over in the can factory and finally becomes manager. When Silver loses out, King is made president and he reinstates Silver as manager. Silver relinquishes Anna from her promise and she becomes Mrs. Garnet.

"The Rejected Woman"

Goldwyn-Distinctive Feature with Alma Rubens and Conrad Nagel Offers Excellent Entertainment

Reviewed by C. S. Sewell

For its newest release through Goldwyn, Distinctive Pictures Corp., is presenting a strongly dramatic story that holds the attention from the first flash to the final fade-

out. It should appeal to every type of audience and prove an excellent box-office attraction.

It is a virile story of the romance between a French-Canadian girl and a young New York millionaire. The story shows how, after falling in love with her in her home surroundings, the hero was ashamed of her when she came to New York, how she innocently accepted the offer of a supposed friend to pay the expenses to fit her to be the hero's wife; however, after marrying him the hero learns of this situation, suspects the worst and rejects her as his wife; and how he later learns the truth and begs her forgiveness.

The story starts off as straight drama in the midst of effective snow scenes which provide opportunities for strong dramatic sequences and thrilling incidents. Then it shifts to New York with the introduction of the villain in the person of the supposed friend. This character is effectively handled and you are kept in suspense as to his real motives until the climax where it is revealed that his plan is to discredit the hero's wife, thereby gaining control of the fortune. From this point the action is rapid and melodramatic right up to the end, where the hero overcomes him in a snappy fight and takes the girl in his arms.

The picture has been given an excellent production with scenes ranging from a snow covered settlement in Quebec in the dead of winter to the magnificent home of the young millionaire. The story is developed along out-of-the-ordinary lines; suspense is well maintained, as you cannot figure ahead what will happen next. The heroine at all times strongly maintains the sympathy of the audience and her splendid fight to win and hold the man she loves keeps the spectator interested.

Conrad Nagel is effective in the role of the millionaire hero and Alma Rubens does excellent work as the heroine. Wyndham Standing as the villain gives a good performance, George MacQuarrie gives a forceful portrayal as the stern father of the girl and the remainder of the cast is entirely adequate.

With its intriguing title, its virile story, excellent acting and production values, we believe that you will find "The Rejected Woman" a thoroughly worth while attraction that will satisfy the great majority of your patrons.

Cast

Diane DuPrez.....Alma Rubens
John Leslie.....Conrad Nagel
James Dunbar.....Wyndham Standing
Samuel DuPrez.....George MacQuarrie
Jean Gagnon.....Bela Lugosi
Craig Burnett.....Antonio D'Algy
Lucille Van Tuyl.....Leonora Hughes
Madame Rosa.....Mme. La Violette
Peter Leslie.....Aubrey Smith
Leyton Carter.....Fred Burton

Story and scenario by John Lynch.

Directed by Albert Parker.

Photographed by Roy Hunt.

Length, 7,761 feet.

Story

John Leslie and Craig Burnett in an aeroplane descend in a small hamlet in Quebec, where John becomes fascinated by Diane DuPrez, incurring the enmity of Jean Gagnon, whom her father wants her to marry. News of the death of John's millionaire father reaches him by radio and he returns home. Diane's father sends her to her aunt in New York. John takes her to lunch but contrasts her dress and manners with his swell friends. She accepts the proposition of Dunbar, who is manager of John's business, that he will finance her trip to Europe, where she can fit herself to become John's

MUSICIANS SHOULD FOLLOW



FOR PROPER PRESENTATIONS

wife. Returning, John again declares his love and when her father appears and makes a scene, John marries Diane. John learns that to inherit his father's property his wife must be acceptable to the trustees, and Dunbar reveals the fact that he has put up the money for her. John, believing the worst, rejects Diane and she returns home. John learns that it was a plot of Dunbar to get the property and goes to Diane. Dunbar, reaches her first. In a fight, John overcomes him and takes Diane in his arms.

"When a Girl Loves"

Every Member of the Cast a Star in This Associated Exhibitors' Unusual Feature

Reviewed by Beatrice Barrett

Here is an all star cast which is really all star, with a list of real box office pullers which will delight every exhibitor. No use in remarking that the acting is exceptionally good, for with these players it could not be anything else.

The story covers so much ground, part of it laid in Russia and part in the United States, and moves from one thing to another so quickly that it gives the impression of being a much longer picture, so much is crowded into it. This also means that there is no chance for dragging but events follow each other quickly and dramatically. It is a picture which will leave the audience with the feeling that they have seen a big production.

It starts with the scenes in Russia during the revolution, and there are some very elaborate sets, especially those in the royal palace, and also some good mob scenes. Then it follows the Boroff family to America and their first efforts for making a livelihood in the new land in the tenements, and ends in the beautiful home of Sasha and the complications of the love affair. Other elaborate sets include those of the opera house where Michael is singing.

A strong heart appeal pervades the picture in the longing of Sasha for Michael, and a dominating love theme which will be most attractive to the audience. A little too much footage is given to the inventions of Grishka but this is forgiven when it leads up to the very thrilling scenes when Griska's invention is used to bring Michael back to life.

The ending may not satisfy all, for although Michael is saved and it appears that everything is going to end happily, the real ending is left to the imagination, for Sasha is still married to Dr. Luke and Michael is still the husband of Helen, when the one thing the sympathetic audience will demand is that Michael and Sasha be allowed to live their life of love together.

Percy Marmont and Agnes Ayres divide the honors equally. Miss Ayres does exceptionally well in the emotionally dramatic scenes and makes Sasha and her great love most appealing. Percy Marmont, as always, could not be improved upon.

This is a picture for which it will be very easy to arrange an effective musical accompaniment because the plot revolves around Michael's singing of "Souvenir."

(Cast and Story on page 87)



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Cornfed"

(Educational—Comedy—Two Reels)

Christie's newest comedy distributed by Educational is a good-natured burlesque of a typical rube romance. There is the usual triangle, the store-keepers son and the banker's son both striving for the hand of the squire's daughter who is the village belle. Bobby Vernon, who is starred, is the store-keeper's son with Victor Rodman and Duane Thompson in the other roles. The rivalry between the boys is intense, Victor is a regular Beau Brummell, and Bobby is a bit afraid to fight. In an amusing scene he keeps putting chips on his shoulder which Victor knocks off until he is tired out and there is a big pile in front of him. Bobby finally asserts himself and when the day comes for the girl to wed Victor he successfully frustrates it by dressing a friend of his as the bride. The idea of the picture is closely adhered to and is smoothly built up. There is considerable snap and many of the situations are of the type that have shown they are laugh-getters. Like the other recent Christie's this comedy has considerable of the rough and tumble and some slapstick, and it should prove a good attraction in the majority of houses.—C. S. S.

"Commencement Day"

(Pathe—Comedy—Two Reels)

Two new members have been added to "Our Gang," a tiny little colored tot even smaller than Farina, and a kid who is cast as the "villain" in this picture. The activities of this bunch of little rascals, including all the familiar kids, are confined to the events taking place on the last day of the school year, including exercises in which the little girl starts to recite "Mary's Lamb" and ends up with the "Charge of the Light Brigade." The little fat boy starts to play the saxophone but freckle-faced Mickey has filled it with pepper and everyone sneezes. Everything breaks up in a riot when Farina falls in a well. The teacher and guests rush out to rescue her and the kids rough-house the place, throwing flour all over the place. The little girl has much more than usual to do in this number and her trained lamb does stunts. Although the action is not as fast or original as in some of the earlier issues, there is a lot of amusing kid stuff that will get a number of laughs, and "Commencement Day" should prove thoroughly enjoyable to the great majority of spectators.—C. S. S.

"Politics"

(Universal—Comedy—One Reel)

Slim and Bobby are rival candidates for the office of police judge in this Universal reel, and they use fair means and foul to beat each other on the theory that all is fair in love, war and politics. One depends on the use of glue and the other employs grease to make his opponent appear ridiculous at a big meeting. The result is a tie and they combine forces to make a get-away when the police raid the hall. Although the material is familiar, with only a couple of new stunts, it is amusing and this reel will rank as one of the best of the series.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Commencement Day (Pathe)
Cornfed (Educational)
Fun Shop, The (Educational)
Green Grocers (Universal)
Homeless Pups (Pathe)
Ideal Farm (Pathe)
Lofty Marriage, A (Universal)
Lost Chords (Educational)
Out Bound (Educational)
Pathe Review No. 17 (Pathe)
Pathe Review No. 18 (Pathe)
Politics (Universal)
Publicity Pays (Pathe)
Powder Marks (Educational)
Slippery Decks (Fox)
Sporting Speed (Pathe)
William Tells (F. B. O.)

"An Ideal Farm"

(Pathe—Cartoon—One Reel)

In this reel, Cartoonist Paul Terry pens his version as to how he would speed up the cackles of a hen were he a barterer of eggs. The favorite cat discovers a plan of making a unionized one-egg-per-day hen go to work. He places her in a hen coop in which are a calendar and big electric bulb. Every time the light goes out the calendar jumps to another day and when the light goes on and the hen perceives the date, why, another egg slides into the claws of the wily cat. The hen finally is reduced to such size by overwork that she slips through a knot-hole and gives Mr. Cat a sound pecking when she finds how he was pushing her Father Time. It is an amusing number.—T. W.

COMING A "HISTORIET" TEAPOT DOME

(Not a Review)

Illustrated, Animated and "Cartoonized"
with "Multi-Color" Titles

Something new and unusual.

TO FOLLOW:

"Famous Sayings of Famous Americans"
"Witty Sayings of Witty Frenchmen"
"Witty Naughty Thoughts"
"Love Affairs of Famous Men" (A Series)
ALL Our "Historiets" Are
Illustrated, Animated and "Cartoonized"
AND BESIDES
Have "Multi-Color" Titles and Scenes
"See It in Colors"

REEL-COLORS, Inc.

LABORATORIES, LYNDBURST
(Art Studios and Offices)
85 RIVERSIDE DRIVE
NEW YORK
Phone Endicott 7784-7364

"William Tells"

(F. B. O.—Series—Two Reels)

No. 6 in F. B. O.'s "The Telephone Girl Series" opens with some of the wittiest subtitles, in slangy vein, ever seen on the screen, the work of H. C. Witwer, who wrote the series. They get the audience in the right mood for the fun that is to follow, and which waxes fast and furious. In this issue Gladys Murgatroyd, Sadie and the others are in gay Paree, stranded and very desirous of seeing New York as soon as possible. The two girls' experiences have to do with an ex-waiter posing as a millionaire. Jerry and Jimmy, house detective and bellhop of the St. Moe, expose him after running foul of the gendarmes, and the dear U. S. seems further away than ever until the St. Moe management wires Gladys to draw on them for any amount and return, as business isn't so good with another girl at the switchboard. This issue is one of the best of the series.—S. S.

"Green Grocers"

(Universal—Comedy—One Reel)

This single reel Universal comedy, starring Slim Summerville and Bobby Dunn, follows the same general lines of previous numbers in this series in which these two comedians have appeared and should prove entirely satisfactory to their admirers. The humorous moments center around an attempt of the pair to put up a stove pipe and the retaliation of a neighbor who is getting the benefit of the smoke and turns the hose on them. Slim has an awful time getting the water out of Bobby's clothes. A pretty girl orders a sack of flour; each of the boys, the boss and all the loungers grab a sack and take it to her. The boys are fired and are blown into the air when their auto hits a tree.—C. S. S.

"Out Bound"

(Educational—Comedy—One Reel)

Sid Smith and Cliff Bowes are the featured players in this single reel Cameo Comedy, distributed by Educational, which concerns the experiences of two chaps. One gets a job on a truck and with a couple of pieces protruding, backs into the room and lifts the bed out, on which the other chap is lying. A lot of stunts occur with the bed hanging over a steep cliff. Both eventually fall, landing in a pond, and are chased by alligators. These stunts are thrilling and exciting, and there are a lot of good comedy touches throughout. It is a rapid fire reel that should thoroughly satisfy Cameo Comedy fans.—C. S. S.

"Homeless Pups"

(Pathe—Cartoon—One Reel)

Paul Terry's cartoons in Pathe's Aesop's Fables series are always amusing and this one is no exception. He pictures here the antics of a lot of dogs including the capture of one by a dog catcher. This dog's companion summons hundreds of "mutts." They storm the jail, rescue the fair one and get their revenge by tying the dog catcher to his own wagon and dragging him away.—C. S. S.

Pathe Review No. 17

(Pathe—Magazine—One Reel)

This week's releases of scenes and industries snapped here and there by Pathe's cameraman are particularly entertaining. Perhaps the most interesting of all is "The Secret of Soft Coal." Under the microscope a piece of this bituminous fuel, which had been broken in the center, shows on its surface the outline of fern leaves. "Photographic Gems" and "When Winter Comes" show picturesque scenes in Bear Creek Canyon, Colorado, and at Cinta, Portugal, respectively. "How the American Flag Is Made at Philadelphia" shows the way in which the ensign is carefully stitched together under government supervision.—T. W.

"Sporting Speed"

(Pathe—Spotlight—One Reel)

Grantland Rice in this issue of Sportlights deals with the factor of speed in sport. Beginning with showing that speed is a vital element in self-defense in the animal world, he shows how it figures in running races, swimming and other sports, and finally how it has been developed during modern times into the spirited contests between fast motor boats. There is considerable snap to this reel and it should be welcomed by anyone interested in sports.—C. S. S.

"Lost Chords"

(Educational—Song Series—One Reel)

An old Alsatian melody with which the majority of patrons of today are not familiar opens this reel. This is followed by Carrie Jacobs-Bond's beautiful "The End of a Perfect Day" and then by "Grandfather's Clock." As usual, each of these songs is pictured. Patriotism is the keynote of the first. The manner in which the second song has been handled, while it will amuse some patrons will possibly strike a discordant note with others as part of the action is in a facetious vein. There is also a facetious note in the handling of the third song.—C. S. S.

"Slippery Decks"

(Fox—Entertainment—One Reel)

Anyone who likes card games and particularly those who may have a suspicion that they have been cheated, will be intensely interested and entertained by this reel which shows in detail the tricks of card sharps and how they fleece the unwary by stacking the cards, dealing off the bottom and in practically giving any of the players just the cards they want them to have. It is a reel that should prove a good attraction in almost any house.—C. S. S.

"The Fun Shop"

(Educational—Novelty—One Reel)

The second issue of "The Fun Shop" lives up to the promise of the first, with a number of clever and humorous sayings contributed largely by prominent people. There is quite a lot of subtle humor that will appeal strongly with the highest class of patrons. The reel ends with a Max Fleischer cartoon giving a modern version of "Mary and her lamb" which is amusing. This pictures a "Johnnie" who chases a stage beauty and discovers he is the "goat" when he finds Mary has a husband and several children.—C. S. S.



Scenes from "There He Goes," an Educational Mermaid Comedy, with Lige Conley, Otto Fries and Lillian Hackett.

"A Lofty Marriage"

(Universal—Comedy—Two Reels)

Rivalry between the giant, Jack Earle, and Harry McCoy for the hand of the girl, Bartine Burkett, furnishes the basis for the action in this Century Comedy, distributed by Universal. Each seeks in various ways to get the best of the other fellow. Finally a situation arises in which Jack gets the advantage and is about to wed Bartine. This occurs while they are suspended over the edge of a high cliff and there are a number of familiar and thrilling stunts, ending with the falling of the two boys, who disappear, leaving only holes in the ground. While the material is of the kind that has been used before and will be familiar to many patrons, it is amusing and should afford good entertainment for Century Comedy fans.—C. S. S.

"Pathe Review No. 18"

(Pathe—Magazine—One Reel)

This issue of Pathe Review contains the usual quota of interesting items. One section shows how the hair of wild horses is cleaned and curled and made into mattresses and cushions in a modern factory, another picture the discovery of the Cave of the Winds in Colorado by two "boy pirates" and

contains views of its weird natural formations. There is a section showing everyday life of the people of China and a section in Pathecolor showing various types of Alsatians with their quaint costumes.—C. S. S.

"Publicity Pays"

(Pathe—Comedy—One Reel)

The aspirations of a stage-struck wife furnishes the idea of this single reel comedy in the Charles Chase series. She is taken in tow by a manager who believes in publicity, buys her a monkey that creates havoc in the hotel and keep Charles on the jump. When the manager threatens to buy a baby elephant for her, the much-abused husband balks. There are a number of amusing situations and some thrills where the hero climbs out on a flag-pole and falls, but catches a rope and saves himself. It should prove satisfactory for the average patron.—C. S. S.

"Powder Marks"

(Educational—Comedy—One Reel)

A gun club with a membership composed entirely of women, furnishes the locale for this Cameo comedy. Sid Smith is an expert hired to teach them to shoot and Cliff Bowes is his assistant. There is considerable comedy in the attempts of this pair to demonstrate their own skill and to teach the ladies. This is followed by scenes in the club house where a bear invades the place and causes confusion. It is complicated when Cliff also poses as a bear by using a bear rug. These sequences are of a familiar sort but they are amusing and the comedy should satisfy the average patron.—C. S. S.

"When a Girl Loves"

(Continued from page 85)

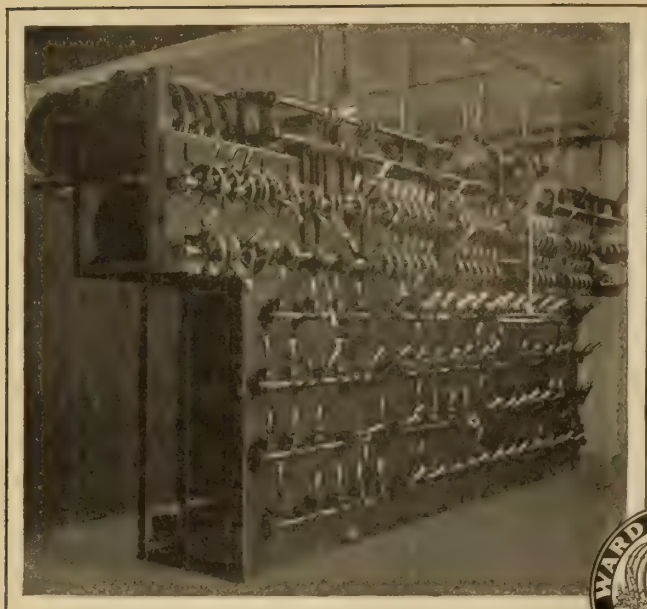
Cast

Sasha Boroff	Agnes Ayres
Count Michael	Percy Marmont
Dr. Godfrey Luke	Robert McKim
Helen	Kathlyn Williams
The Czarina	Mary Alden
Rogojin	George Siegmund
Grishka	John George
Fania	Ynez Seabury
Alexis	William Orlamond
Ferdova	Rosa Rosanova
Yusoff	Leo White
Peter	Otto Lederer

Directed by Victor Hugo Halperin.
Footage, 5,876 feet.

Story

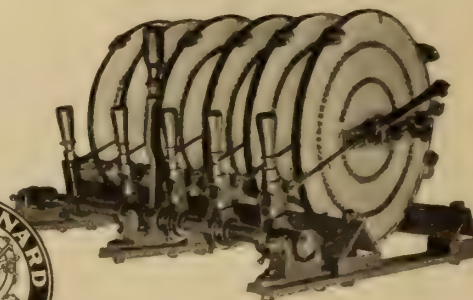
The wealthy family of Alex Boroff is reduced to poverty by the Russian Revolution. Sasha is in love with Count Michael, but Rogojin, a coachman, who becomes a power under the new regime, tries to force Sasha to marry him. He orders Michael shot, but Michael escapes. The night before the wedding Rogojin is mysteriously killed. The Boroff family come to America and Sasha takes training to become a nurse and finally, to please her family, consents to marry Dr. Godfrey Luke, a rich physician. At a concert Sasha hears a famous singer and recognizes Michael but learns he was told she was dead and has married. Dr. Luke and Michael's wife become infatuated, and when a roadhouse is raided she seeks shelter in his house. Michael comes for his wife and he and Dr. Luke decide to fight a duel. Sasha comes down the stairs, receives the bullet in her arm, and Michael falls senseless from the shock of finding she is alive. Dr. Luke promises to perform an operation on Michael to save his life if Sasha will promise to still live with Dr. Luke. She promises, but Grishka, a dwarf who has invented a radio cure, comes and brings Michael back to life.



WARD LEONARD VITROHM DIMMER slow-motion, cross-control, interlocking type. Built for continuous duty

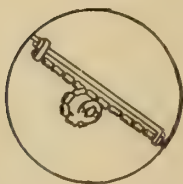


Large or small



A small bank of Ward Leonard VITROHM Dimmers equipped with individual and master levers.

—there is a VITROHM DIMMER equipment for every theatre



Positive Chain Drive

An important practical feature of WARD LEONARD Theatre Dimmers is the positive chain drive of the contactor arm. No gears or pinions to loosen or jam. No lubrication annoyance. Simple to operate; assures perfect control; easy to adjust without tools.

THE largest dimmer installation in the United States, handling a load of 900 kw., is a WARD LEONARD VITROHM DIMMER. Scores of other Vitrohm Dimmer installations run into hundreds of kilowatts each. Theatres operating these installations are famous throughout the country for the lavishness and beauty of their lighting.

Of special importance to shows on the road is the compact character of Ward Leonard Dimmer equipments. No other dimmers designed for a given service are as light, or require as little space, as Ward Leonard Dimmers for the same service. Many of the best known spectacular shows have used Ward Leonard portable dimmer outfits especially designed for the road.

VITROHM construction—an exclusive Ward Leonard feature—seals the resistance wire in glass-hard, tough, fire-

proof enamel, impervious to air or moisture—permanently protects the resistance element against deterioration by oxidation or corrosion. The special Ward Leonard contact-arm drive insures positive operation with a minimum of effort. Any unit may be individually operated, or any desired number operated simultaneously—all lamps being brightened or dimmed at once, or one group increased in brilliancy while another group is decreased.

Remember that there is a Ward Leonard Dimmer equipment for every theatre, large or small—for every stage or auditorium lighting requirement—for every lighting effect in any show either in New York or on the road. And, large or small, the service of every Ward Leonard Vitrohm Dimmer insures perfect lighting control, maximum safety and the utmost economy in operation and maintenance.

Ward Leonard Electric Company

Mount
Vernon,
New York

37-41 South Street

Atlanta—G. P. Atkinson
Baltimore—J. E. Perkins
Boston—W. W. Gaskill
San Francisco—Elec. Material Co.

New Orleans—Electron Eng. Co., Inc.
Philadelphia—W. Miller Tompkins
Detroit—C. E. Wise

37-41 South Street

St. Louis—G. W. Pieksen
Cleveland—W. P. Ambros Co.
Dallas—W. A. Gibson

Chicago—Westburg Eng. Co.
Pittsburgh—W. A. Bittner Co.
Montreal—Willis D. Bishop
London, Eng.—W. Geipel & Co.

EQUIPMENT-CONSTRUCTION-MAINTENANCE

Oil Heating for the Theatre

IT is virtually impossible to discuss the proposition of oil heating for the picture theatre without becoming somewhat technical. However, no technical knowledge is needed to understand the fact that oil heating is thoroughly practical.

It is a well-established combustion principle that, to secure efficiency from oil used as fuel, the oil must be thoroughly broken or atomized. To accomplish this result, one of two processes must be used; the oil may be atomized or broken either by steam or air pressure. In the case of the low grades of oil used for power or commercial heating purposes, steam is used as the atomizing agent for a double purpose; first, to break the oil and, second, to pre-heat in order to make combustion of low-grade oil possible.

Some Technical Points

Fuel oil is from twenty-eight to thirty-one specific gravity, and furnace, or unbleached kerosene, is from thirty-eight to forty-one specific gravity, the latter being

the most inflammable. The flash point of fuel oil is 180 degrees Fahrenheit. These technical points are brought out in order that the reader may realize the differences in oils as affecting hazard.

The Marvel Burner


The Marvel Fuel Oil Burner, as its name implies, uses fuel oil for heating purposes and not furnace oil or unbleached kerosene, as is in common use in most heating devices.

Fuel oil may be stored in a basement without affecting insurance rules. Fire department regulations, of course, vary in different communities. In Chicago, for instance, storage is permitted, in a basement, of 1,500 gallons of fuel oil without question. New York City regulations on the contrary, are so drastic as to practically preclude the possibility of the use of oil fuel or furnace oil for heating purposes. The regulations for storage in New York City would compel a consumer to surround a tank with walls of concrete at least ten inches in thickness.

(Continued on page 92)



FIRST PHOTO OF A THEATRE COSMETIC ROOM
One of two in Saxe's New Wisconsin Theatre, Milwaukee.



PROJECTION

EDITED BY F. H. RICHARDSON

Congratulations

Long ago I knew "Our Mary" personally—and of course liked that charming lady, as we all did and do. The other night, through the courtesy of the management, friend daughter and I viewed a picture, "Thief of Bagdad," which I understand was planned by her husband, Doug Fairbanks, and filmed under his supervision. If that is true I don't blame Mary for making a team of Pickford and Fairbanks, for the man who could plan such a production as we saw last night—well, I'm for him. Gosh! I thought I knew this game fairly well, but some of the things pulled off in "Thief of Bagdad" had us all exuding exclamations and guessing. It's great!

The projection was by Les Reed and Ben Morton, and when we consider the heavy projection angle the results were excellent indeed. Except for one or two titles which jumped a bit, the screen image was steady as the proverbial rock—proof of the almost marvelous accuracy of the present film perforations and of the projection mechanisms of today—Simplex in this case—Type C.

It is not my province to comment on or to review productions. That is a function of another section of the World, BUT "The Thief of Bagdad" is such an entirely extraordinary thing that I trust the reviewer will not feel peeved at me in this instance, especially because I am sure he will agree with all I've said.

Congratulations, friend Fairbanks. Tell your friend wife hello for me and accept my sincere congratulations on your remarkable production.

Bluebook School

Each week, taking them in rotation, I am publishing five of the 842 questions from the list at the back of the Bluebook. In the book itself the number of the page or pages where the answer will be found is indicated. Five weeks after asking the questions, that answer which seems to be best will be published, together with the names of those sending satisfactory answers. Beginning ninety days after publication the best reply by a projectionist, other than Canadian and United States, will be published, together with names of projectionists of those countries who send good answers. **WARNING:** Don't merely copy your answer from Bluebook. Put the matter in your own words. I want to know whether or not you really understand what you have read in the Bluebook.

This whole plan is calculated to get men to really study the Bluebook they have bought, and thus get real worth out of it.

Question No. 35: Of what elements does the projection lens consist?

Question No. 36: What is meant by the "front factor" and "back factor" of a projection lens?

Question No. 37: Which lenses of a projection lens are cemented together and with what are they cemented?

Question No. 38: What is the optical effect of cementing the lenses of the front factor together?

Question No. 39: Are the lenses of the back factor always separated by a spacious ring?

Oh Boy!

I've just finished reading articles received from Chauncey L. Greene, Minneapolis, which held me to the last word of sixteen pages of Mss. In all my experience as editor of this department, covering more than thirteen years, I have not received as consistently well written, well reasoned and thoroughly capable a series of articles. Friend Greene is, as I understand the matter, a student in the College of Engineering of the University of Minnesota. If this is true I do hope that when he has finished and goes out into the world he may find the projection of pictures to be sufficiently fascinating, and otherwise available to cause him to take it up as a life work.

The sixteen pages I spoke of contain many separate articles. He starts off by saying:

Working Distance Tables

I notice in a recent issue of the World that you are at loss to find the tables of working distances which the lens companies computed for you, so I am copying them from my note book and sending them to you. Also (and this is a dirty trick!) I am sending in the stuff I mentioned I was "editing" when I ordered the lens charts. However, I find it cannot be edited into one coherent article, so I am merely going to take the items, one by one, from my notes and set them down in the hope that you may be able to cull from the lot one or two at least that may be of use, and so in part repay you for wading through the lot (if you do). I am forced to the conclusion that the only fitting title for the hodge podge is "Scrambled Eggs"—many are culled and few are chosen."

That last is true, but not as applies to your writings, friend Greene. I propose to use it all, or very nearly so, though it will be split up into several separate articles. Your own Mss. will be used, without alteration, in all cases, which is in itself very unusual.

Here is friend Greene's ideas as to what projection must be in order to intrigue men

The First of the Bluebook School Answers

Well, gentlemen, here they are at last. **Question No. 1** was best answered by A. L. Fell, Collingswood, N. J., but Harry T. Dobson, Toronto, Ont.; W. D. Shank, Toronto; W. E. Lewis, Endicott, N. Y., and Daniel Constantino, Easton, Pa., all sent very good replies. Friend Fell's answer reads:

Question No. 1. Quote law relating to light intensity at different distances from an open light source and explain its operation.

Answer: "Light intensity decreases inversely as the square of the distance from its source." This applies to light from an open light source only, and not after the light rays have been acted upon by a lens. Light rays emanating from an open light source travel in straight, diverging lines, therefore the more distant an object of given area be from the source of light, the less number of rays it will receive, hence the less brilliant will be its illumination. The decrease in illumination will be inversely as the square of the distance.

Question No. 2 also was best replied to by A. L. Fell, Collingswood, N. J.,

but Harry Dobson, Toronto; W. D. Shank, Toronto; Daniel Constantino, Easton, Pa., and Walter E. Lewis, Endicott, N. Y., all did very well.

Question: What is meant by "Absorption of light?"

Answer by Fell: As applies to lenses, when light passes through glass a portion of its energy is absorbed by the medium. This portion is ordinarily transformed into heat, though in some cases the energy is partially absorbed in working chemical changes. The absorption of good glass is about one per cent. per inch of distance traversed by the light.

(Note: Those who included substances other than glass in their replies were correct, but friend Fell worded his answer best, and except for the screen, absorption, as applies to projection, is mostly in the lenses.—Ed.)

Question No. 3: What is meant by an "Actinic Ray?" This was best answered by Harry T. Dobson, Toronto. A. L. Fell, W. D. Shank, J. L. Fraiser, Atlantic City, Daniel Constantino and W. E. Lewis all made good replies.

Dobson said: "All light rays, natural or artificial, which cause chemical changes in the thing they strike are 'actinic rays.' Violet and ultra violet are the best known of these rays. It is the actinic rays which make photography possible."

Questions 4 and 5. What is meant by the angle of incidence and the angle of reflection? I have combined these two questions because they all did that in their replies.

Robert Dunwoody, New Orleans, La., made the best answer, though Harry Dobson and Shank, both of Toronto, did fairly well. Dunwoody says:

"The angle of incidence is the angle a ray of light makes with a line drawn perpendicular to the surface upon which the ray is incident. 'Perpendicular to' means a line at right angles to the spot of the surface where the ray is incident, or where it strikes. 'Angle of reflection' is an angle exactly equal to the angle of incidence. It is the angle the reflected ray makes with a line perpendicular with the surface of the medium at the point the incident ray strikes."

And thus endeth the first lesson.

of real brains and ability. Read it, my brother; and say whether or not YOU would welcome into ANY field of the motion picture industry a man who writes as Greene does. I feel unable to answer the questions he propounds—not when he asks them that way. I would NOT be made to feel responsible for the crystallization of plans for the future of a man of such apparent ability, but I certainly would welcome him into the field of projection with both hands. Here is an article which OUGHT to bring comment from every man of ability and brains in the profession of projection—from every man who admires ability and takes real pride in the profession he has chosen for his life work. What have YOU to say to friend Greene? Here is what he says to YOU:

In commenting on my answer to Mr. Dunlop's question regarding intermittent movement speed and shutter master-blade width, you (after prodigious, but I sincerely hope unsuccessful efforts to cause my hatband to fit too snugly) inquired, "Is this an indication that men of engineering training are being attracted to the field of projection?" I can only make this answer: Any field, to be attractive to the truly professional man, must hold forth four inducements.

The Inducements

1. The subject itself must hold for him an intense interest amounting to fascination. He must be able to love the work for the work's sake;
2. It must offer reasonable remuneration, sufficient to permit him to move in professional circles without embarrassment, and to insure the future comfort of those dependent upon him.
3. The field must be capable of limitless expansion and deepening. Each problem solved must point the way to other problems of still greater intricacy and still greater promise.
4. There must be opportunity for real service. At the close of each year he must be able to look back through the previous twelve months over achievements which will swell the conviction within him that "as the swift seasons roll" he will approach the end of life with a calm assurance born of the knowledge that countless thousands of people are happier and better because of the application which he has made of his knowledge, his training and his God-given talents.

At Rest on Three Points

For my part, my mind is at rest on the first three points, but I am not so sure about the fourth as applied to the motion picture industry. I am very unwilling to believe that I, for instance, could rise to any responsible position in so great an industry and not render real service; and yet when I compare it with the service rendered by the man who brings whole rivers down from a mountain range to a sun-baked desert and adds millions of acres to the productive area of the earth, or with that rendered by the man who harnesses almost inaccessible waterfalls and transmits their energy in the form of man-made lightning to take the place of power otherwise derived from irreplaceable coal, I am not so sure. Is it not likely that your views on this phase of the question in the light of your years of experience would be greatly appreciated by a large number of department readers?

What Would You Do?

Assuming that the motion picture industry fulfills all four requirements, and that you were in my circumstances, about to graduate from the U. of M. after five years of technical training in the Electrical Engineering Department and nine years of practical projection experience, and wanted to follow up projection from the engineering standpoint, just what would you do? If this is something which you cannot conveniently answer through the department, or for any reason would rather answer directly I would be more than glad to pay the usual rate. This is a very vital question to me just now, because within the year I must decide whether I am going to leave the field of projection for good and all, or whether I will continue in it with the intention and the determination to become, eventually, a recognized world authority. No lesser aim would be worthy, no lesser realization would ever satisfy me.

I will just add this comment. While it is quite true that men who harness and make available the forces of nature are doing for humanity a work of almost incalculable value, still that one who expends his talents and energy in providing good, wholesome, clean amusement for many people each day, is performing just as essential a service, because after all, while life without labor is not an enjoyable existence for the worthwhile man or woman, that labor must be fol-

lowed by relaxation and amusement—play in various forms, else life becomes a mere drab existence of work-eat-sleep, sleep-eat-work, eat-work-sleep, world without end, and thus is the "Brother to the Ox" created.

So we who help supply the amusement—who help the worker to play and thus put him in condition to more effectively harness the powers of nature, may feel our employment to be just as important and just as commendable and honorable as any other line of human endeavor, bar none.

From Toronto

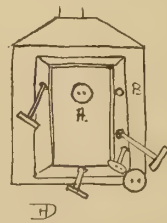
Our old friend, Harry T. Dobson, projectionist Palace Theatre, Toronto, sends in answer to first set of Bluebook questions, with following remarks on separate sheet of paper:

Dear Friend Richardson: Here are answers to the first five questions. Seems like old times, doesn't it? A few years ago you did the same thing, only then we had no "Bluebook" to find the answers in. Are you going to publish an "Honor Roll" as you did then? That also was a good idea.

Tried out Griffith's pinhole-in-back-of-lamphouse stunt, but was not successful. I got three or four images of crater floor, but none of them sharp. You surely can see the carbons burning, and in natural colors, too; however, if you hold a condenser against the pinhole and get a sharp image on a sheet of paper held a few inches away from the lens, it is the rear of the carbons you see, though—not the face.

A Tip

Here is a thing I tried out and found successful with a Simplex projector and a Fulco or Peerless arc control—or, so far as that goes, with any arc control. Changed the rod or handle which feeds the carbons together from its regular position inside of rear of lamphouse, B in drawing, and located to po-



A. CARBON FEED HANDLE.
B. ORIGINAL POSITION.

sition A, in center of sliding panel in center of back of Simplex large lamphouse. This gives a more direct action and eliminates all tendency to bind; also lessens the collection of handles on the working side by one, which is not in itself at all objectionable. In closing let me express my sincere good wishes for the success of the Bluebook.

Thanks, Brother Dobson. Its success was

GET IT NOW!

The Brand New

LENS CHART

By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing.

Price \$1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue

New York City

assured almost from the start. Considering the necessarily rather high price, the book has had and is having a phenomenal sale. This is gratifying to me, because I find that the real honest-to-God value I tried so hard to put into the book succeeded against very ROTTEN tactics pursued by some, who depend upon such tactics instead of real worth incorporated in what they have for sale.

As to your two-or-three-images—well, I'll leave friend Griffith to explain matters and tell you why it didn't work and why you got all those images. Personally, I dunno.

As to Feed Control

As to the Simplex carbon feed control, and changing its position: I think the handle was placed where it is with intent to put it in convenient position for hand feed—also to leave the sliding panel free. Where an arc control is used and the sliding panel is not, I would say there ought to be an advantage in making the change.

As to the honor roll—well, what do you who have taken up the matter of replying to the questions, or who contemplate doing so, think about the matter? Also exactly what was the "honor roll" composed of? I don't remember. It was long ago. Can look it up, of course, but presumably Brother Dobson remembers all about it.

P. S. By the way, what I think I'll do is to publish all the names of those answering each question in a satisfactory way at the same time the best answer is published—which will be about four or five weeks after the publication of the question itself, thus giving ample time for all our readers in the United States and Canada to reply who may wish to. NOTE: I will also, about ninety days after publication of the first list of questions, begin publication of the best answer received from any country other than the U. S. and Canada, together with name and location of all those who send satisfactory replies. Now let's see what country has men best trained in the technical end of projection. Go to it!

Atta Boy!

H. E. Schlichter, Projectionist, the Liggett Theatre, Madison, Kansas, sticks his oar carefully into the writorial waters thusly:

After reading your article, "Waking Up," March 22 issue, I am tempted to let you know that, even though I am out here in "The Sticks," I am interested in the more extended use of the term Projectionist. Moreover, I am glad to say I am working for a manager who is of like opinion. He regards high grade projection as first among the requisites for success at the box office.

Uses Simplex

I have two 1923 Simplex projectors and use Mazda with a 105-foot projection distance. Am getting a fine picture on a Gardner screen. A direct current arc was tried out first, but Mazda was used in preference.

I have an up-to-date projection room. It is 14x9x11 feet (Not very clear when we don't know which dimension the 14 stands for. Presumably the 9 is ceiling height—Ed.), with automatic port fire shutters, an automatic rewinder and a film inspection and repair room.

Am very much interested in your department in the World (Wrong! It is NOT "my" department, but "OUR" department, friend Schlichter—Ed.) and sometimes when I run into a brain twister which I am unable to solve—(not an infrequent occurrence) you may hear from me.

We have as fine a little 600-seat theatre as you will find in this section of unexplored Kansas. If ever you happen to be in this part of the woods we would feel honored by a visit.

Good for your manager. Shake hands with him for me. Most managers, I am sorry to say, seem to think projection a mere more or less necessary damned nuisance, and they treat it accordingly. I will be glad to hear from you and to help you in any way I can at any time.

It is no disgrace to be out there "in the sticks." Sometimes I wish I were, myself. If we all left "the sticks"—well, I guess we city chaps would soon be taking some several reefs in friend belt!

Oil Heating

(Continued from page 89)

Economy in Oil

That there is a positive economy in the substitution of fuel oil for coal there can be no question, although the exact figure of economy, in individual instances, cannot be determined without exhaustive tests.

Primarily, economy in fuel oil burning is due to intermittent operation, whereas the consumption of coal is continuous even though a fire may be banked. There is an instantaneous one hundred per cent. heat upon ignition of fuel oil. In other words, furnace temperatures are at their maximum during the period of combustion, whereas coal starts at a minimum, moves to a maximum, and again falls to a minimum before replenishment.

Even Temperature Maintained

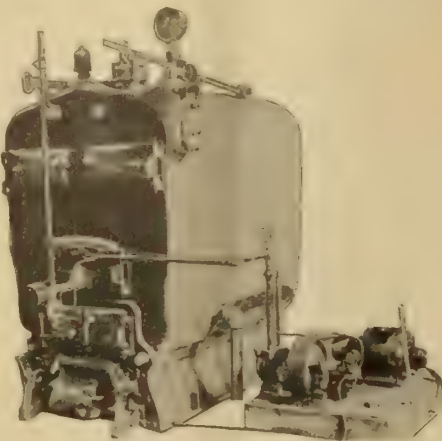
The maintenance of an even temperature is entirely automatic with the Marvel Fuel Oil Burner. There is first a wall thermostat which can be set at a desired temperature and the machine will start or stop with a two degree fall or increase in temperature.

A boiler thermostat provides an additional element of control or safety should the wall thermostat be accidentally broken or damaged. The boiler thermostat is set for water temperature or steam pressure, as the case may be. Should the temperature of the water exceed a point equal to that temperature which is desired to be maintained in a room or theatre, the current will be automatically broken and the machine stopped. When the temperature of the boiler falls, the machine will automatically start and continue in operation until the desired

temperature is reached. Another control prevents the machine from running, and thereby pumping fuel oil into the boiler, should oil fail to ignite for an unknown reason.

Safety and Stability

In designing the Marvel machine, the first consideration was that of safety and stabil-



Marvel Fuel Oil Burner Attached to Coal Furnace.

ity. It is an assemblage of sturdy machinery, mounted on a bed plate, twenty-two inches long by twenty inches wide. A one-half horse-power noiseless motor is provided for one-quarter horse-power duty although no more current is consumed. An additional power is provided to overcome resistance, due possibly to lack of proper lubrication,

in which event the armature of the one-quarter horse-power motor would probably burn out and the machine be put out of commission.

A specially designed oil pump carries fuel oil to the nozzle of the burner, which is installed in the coal door. The air pump provides a three pound pressure of air which it also carries to the burner and provides a wall of air through which the oil must pass and be thoroughly atomized before being ignited. The air pump on this installation will produce within one-half inch of perfect vacuum. Obviously a pump of this character is not necessary to produce a three pound pressure of air, and a less expensive pump might be used, provided its reliability could be absolutely depended upon.

The installation of a Marvel Fuel Oil Burner does not necessitate the removal of grate bars, which, in the event of the cessation of electric current or gas, would relieve an embarrassing situation in extremely cold weather. The loosening of two screws and one union enables the coal door to be opened and the lifting of one or two fire bricks from a baffle which covers the grate bars, will permit coal or wood or any available fuel to be used in place of oil. This is a measure of safety which cannot be overlooked in the consideration of the desirability of oil burning.

The designers of the Marvel Fuel Oil Burner sought in the finished product a machine which is economical, reliable and efficient. Its use in a theatre will permit a low temperature to be maintained during such period as a higher temperature is unnecessary and the maintenance of a higher temperature at desirable periods.

IT'S not hard to turn casual theatre-goers into regular attendants—give your pictures that touch of clearness and superiority secured through use of the

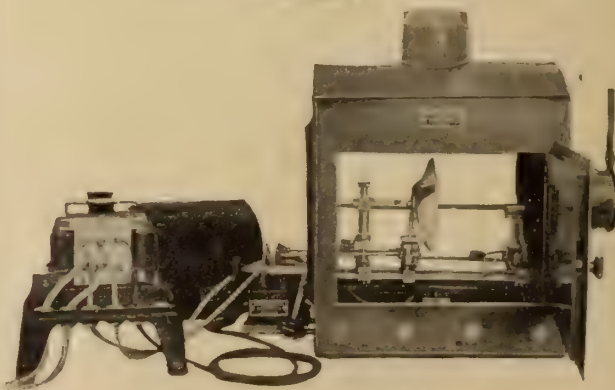
BAUSCH & LOMB
Cinephor Condenser System—
Cinephor Projection Lens
Cinephor Condenser



Bausch & Lomb Optical Co.
Desk E-104, 635 St. Paul St., Rochester, N. Y.
New York San Francisco
Washington Chicago London

AMERICAN REFLECTING ARC

LATEST IN PROJECTION EQUIPMENT
Patents Applied For



OUR DISTRIBUTORS

Atlanta, Ga.	Neo Orleans, La.
Southern Theatre Equipment Co.	Southern Theatre Equipment Co.
Boston, Mass.	New York, N. Y.
Eastern Theatre Equipment Co., Inc.	Independent Movie Supply Co., Inc.
Chicago, Ill.	Oklahoma City, Okla.
Exhibitors Supply Co., Inc.	Southern Theatre Equipment Co.
Cincinnati, Ohio	Omaha, Neb.
The Tower Bros. & Co.	Exhibitors Supply Co., Inc.
Cleveland, Ohio	Philadelphia, Pa.
Exhibitors Supply Co., Inc.	Philadelphia Theatre Supply Co.
Dallas, Texas	Pittsburgh, Pa.
Southern Theatre Equipment Co.	Holtz Smith, Boston Co., Inc.
Denver, Colo.	Salt Lake City, Utah
Exhibitors Supply Co., Inc.	Salt Lake Theatre Supply Co.
Indianapolis, Ind.	San Francisco, Calif.
Exhibitors Supply Co. of Indiana, Inc.	Theatre Equipment Supply Co.
Kansas City, Mo.	St. Louis, Mo.
Yale Theatre Supply Co., Inc.	Exhibitors Supply Co., Inc.
Milwaukee, Wis.	Washington, D. C.
Exhibitors Supply Co., Inc.	Washington Theatre Supply Co.
Minneapolis, Minn.	
Exhibitors Supply Co., Inc.	

AMERICAN REFLECTING ARC CORPORATION
24 MILK STREET, BOSTON, MASS.

Movie Music Chats

By M. J. MINTZ.

(Editor's Note—This is the first of a series of articles on music in the theatre. The second will appear in an early issue.)

PRODUCERS and distributors of feature pictures have finally awakened to the realization of the vital importance of appropriate music to the picture. So as not to be misunderstood, let me say right here that by appropriate music I do not mean any specified number of men in an orchestra. What I mean is fitting musical accompaniment for each action in a picture, whether the theatre boasts of a symphony orchestra of merely a single pianist or organist.

At the beginning of the film industry, music as a part of picture entertainment was given no serious thought, for the reason that at that time even the makers of the pictures had not the faintest idea of what proportions the industry would develop. Some time later, feature film productions began to make their appearance, and with them came press and publicity sheets or books, the purpose of the latter being to instruct the exhibitor how to advertise the picture so as to draw the crowds.

Meaningless Music

Nothing, however, was said or suggested regarding music, with the result that in the majority of movie theatres, whether the music was furnished by an orchestra or a pianist or organist, the selections rendered during the screening of the film were positively meaningless as far as the story of the picture was concerned. In innumerable in-

stances the numbers played made the picture, possibly a very good feature, seem ridiculous and meaningless, and not only added nothing to the worth of the film, but absolutely detracted from its merit and spoiled it, thus mitigating against the success of the picture.

Just imagine this situation. A scene in a picture (an old one of course) has the players dancing—a polka, a minuet—some old fashioned dance. And the music accompanying it is some nice pleasant waltz tune, entirely out of time with the dancers. Or again, a scene showing soldiers of some foreign nation marching proudly down the street, accompanied by the stirring strains of a John Philip Sousa march, which they themselves probably never heard. And these are actual instances, from the knowledge of the writer, who was himself a theatre manager back in "the good old days."

First Step Forward

Of course this situation could not continue long. The motion picture companies soon realized the harm this was doing to their pictures and the next step forward was the preparation of a list of musical suggestions for each picture, published in their press books, which idea was, I believe, originated by the Paramount Company and very soon adopted by the others. This was a big step in the right direction and immediately made an improvement in the presentation and incidentally the reception of the pictures. The musicians were then at least enabled to get

(Continued on page 94)



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000 for \$6.00. Prompt shipments. Cash with the order. Get the sample. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES	
Five Thousand	\$3.00
Ten Thousand	5.50
Fifteen Thousand	6.50
Twenty-five Thousand	7.50
Fifty Thousand	10.50
One Hundred Thousand	15.00

National Ticket Co. Shamokin, Pa.

The World's Market Place FOR SALE

Advertising under this heading \$5 per inch. Minimum space one inch.

Motion Picture Cameras and the World's largest market of second hand and new instruments, priced from \$50.00 up.

Send for big catalogue and bargain list.

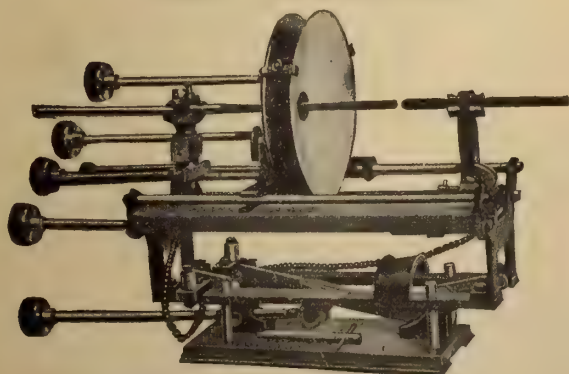
BASS CAMERA COMPANY

109 NORTH DEARBORN

CHICAGO

HELIOS REFLECTOR LAMP

FOR BETTER PROJECTION
For Direct or Alternating Current



WITH AUTOMATIC ARC CONTROL

You Save { 100% on CONDENSERS
70-80% in CURRENT
70% in CARBONS

AND

OBTAIN SHARPER DEFINITION TO THE PICTURE,
MAKING THE OBJECTS STAND OUT MORE CLEARLY

May be utilized for slide projection. Cooling Device, permitting holding films, may be attached.

DEALERS write for our proposition
SOLE DISTRIBUTORS

WARREN PRODUCTS CO.

265 CANAL ST.

NEW YORK

YOU NEED A Brand New LENS CHART

By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming.

Price \$1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue

New York City

Music Chats

(Continued from page 93)

an idea of what to expect on the screen; they knew that if an Italian scene was shown, the atmosphere should be Italian, etc.

But even this step left room for many a peculiar and amusing situation. One of the funniest that came under the observation of the writer was a scene in a picture where a man left on a business trip for a period of two weeks. The title distinctly read "I will be back in two weeks." The music suggested, as the man said good-bye was one of the "Good-Bye" numbers, an appropriate selection. However, it so happened that this particular leader did not have this "Good-Bye" number, so he simply substituted Tosti's "Good-Bye" which he had in his library. The words of this latter number, if you recall, are "Good-bye forever, etc." And the musicians couldn't understand the shout of laughter which went up from the audience when they began playing their number. They probably had not even seen the title referred to, being intent on playing their music as laid out. Many other ridiculous situations of the same general type marred many a performance.

Difficulty in Substitution

The difficulty, of course, was in the matter of substitution. The leader would get his cue sheet possibly a day or two before the picture was to be played, possibly even the same day. There might be thirty or forty numbers suggested, of which he would have only half or less in his library. He would have to substitute other numbers for the ones he did not have, either because the time was too short to get the numbers suggested or he did not feel that he could afford to add to his library at that time. The numbers suggested, however, showed only the titles and composers of the selections. In many cases the leader did not even know the composition. With so many new numbers being published almost daily, you can readily appreciate that it is practically impossible for the orchestra leader to know all of them. In that case he simply had to rely on what information the title of the composition gave him. And sometimes they gave him no information whatever. For instance, the selection "Natoma," by Herbert, was suggested. The leader did not know the number. He asked one of his men if he knew it. The answer was that he knew it was a very good number but didn't know just how it went. On this meager information, the leader had to substitute another selection. And the result, nine times out of ten, was even more ridiculous than the "Good-bye" instance cited above.

Depended on Memory

Even worse was the plight of the individual pianist or organist who played the picture alone. In many instances they depended almost entirely on their memories, and it must be said that their memories were generally good. However, you can realize the difficulty they had when a short flash on the screen called for a certain number. By the time they thought of the tune of the selection, the occasion for it was gone. And often they really knew a selection, but just couldn't remember the strain. How often have you asked someone to play a certain number for you? They would ask "How does it go?" All you had to do was hum a few bars and they could play right through the entire number. They immedi-

ately recalled it. And without the first few strains they were lost.

An Elaboration

Out of this idea was the final development of the musical cue sheet born. The writer, himself a musician and a former theatre manager and owner, having come in contact with this problem from all its angles, conceived the idea of doing exactly what you would do for your friend. He felt that the same thing could be done for the musician. Suggest to him the strain or mood of the selected number. Tell him how it went. Help him to substitute another appropriate number if he did not have the selected number by giving him an idea of what the suggested number was like. Give him the "Thematic Music Cue Sheet."

It was an elaboration of the old cue

sheet, and an improvement so wonderful that it made the musical presentation "fool-proof." It really "made" the musical presentation. And it was all so simple that the wonder of it is that the writer ever thought of it. You know it is the simple, everyday things that we often overlook. The idea was to reprint below the title of the suggested number a few bars of that very number, enough to give the musician the real idea of what the compiler intended as the mood of the musical accompaniment for that particular scene. Simple, isn't it?—and yet how difficult before that result was accomplished.

With the "Thematic Music Cue Sheet" the musician has no worries about his musical presentation. He can get the cue sheet the same day as the picture and still be able

(Continued on page 95)

What makes a good show?

It isn't any one thing alone, is it? —not just the feature, or the comedy, or the music, or the projection. All these work together to make the good show.

But they're lost in broiling hot summer weather unless you also provide coolness, refreshing breezes—*real comfort*.

Why not give your good show a chance in hot weather? Back it up with Typhoon Cooling System. And you'll pull regular business and good profits all summer—and *every summer*. Proved in 1,900 theatres.

The extra profits quickly pay for your Typhoons. Also proved in 1,900 theatres.

Can't you use those extra profits?

Write for Booklet 31

TYPHOON FAN COMPANY

345 West 39th Street

Philadelphia

New Orleans

New York, N. Y.

Jacksonville

Dallas

Los Angeles

Typhoons cool—

21 Theatres for Signal Amusement Company.

35 Theatres for Saenger Amusement Company.

51 Theatres for S. A. Lynch Enterprises.

Repeat orders
prove Typhoons
"deliver the goods"

Music Chats

(Continued from page 94)

to play the picture properly—because it enables him, without loss of time or accuracy, to do that necessary thing—properly substitute for the suggested selections he may not have.

The idea caught like wildfire. The progressive motion picture producers realized the advantage of this improved form of cue sheet and today practically every motion picture producer or distributor of any note issues the "Thematic Music Cue Sheet" to the exhibitors for the use of their musicians, for the mutual good of all concerned.

Thousands of musicians and theatre owners from coast to coast have enthusiastically written to me, lauding the "Thematic Music Cue Sheet."

And Mr. S. L. Rothafel, of the Capitol Theatre, New York City, one of the greatest showmen in the world, does not hesitate to say that the "Thematic Music Cue Sheet" is a wonderful aid for all motion picture theatres.

Page Organ Draws Crowds

Standing room only was to be had when Messrs. Scholl, Gallagher and Gleason recently dedicated the new \$15,000 Page pipe organ in their Gem Theatre, a 350-seat house in Newark, Ohio. William Dalton, the well-known organist of the Grand Theatre, Columbus, motored to Newark to give a special midnight concert on the beautiful instrument, and the following day Prof. Berton Burkett, assisted by Frank Reynolds, the Gem organist, officially dedicated the organ with a series of recitals.

The occasion testified to the value of music in a picture theatre. The Gem has been crowded since the installation of the Page instrument and many compliments have been paid the proprietors for installing so expensive an organ in such a comparatively small theatre.

Experts required two weeks' time to install it, working under the supervision of Don Maus, one of the country's leading pipe organ builders. The pipes range in height from sixteen feet down to the length of a

match, and if the wiring was in one straight line it would be 100 miles long. The method of operation provides that each touch of the key produces a vacuum and air compression, so that each valve is opened and closed at the will of the player, and there is a special device, exclusive with the Page company, that prevents the keys sticking or the introduction of any undesired sound. The release and the closing of the valves are practically simultaneous with the player's touch. In addition to the great number of pipes, there are added features such as the marimba, xylophone and chimes. The last, the Degan chime, is one of the most beautiful manufactured. Especially delicate parts of the instrument, that would be affected by dust, are located in two special, sealed rooms.

Recent Incorporations

Albany.—Six companies incorporated and entered the motion picture business in New York state during the past week, these companies revealing the following capitalization and directors: Triumphant Productions, \$20,000, Nat Nathanan, F. J. Whittle, Morris Rothman, New York city; Till Amusement Corporation, \$2,000, H. G. Kraft, L. Graff, M. O'Heir, New York city; Leon Gordon Productions, \$50,000, Leon Gordon, W. H. Adams, D. Smith, New York city; Trial Honeymoon, Inc., \$10,000, Isidor Cohn, Joseph Gaites, Lewis Newman, New York; Winship Press Association, \$10,000, Marie and C. E. Elliott, Rex Large, New York city.

Like Universal Plant

The following letter has been received by the Universal Motor Co., Oshkosh, Wis., from the L. M. Miller Theatrical Enterprises, Wichita, Kans.: "In reply to your letter of March 26th, beg to advise that the Universal 10 KW electric plant we have installed in our Miller Theatre for emergency service has given us absolute satisfaction. The truth of the matter is that we are getting a steadier light from this emergency plant than from our motor generator set which we are using all of the time."

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

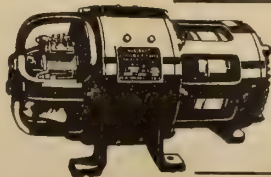
Published on the

15th and 30th of Each Month

Foreign Subscription: \$7.00 or 85 francs per Annum

Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy



HALLBERG

MOTOR

GENERATORS

Are the best for

Projectors.

J. H. HALLBERG

445 Riverside Drive

New York



THE BAIRD REWINDER and DUMMY

Will Accommodate 10-inch and 14-inch Reels.
Durably Constructed to Stand Long Hard Service.

Ask your dealer.

THE C. R. BAIRD CO.

2 East 23rd Street

New York

Manufacturers and Distributors of Moving Picture
Machine Parts Since 1909



SAVE MONEY ON Roll Tickets

Your Own Special Wording
100,000 for \$13.50

10,000 for \$4.50, 20,000 for \$6.00

50,000 for \$9.50

Standard Rolls of 2,000

KEYSTONE TICKET CO.

SHAMOKIN, PA.

The Union Label if you want it

**No Better Tickets to be had at
any price.**

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the
trade in Great Britain and the Dominions. All
Official Notices and News from the ASSO-
CIATION to its members are published ex-
clusively in this Journal.

YEARLY RATE:

POSTPAID, WEEKLY, \$7.25

SAMPLE COPY AND

ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAF EXHIBITORS' ASSOCIA-
TION OF GREAT BRITAIN and IRELAND, LTD.

There Are Mighty Good Reasons
Why the Best Houses Use

TRIMOUNT TICKETS

and have used them for the
past sixteen years.

THE REASONS ARE

**QUALITY, SERVICE and a
SQUARE DEAL**

Send for samples and prices of the best tickets
built, printed in the largest exclusive ticket plant
in New England.

And learn what a ticket should be.

TRIMOUNT PRESS

119 Albany Street

Boston, Mass.

WHEN

You have an insurance or BOND problem consult

STEPHEN H. ANGELL

89 MAIDEN LANE, NEW YORK

Phone: Beekman 2100

Years of experience at your service FREE

CLASSIFIED ADVERTISEMENTS

Help and Situations Wanted Only

3c per word per insertion

Minimum charge 60c

Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure pub-
lication in that week's issue.

SITUATIONS WANTED

ORGANIST—NOW IN FINE PENNSYLVANIA
HOUSE WITH LARGE INSTRUMENT. DESIRES
POSITION FURTHER NORTH, PREFERABLY
NEW YORK STATE. MINIMUM SALARY \$60.00.
ONLY HOUSES WISHING HIGHEST TYPE WORK
REPLY. EXPERIENCED, MOVING PICTURE
WORLD, NEW YORK CITY.

ORGANIST AT LIBERTY—First-class trained
musician. Organ graduate, two colleges. Expert
picture player and soloist. Experience. Reputation.
Union. Splendid library, all classes music. Play
all makes. Good instrument essential. State par-
ticulars and best salary. Address Organist, 415
Dupont Street, Roxborough, Philadelphia, Pa.



WELDED WIRE REELS

For Sale by

Howells Cine Equipment Co.,

740 7th Ave., New York

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Richard the Lion-Hearted	Wallace Beery	Nov. 3	7,298
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	6,438
Gambling Wives	Marjorie Daw	Mar. 22	6,438
Romeo Mix-Up	Edmund Cobb		
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		

ASSOCIATED EXHIBITORS

David Copperfield	Star cast	Nov. 17	6,282
The Miracle Makers	Leah Baird	Dec. 22	5,834
The Yankee Consul	Douglas MacLean	Feb. 23	6,148

EDUCATIONAL FILMS CORP.

Jean of Heceta Head	"Wilderness Tales"	Jan. 19	1,000
Haunted Hills	"Wilderness Tales"	Jan. 19	1,000
Flowers of Hate	"Wilderness Tales"	Jan. 19	1,000
A Sailor's Life	"Hodge Podge"	Jan. 19	1,000
Stay Single	Christie comedy	Jan. 19	2,000
Let Us Forget	"Sing Them Again"	Jan. 19	1,000
Neck and Neck	Mermaid comedy	Jan. 26	2,000
Oh, Girls!	Sid Smith	Jan. 26	1,000
The Butterfly	Tolhurst series	Jan. 26	1,000
Aggravating Papa	Jimmy Adams	Feb. 2	2,000
The Broncho Express	Clyde Cook	Feb. 2	2,000
About Face	Juvenile comedy	Feb. 9	2,000
Here And There	Sid Smith	Feb. 9	1,000
A Movie Pioneer	Hodge-Podge	Feb. 9	1,000
Lonesome	Lloyd Hamilton	Feb. 16	2,000
Old Friends	"Sing Them Again"	Feb. 16	1,000
Busy Buddies	Christie comedy	Feb. 16	2,000
Platograms	Stereoscopic	Feb. 23	1,000
Wide Open	Mermaid comedy	Feb. 23	2,000
Jumping Jacks	Hodge-Podge	Mar. 1	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1	2,000
Cave Inn	Sid Smith	Mar. 1	1,000
The Ant Lion	Secrets of Life	Mar. 8	1,000
Long Ago	"Sing Them Again"	Mar. 8	1,000
The New Sheriff	Tuxedo comedy	Mar. 8	2,000
Under Orders	Clyde Cook	Mar. 15	2,000
Midnight Blues	Lige Conley	Mar. 22	2,000
Family Life	Jack White prod.	Mar. 29	2,000
Bargain Day	Sid Smith	Mar. 29	1,000
Barnum Jr.	Juvenile comedy	Mar. 29	2,000
The Fly	Scientific	April 5	1,000
Killing Time	Lloyd Hamilton	April 5	2,000
Dusty Dollars	Cameo comedy	April 5	1,000
Dandy Lions	Neal Burns	April 12	2,000
Safe and Sane	Jimmie Adams	April 12	2,000
There He Goes	Mermaid comedy	April 19	2,000
Heart Throbs	"Sing Them Again"	April 19	2,000
Realm of Sport	Hodge-Podge	April 19	1,000
Fold Up	Cameo comedy	April 19	1,000
Going East	Lloyd Hamilton	April 26	2,000
The Fun Shop	Humor reel	April 26	1,000
The Trader Keeps Moving	Bruce scenic	April 26	1,000
The Lady-Bird	Instructive	April 26	1,000

FAMOUS PLAYERS-LASKY

The Ten Commandments	Cecil B. DeMille prod.	Jan. 5	12,000
The Humming Bird	Gloria Swanson	Jan. 26	7,577
Heritage of the Desert	Daniels-Torrence	Feb. 2	6,917
Flaming Barriers	Logan-Moreno	Feb. 9	5,821
Pied Piper Malone	Thomas Meighan	Feb. 9	7,264
The Stranger	Compton-Dix	Feb. 16	6,660
The Next Corner	Tearle-Chaney-Mackail	Feb. 23	7,481
Shadows of Paris	Pola Negri	Mar. 1	6,540
Icebound	Dix-Wilson	Mar. 15	6,471
A Society Scandal	Gloria Swanson	Mar. 22	6,433
The Fighting Coward	James Cruze prod.	Mar. 29	6,561
The Dawn of a Tomorrow	Jacqueline Logan	April 5	6,084
Singer Jim McKee	W. S. Hart	April 12	7,008
The Breaking Point	Star cast	April 19	6,064
The Confidence Man	Thomas Meighan	April 26	6,500
The Moral Sinner	Dorothy Dalton	April 26	5,439

FILM BOOKING OFFICE OF AMERICA

After the Ball	T. O. D. C. prod.	Jan. 5	6,500
Babes in the Hollywood	"Fighting Blood"	Jan. 12	2,000
Beauty and the Beast	"Fighting Blood"	Jan. 12	2,000
The Switching Hour	"Fighting Blood"	Jan. 12	2,000
Phantom Justice	Feature cast	Jan. 26	6,238
Alimony	Featured cast	Feb. 2	6,917
Week-End Husbands	Alma Rubens	Feb. 9	6,700
White Sin	Lodge Bellamy	Feb. 23	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb. 23	6,154
Damaged Hearts	Featured cast	Mar. 1	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar. 8	2,000
North of Nevada	Fred Thompson	Mar. 15	5,000

Review Footage

Galloping Gallagher	Fred Thompson	Mar. 29	4,708
Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
Has Forgotten Wife	Behnam-Baxter	April 12	6,500
The Silent Stranger	Fred Thompson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217

FIRST NATIONAL

Anna Christie	Blanche Sweet	Dec. 1	7,001
Twenty-one	Richard Barthelmess	Dec. 1	6,560
Boy of Mine	Ben Alexander	Dec. 8	7,008
The Waiters	Marie Prevost	Dec. 8	6,871
Thundergate	Owen Moore	Dec. 15	6,565
Her Temporary Husband	Sydney Chaplin	Dec. 22	6,723
The Dangerous Maid	Constance Talmadge	Dec. 22	7,337
Jealous Husbands	Maurice Tourneur prod.	Dec. 29	6,500
Black Oxen	Corinne Griffith	Jan. 19	7,589
The Song of Love	Norma Talmadge	Jan. 19	8,608
Painted Master	"Strongheart"	Jan. 19	6,779
When A Man's A Man	Colleen Moore	Feb. 9	5,700
Flowing Gold	John Bowers	Feb. 16	6,910
Lilies of the Field	Nilsson-Sills	Mar. 1	8,005
The Galloping Fish	Corinne Griffith	Mar. 22	8,510
Secrets	Thos. H. Ince prod.	Mar. 22	6,000
The Enchanted Cottage	Norma Talmadge	April 5	8,345
	Richard Barthelmess	April 19	7,120

FOX FILM CORP.

The Governor's Lady	Harry Milarde prod.	Jan. 5	7,000
Johanne's Swordfish	Instructive	Jan. 5	1,000
Arabia's Last Alarm	Imperial comedy	Jan. 12	2,000
Gentle Julia	Bessie Love	Jan. 19	5,827
Spring Fever	Harry Sweet	Jan. 19	2,000
Hoodman Blind	David Butler	Jan. 26	5,434
The Canadian Alps	Instructive	Jan. 26	1,000
Just Off Broadway	John Gilbert	Feb. 2	5,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb. 9	4,823
The Net	Barbara Castleton	Feb. 9	6,000
Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Imperial Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,749
The Weakening	Sunshine comedy	Mar. 8	2,000
A Sculptor's Paradise	Instructive	Mar. 8	1,000
The Wolf Man	John Gilbert	Mar. 15	3,145
Be Yourself	Al St. John	Mar. 15	2,000
Rivers of Song	Instructive	Mar. 15	1,000
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Cowboys	Imperial comedy	Mar. 22	2,000
Feathered Fishermen	Instructive	Mar. 22	1,000
The Arizona Express	Charles Jones	Mar. 29	6,316
The Plunderer	Frank Mayo	April 5	2,000
On the Job	Chimpanzees	April 12	5,041
A Man's Mate	John Gilbert	April 12	1,000
A New England Farm	Instructive	April 12	5,812

GOLDWYN

Through the Dark	Colleen Moore	Jan. 19	7,990
Yolanda	Marion Davies	Mar. 1	12,000
Wild Oranges	King Vidor prod.	Mar. 15	7,000
Nellie, the Beautiful Cloak Model	Star cast	April 5	7,000
Three Weeks	Pringle-Nagle	April 12	7,540
Recoil	Blythe-Hamilton		
Greed	Von Stroheim prod.		
True As Steel	Rupert Hughes prod.		
Janice Meredith	Marion Davies		
Second Youth	Star cast		
The Rejected Woman	Nagel-Rubens		
Second Youth	Star cast	April 19	6,169

HODKINSON

The Life of Reilly	C. C. Burr Comedy	Oct. 27	2,000
The Old Fool	James Barrows	Dec. 20	6,147
Grit	Glenn Hunter	Jan. 13	5,900
Love's Whirlpool	Kirkwood-Lee	Mar. 22	6,028
The Hoosier Schoolmaster	Henry Hull	Mar. 29	5,556
His Darker Self	Lloyd Hamilton	April 5	5,000
Try and Get It	Revant Washburn	April 12	5,607
Which Shall It Be?	Star cast	April 19	5,000

METRO

Pleasure Mad	R. Barker prod.	Nov. 24	7,547
Scaramouche	Rex Ingram prod.	Oct. 13	9,600
In Search of Thrill	Yola Dana	Nov. 3	5,500
A Wife's Romance	Clara K. Young	Nov. 3	6,000
Shooting of Dan McGrew	Barbara LaMarr		
Our Hospitality	Buster Keaton	Nov. 24	6,220
Fashion Row	Mae Murray	Dec. 8	7,300
Half-a-Dollar Bill	Anna Q. Nilsson	Dec. 15	5,790
The Heart Bandit	Viola Dana	Jan. 19	4,900
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mona La Marr	Mar. 1	9,007
The Uninvited Guest	Jean Tolley	Mar. 8	6,145
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Remond Barker prod.	Mar. 22	7,500
A Boy of Flanders	Jackie Coogan	April 5	7,018
The Shooting of Dan McGrew	Star cast	April 12	6,318

(Continued from preceding page)

PATHE

		Review	Footage
Rat's Revenge	Terry cartoon	Feb. 2	1,000
Man Who Would Not Die	"Frontier" series	Feb. 2	2,000
Just A Minute	Charles Chase	Feb. 2	1,000
Picking Peaches	Sennett comedy	Feb. 2	2,000
The Cowboy Sheik	Will Rogers	Feb. 2	2,000
Big Business	"Our Gang"	Feb. 9	2,000
Powder and Smoke	Charles Chase	Feb. 9	1,000
Animal Athletics	Sportlight	Feb. 9	1,000
Good Old Days	Terry cartoon	Feb. 9	1,000
The Man Pays	Terry cartoon	Feb. 16	1,000
A Rural Romance	Will Nigh Miniature	Feb. 16	2,000
Among the Missing	Stan Laurel	Feb. 16	2,000
Postage Due	"Frontier" series	Feb. 16	2,000
The Man Who Smiled	"Chronicles of America"	Feb. 23	3,000
Peter Stuyvesant	Sennett comedy	Feb. 23	2,000
Half Back of Notre Dame	"Sportlight"	Feb. 23	1,000
Olympic Mermaids	"Spat Family"	Feb. 23	2,000
Political Pull	Harry Langdon	Mar. 1	2,000
Smile Please	"Frontier" series	Mar. 1	2,000
White Man Who Turned Indian	Charles Chase	Mar. 1	1,000
Hard Knocks	Will Rogers	Mar. 1	2,000
The Cake Eater	Charles Chase	Mar. 8	2,000
Love's Detour	"Sportlight"	Mar. 8	1,000
The National Rash	Terry cartoon	Mar. 8	1,000
The All Star Cast	"Our Gang"	Mar. 8	2,000
The Buccaneers	Terry cartoon	Mar. 8	1,000
Herman the Great Mouse	"Dippy Doo Dads"	Mar. 15	1,000
Love's Reward	Stan Laurel	Mar. 15	2,000
The Mandan's Oath	Terry cartoon	Mar. 15	1,000
Zeb Versus Paprika	Chronicles of America	Mar. 22	1,000
Why Mice Leave Home	Sennett comedy	Mar. 22	2,000
Wolfe and Montcalm	"Sportlight"	Mar. 22	1,000
Scarem Much	"Spat Family"	Mar. 22	2,000
Fields of Glory	Terry cartoon	Mar. 22	1,000
Hunters Bold	Charles Chase	Mar. 22	1,000
From Rags to Riches & Back Again	Rex (horse)	Mar. 29	5,000
Don't Forget	Will Rogers	Mar. 29	2,000
King of Wild Horses	Charles Chase	Mar. 29	1,000
Big Moments from Little Pictures	Harry Langdon	Mar. 29	2,000
Fraidy Cat	Terry cartoon	Mar. 29	1,000
Shanghaied Lovers	Frontier series	Mar. 29	2,000
The Champion	"Our Gang"	April 5	2,000
Dirty Little Half Breed	Bird Novelty	April 5	3,000
Seen' Things	Terry cartoon	April 5	1,000
Birds of Passage	Snub Pollard	April 5	1,000
Running Wild	"Sportlight"	April 5	1,000
Friend Husband	Harold Lloyd	April 12	7,457
The Swift and Strong	"Dippy-doo-dad"	April 12	1,000
Girl-Shy	Frontier series	April 12	2,000
Our Little Nell	Stan Laurel	April 12	2,000
Medicine Hat	8th Chronicle	April 19	3,000
Brothers Under the Chin	Sennett comedy	April 19	2,000
Gateway of the West	"Spat Family"	April 19	2,000
The Hollywood Kid	Earl Mohan	April 19	1,000
Hit the High Spots	Terry cartoon	April 19	1,000
One At a Time	Terry cartoon	April 26	1,000
If Noah Lived Today	"Sportlight"	April 26	1,000
A Trip to the Pole	Snub Pollard	April 26	1,000
Sun and Snow	Will Rogers	April 26	2,000
Get Busy	Sennett comedy	April 26	2,000
Highbrow Stuff			
Flickering Youth			

PLAYGOERS PICTURES

Counterfeit Love	Featured cast	June 30	6,000
Tipped Off	Featured cast	Nov. 3	4,284

PREFERRED PICTURES

April Showers	Colleen Moore	Nov. 17	6.3
The Virginian	Kenneth Harlan	Nov. 24	8.0
Maytime	Ethel Shannon	Dec. 8	7.3
Poisoned Paradise	Lenneth Harlan	Mar. 8	6,800

SELZNICK

The Common Law	Corrine Griffith	Nov. 10	7,500
Daughters of Today	Patsy Ruth Miller	Mar. 15	7,000
Woman to Woman	Betty Compson	April 26	6,804

TRUART FILM CORP.

The Unknown Purple	Henry B. Walthall	Dec. 8	6,950
Drums of Jeopardy	Elaine Hammerstein	Mar. 15	6,529
On Time	Richard Talmadge	Mar. 15	6,630

UNITED ARTISTS

Rosita	Mary Pickford	Sept. 15	8,800
A Woman of Paris	Chas. Chaplin prod.	Oct. 13	8,000

UNIVERSAL

Why Wait?	Slim Summerville	Jan. 26	1,000
Own a Lot	Century comedy	Jan. 26	2,000
Sporting Youth	Reginald Denny	Feb. 2	6,712
Such Is Life	Baby Peggy	Feb. 2	2,000
Girls Will Be Girls	"Leather Pushers"	Feb. 2	2,000
Miscarried Plans	Bob Reeves	Feb. 2	2,000
The Mandarin	Neely Edwards	Feb. 2	1,000
The Breathless Moment	William Desmond	Feb. 9	5,556
Keep Going	Pete Morrison	Feb. 9	2,000
Hats Off	"Joe Martin"	Feb. 9	1,000
Down in Jungle Town	Wm. Duncan Serial	Feb. 9	.....
The Fast Express	Herbert Rawlinson	Feb. 16	4,717
Jack O' Clubs	Eileen Sedgwick	Feb. 16	2,000
Lone Larry	Century comedy	Feb. 16	2,000
You're Next	Neely Edwards	Feb. 16	1,000
The Jail Bird	Special	Feb. 16	1,000
Memorial to Woodrow Wilson	Hoot Gibson	Mar. 1	5,310
Ride For Your Life	Valentino (reissue)	Mar. 1	2,000
A Society Sensation	Neely Edwards	Mar. 1	1,000
The Very Bad Man	Baby Peggy	Mar. 1	2,000
Peg O' the Mounted			

		Review	Footage
The Law Forbids	Baby Peggy	Mar. 8	6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8	2,000
Sons In Law	Century comedy	Mar. 8	2,000
Should Poker Players Marry?	Neely Edwards	Mar. 8	1,000
Pool's Highway	Virginia Valli	Mar. 15	6,800
Big Boy Blue	"Leather Pushers"	Mar. 15	2,000
The Oriental Game	"Pal"-Century	Mar. 15	2,000
Keep Healthy	Slim Summerville	Mar. 15	1,000
Phantom Horseman	Herbert Rawlinson	Mar. 22	4,389
Stolen Secrets	Buddy Messinger	Mar. 22	2,000
The Young Tenderfoot	Neely Edwards	Mar. 22	1,000
Nobody to Love	Glady's Huette	Mar. 29	4,531
The Night Message	Bobby Dunn	Mar. 29	1,000
Ship Ahoy	Arthur Trimble	Mar. 29	2,000
That's Rich	Jack Hoxie	April 5	4,561
The Galloping Ace	Jack Earle	April 5	2,000
Hit Him Hard	Neely Edwards	April 5	1,000
Marry When Young	"Pal" the dog	April 12	2,000
Checking Out	Neely Edwards	April 12	1,000
Spring of 1964	Laura LaPlante	April 19	4,913
Excitement	Priscilla Dean	April 19	5,303
The Storm Daughter	Buddy Messinger	April 19	2,000
The Racing Kid	Hoot Gibson	April 26	5,149
Forty Horse Hawkins	Neely Edwards	April 26	1,000
One Wet Night	Follies Girls	April 26	2,000
Pretty Plungers			

VITAGRAPH

The Leavenworth Case	W. Bennett prod.	Nov. 24	5,400
The Man From Brodney's	Special cast	Dec. 8	7,100
The Ninety and Nine	David Smith prod.	Dec. 23	6,800
Modern Banking	Urban Classic	Dec. 22	1,000
Newsprint Paper	Urban Classic	Dec. 22	1,000
Horseshoes	Larry Semon	Dec. 22	2,000
The Last Stand of Red Man	Urban classic	Dec. 29	1,000
Let Not Man Put Asunder	Feature cast	Jan. 26	8,000
Niv Man	Patav Ruth Miller	Feb. 23	6,800
Virtuous Liars	David Powell	April 19	5,650
Between Friends	Blackton prod.	April 26	6,900

WARNER BROTHERS

Lucretia Lombard	Irene Rich	Dec. 22	7,500
The Marriage Circle	Ernest Lubitsch prod.	Feb. 16	8,500
Conductor 1492	Johnny Hines	Feb. 23	6,500
Daddies	Belasco play	Feb. 23	6,800
George Washington, Jr.	Wesley Barry	Mar. 22	6,700
Beau Brummel	John Barrymore	April 12	10,000

MISCELLANEOUS

		Review	Footage
Rough Ridin'	Buddy Roosevelt	April 26	4,670
Lucky Rube	Sid Smith	Nov. 10	2,000
Mark It Paid	Joe Rock	Nov. 10	2,000
The Way Men Love	Elliot Dexter	Nov. 17	7,541
A Dark Knight	Joe Rock	Dec. 1	2,000
Hollywood Bound	Sid Smith	Dec. 1	2,000
Taxi, Please!	Monty Banks	Dec. 1	2,000
The Satin Girl	Mabel Forrest	Dec. 8	5,591
Other Men's Daughters	Ben Wilson prod.	Jan. 19	5,934

CHARLES C. BURR

The Average Woman	All star cast	Feb. 2	6,000
Restless Wives	Doris Kenyon	Feb. 16	6,008
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293

C. B. C.

Hallroom Boys	Twice a month	.....	2,000
The Barefoot Boy	Star cast	Nov. 24	5,800
Forgive and Forget	Estelle Taylor	Nov. 10	5,800
The Marriage Market	Pauline Garon	Dec. 29	6,297
Innocence	Anna Q. Nilsson	Jan. 26	5,923

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000
---------------------	-------------------	---------	--------

PHIL GOLDSTONE

His Last Race	"Snowy" Baker	Sept. 1	5,000
Danger Ahead	Richard Talmadge	Dec. 29	5,000
The White Panther	Rex (Snowy) Baker	Feb. 9	4,000
Marry in Haste	William Fairbanks	Mar. 8	5,000

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8	14,000
---------	--------------	--------	--------

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept. 22	5,000
In the Spider's Web	Alice Dean	Sept. 29	.....

LEE-BRADFORD

Shattered Reputations	Johnnie Walker	Oct. 27	5,000
-----------------------	----------------	---------	-------

LOWELL PRODUCTIONS, INC.

Floodgates	John Lowell	Mar. 8	7,000
------------	-------------	--------	-------

MONOGRAM PICTURES

The Mask of Lopez	Fred Thompson	Nov. 24	4,900
The Whipping Boss	Star cast	Dec. 8	5,800

ROCKETT-LINCOLN CORP.

Abraham Lincoln	George A. Billings	00071	904
-----------------	--------------------	-------	-----

WM. STEINER PROD.

Surging Seas	Charles Hutchinson	April 26	4,700
--------------	--------------------	----------	-------

Skillful cinematography exacts accurate reproduction—from highest light to deepest shadow the full scale of tones in the negative must be secured in the print.

EASTMAN POSITIVE FILM

Gives faithful reproduction no matter how delicate the detail. Look for the identification — “Eastman” and “Kodak” — in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

POWER'S

Aspheric Condenser Mount

for Incandescent Projection

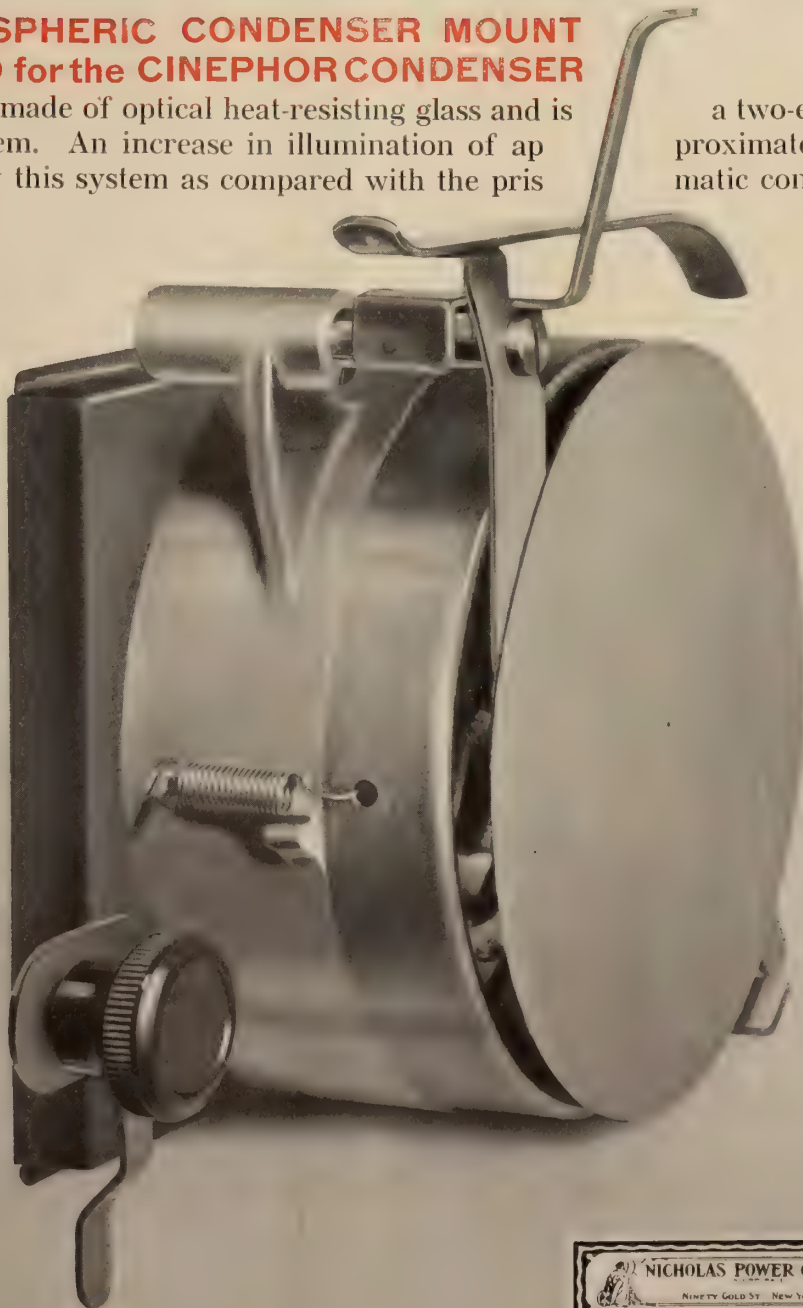
Ready June 1st

NOW MADE IN THE POWER'S PLANT. THIS IS A GENUINE
POWER'S PRODUCT AND BEARS THE STAMP "N. P. CO."

POWER'S ASPHERIC CONDENSER MOUNT
IS DESIGNED for the CINEPHOR CONDENSER

This condenser is made of optical heat-resisting glass and is
densing lens system. An increase in illumination of ap
cent is secured by this system as compared with the pris

a two-element con-
proximately fifty per-
matic condenser.



HAROLD LLOYD

IN

“GIRL SHY”

CROWDS! CROWDS! CROWDS!
AT NEW YORK'S STRAND

*Marvellous and Overwhelming Testimony as to the
Greatness of Lloyd and the Pulling Power
of His Latest Picture*

Long before the opening at 1.30 p. m. on Sunday, April 20, there was a constantly increasing line before New York's Strand.

At 10.45 p. m. there was still a line extending way around the corner. Throughout the showing people were standing ten deep inside. Thousands were turned away.

Lloyd is a capacity star, and "Girl Shy" is a capacity picture

Watch records go glimmering!

A Pathe Picture

Independent Number

Moving Picture WORLD



Vol. 68, No. 2

May 10, 1924

PRICE 25 CENTS

ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

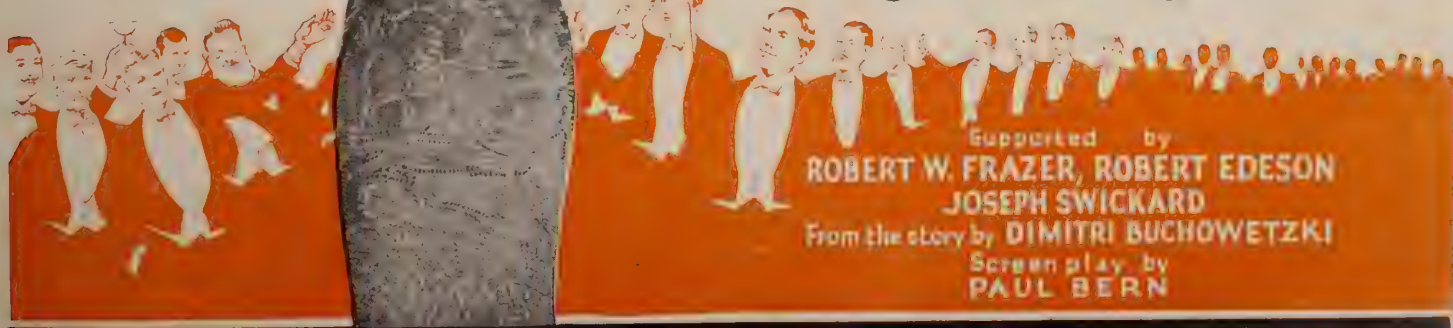
POLA NEGR

IN

"MEN"

A
Dimitri Buchowetzki
PRODUCTION

A Paramount Picture



Supported by
ROBERT W. FRAZER, ROBERT EDESON
JOSEPH SWICKARD
From the story by DIMITRI BUCHOWETZKI
Screen play by
PAUL BERN

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.
NEW YORK CITY

Published weekly, except for two issues in June and July, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly, \$3.00 a year.

A Lady
of
Quality

The Darling
of
New York

Fools
Highway

The
Law
Forbids

The
Storm
Daughter

Merry
Go
Round

Fast
Steppers

Sporting
Youth

Excitement

**Universal's
Great
Spring
Drive
is on!**

Read the details of the
big surprise offer
in the Universal
Weekly every
week

Leather
Pushers

White
Tiger

Hoot
Gibson
Pictures



UNIVERSAL PICTURES CORP.
CARL LAEMMLE, President

Big ones now
now
now



Cecil B. DeMille's "TRIUMPH"

With Leatrice Joy, Rod La Rocque and big all-star cast. Screen play by Jeanie Macpherson, based on May Edginton's popular novel. A gorgeous modern love story.

And 15 other
BIG SPRING
Paramount
releases!

Gloria Swanson in "A Society Scandal"

ALLAN DWAN Production from Alfred Sutro's play, "The Laughing Lady." Screen play by Forrest Halsey. Now making even better records than "The Humming Bird"!

Thomas Meighan in "The Confidence Man"

As usual, a great big hit! From the story by L. Y. Erskine and Robert H. Davis. Directed by Victor Heerman. Adapted by Paul Sloane. Titles by George Ade.

Paramount Pictures



Make These Stars Your Constant Friends

Your favorite stars in the longer feature pictures may make only one or two pictures a year. You cannot often have an opportunity to see them. But the stars you like in the comedies and other Short Subjects entertain you frequently throughout the year.

Lloyd Hamilton and Ruth Hiatt, in Hamilton Comedies; Dorothy Devore, Bobby Vernon, Jimmie Adams and Neal Burns, in Christie Comedies; Lige Conley, in Mermaid Comedies—all these popular players appear on the screen every few weeks to add mirth to the program.



Another reason why you should patronize the theatre that shows the Educational Pictures trade-mark in its lobby displays. This trade-mark, your assurance of A Whole Evening's Entertainment, is found on these Short Subjects:

HAMILTON COMEDIES
CHRISTIE COMEDIES
MERMAID COMEDIES
(Jack White Productions)
TUXEDO COMEDIES
JUVENILE COMEDIES
JACK WHITE COMEDIES
CAMEO COMEDIES
"SING THEM AGAIN"
Series

LYMAN H. HOWE'S
HODGE-PODGE
SECRETS OF LIFE
WILDERNESS TALES
By Robert C. Bruce

KINOGRAMS
The NEWS REEL
Built Like a Newspaper

and SPECIALS such as
"PLASTIGRAMS"
The Third-Dimension Movie

EDUCATIONAL
FILM EXCHANGES, Inc.

E. W. Hammond
President

Give a Little Thought to the Box-Office Value of These Comedy Stars

The stars in Educational's comedies are the constant friends of your patrons.

Lloyd Hamilton, Lige Conley, Ruth Hiatt, Bobby Vernon, Dorothy Devore, Jimmie Adams, Neal Burns, Cliff Bowes, Sid Smith, Virginia Vance—all these popular players are stars of real box-office value. And they are backed up by constant national advertising.

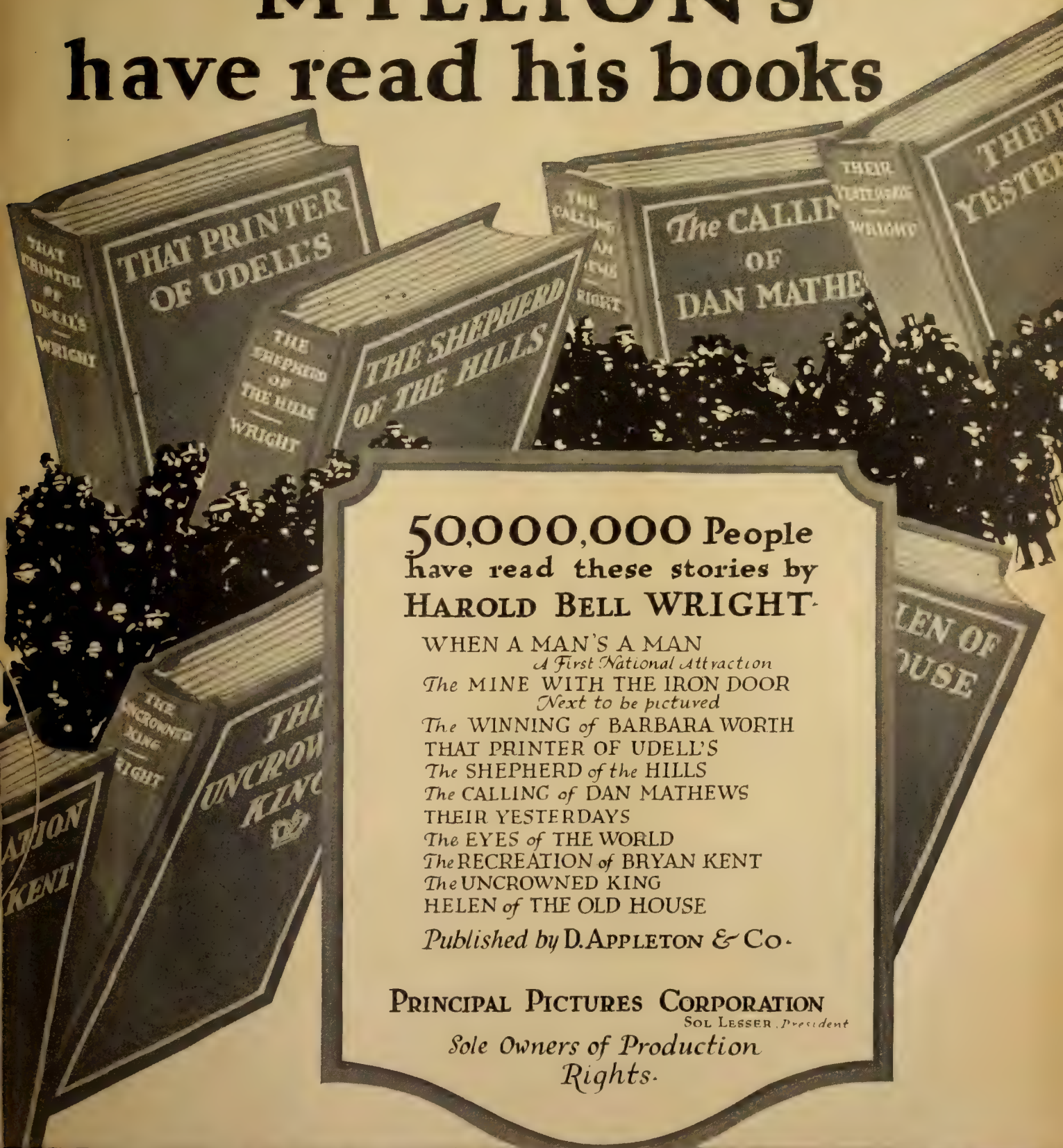
This ad appears in

THE SATURDAY EVENING POST

May 3 issue

Tell your patrons, through your advertising, when these stars are to appear at your theatre. In no other way can you get your full share of their box-office value.

MILLIONS have read his books



50,000,000 People
have read these stories by
HAROLD BELL WRIGHT.

WHEN A MAN'S A MAN

A First National Attraction

The MINE WITH THE IRON DOOR

Next to be pictured

The WINNING of BARBARA WORTH

THAT PRINTER OF UDELL'S

The SHEPHERD of the HILLS

The CALLING of DAN MATHEWS

THEIR YESTERDAYS

The EYES of THE WORLD

The RECREATION of BRYAN KENT

The UNCROWNED KING

HELEN of THE OLD HOUSE

Published by D. APPLETON & Co.

PRINCIPAL PICTURES CORPORATION

SOL LESSER, President

Sole Owners of Production

Rights.

**capture a ready-made American audience
them on the screen!**

"Packs 'em in at the Metropolitan, Washington, D. C.

What the Critics said:

POST:

"This picture packed 'em in at the Metropolitan yesterday and last night. The production is a gorgeous thing."

EVENING STAR:

"Is a gorgeous picture. Action is superb."

DAILY NEWS:

"Masterful direction by Edwin Carewe."

Put down another "hit" for
FIRST NATIONAL

Edwin Carewe
presents

"A SON OF THE SAHARA"

From the novel by LOUISE GERARD
with
BERT LYTELL, CLAIRE WINDSOR,
WALTER McGRIL, ROSEMARY THEBY,
MONTAGUE LOVE, PAUL PANZER
Directed by ~ ~ ~ EDWIN CAREWE



Foreign Rights Controlled by
Associated First National Pictures Inc.
363 Madison Avenue, New York

A FIRST NATIONAL PICTURE



The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



From New Orleans

*Millions in Concrete and Steel—A Well Balanced General Staff—
Something New in Spectacle—On the Home Front and the Foreign Field*

NEW ORLEANS, April 26 (Special)—We are seated in the lobby of the St. Charles Hotel. Brushing shoulders with a man from Oklahoma, calling a howdy to a Los Angeles visitor, exchanging smiles with a Chicagoan, and borrowing a match from a New Yorker.

This is the annual meeting of Associated First National Pictures, Inc.—a producing and distributing organization. But the stockholders of the producing and distributing company happen also to be exhibitors—and exhibitors first and last.

You get it in the conversation, gather it from the attitude, note it in the atmosphere—these are exhibitors in training and viewpoint.

And you decide that this must be a mighty good thing for any producing and distributing organization.

For you suddenly visualize the tremendous investment in concrete and steel, rents and mortgages, theatre seats and ticket windows! A veritable city of theatres and dazzling electric signs; a heavy responsibility and an ever-present demand for good pictures, better pictures, more efficient industrial methods.

Here, indeed, are men who must keep their feet on the ground—in front of the box-office.

* * *

A FIGURE tall and broad of shoulders passes you. The cool and calm Hoosier in his face, but you wouldn't call it cold; the jaw of a bull-dog, but you imagine he's the type of bull-dog that saves up his fighting for times when it is needed.

Robert Lieber. President of First National for these many years. But the men you see about this lobby have done more than elect him president time after time. There is more than association, respect, and admiration in their glances and their words. There is something akin to affection.

Again you say—a mighty good thing for any organization.

From the impressive presence of a Lieber to the shrewd, unruffled deliberation of a Harry Schwalbe; to the quick-witted producer-minded Dick Rowland; to the theatre sense of Sam Katz, E. V. Richards, A. H. Blank, George Trendle, Sol Lesser, John Kunsky, Jacob Fabian.

That's balance. We'll say so.

* * *

FROM the hotel lobby you journey to a theatre. For the first showing—"on any screen, gentlemen!"—of "The Sea Hawk," a Frank Lloyd production.

Something like a million dollars of cold hard cash is going to be unrolled before your eyes. No part of the million came from your pockets—but, even so, you acquire a personal feeling of anxiety. You wait impatiently for the first title.

Then it comes. While they are planting the characters you think to yourself, "Well, what *can* they do that hasn't been done before? Gosh, a million dollars is a lot of money!"

Now there's action, more action—and then a wallop! A new thrill; a new spectacle! That doesn't express it—"new" has been worn out. Well, there's nothing else—unless we put it: *NEW*.

Here is romance, but not of your stuffy palace corridors; here is action, but not merely the flash of duelling swords. Here is the sweep of far-flung action on pirate seas; here is the heart-pull of grimy, toiling, naked galley-slaves; here is the crash of ship upon ship, the color of Oriental slave markets.

Before the story has proceeded far you begin to feel anxiously that it is your own million at stake; you leave the theatre with a care-free smile declaring, "It's worth another million."

(Continued from Preceding Page)

It's two o'clock in the morning. Not the best hour to show a picture. But the final fade-out brings a franchise holder—who really had a part of that million—to his feet shouting:

"Three cheers for Dick Rowland!"

Rowland counters: "No, you mean three cheers for Frank Lloyd." They are given. A score of convention-tired business men—theatre men—are on their feet. They want to cheer—anybody, everybody.

They have reason to. "The Sea Hawk" weighs to the mark; Sabatini for colorful story; Lloyd for able direction; Milton Sills for a remarkable piece of romantic acting; and Wallace Beery—well, you know Wallace.

* * *

BACK in the hotel lobby. Someone tells you that George Trendle has been elected to the executive board.

You want to congratulate somebody, and finish by congratulating yourself. Because you figure this will probably bring George Trendle to New York oftener. Maybe you ought to sympathize with John Kunsy.

But New York can use more and more of the George Trendles. Here's the type: Doesn't say much. Doesn't say you are the greatest fellow that ever lived, and repeat to the next chap. Conversely: Isn't going to be flattered a bit if you assure him he is the greatest that ever breathed. Hasn't a surplus of free opinions on the past, present and future of all things on tap; but has opinions—and judgment—to dispense at the right time, and the right place.

They wanted that judgment on the executive board—the judgment that John Kunsy has leaned on.

* * *

PERSONALITY plus—Edward Eschmann, manager of sales for First National. The kind of sales manager they grow in Chicago—where sales managers are born and the growth is merely a finishing off process.

You could put him at the head of a sales force or an army with equal confidence. Because if salesmen wouldn't go out and fight like soldiers for that type—well, they're not salesmen.

Personality is only half the story. Don't forget the "plus." The men know that the Eddie Eschmann type "*goes through*" for his doughboys; that he is in the battle with them; that there may be politics at home, but none in the army.

There's more to that "plus." A solid grounding in merchandising principles that dates back of the picture business. Further developed in the best of film atmosphere.

Add it all up. Quite a sum. It's correct.

* * *

FIRST NATIONAL'S turning to production under its own direction was antedated by similar action in another field. And with equal success.

If memory is right it is something like two years ago that E. B. Johnson, veteran of Turner and Dahnken days, an executive of First National since its inception, took the burden of direct foreign marketing on his shoulders.

At the New Orleans meetings we found an air of satisfaction and confidence on the foreign situation. Very confident and pretty well satisfied. The reasons? E. B. Johnson is among the first. But he wouldn't tell you so. He'd mention the pictures, and then he might tell you this:

"There isn't a country on the globe where First National is attempting to do business with its destinies in the hands of an American. It is just as impossible for an American to get another country's viewpoint as well as a native as it is for a dog to talk like a parrot. England is England, English theatre owners are Englishmen; Sweden is Sweden, and so on. First National's foreign policy is built on the basis that foreign policy begins abroad."

* * *

IT wouldn't be possible to close these lines from New Orleans without a word regarding Southern hospitality as exemplified by the Saenger Amusement Company.

We didn't see any key to the city but that must have been because it was thrown in the Mississippi during the duration of the First National meeting.

From Julian Saenger and E. V. Richards down, from top to bottom and back again, every member of the Saenger organization constituted himself a host. If ever the humdrum of serious business meetings was punctuated by warm periods of welcome—this was the time.

New Orleans may rank as a one and a half per cent territory on film percentages, but the Saengers have added to that one and a half a figure of ninety-nine and forty-four hundredths on hospitality. And that totals one hundred per cent plus.

Robert E. Welsh

Other news and views of the First National meeting at New Orleans will be found on Page 123.



FACTS
AND
FIGURES

In offering to members of the Motion Picture Industry the facilities of a well equipped brokerage organization, we stress the services of our Statistical Department.

It is our hope that you will consult with us regarding your investments and permit us to supply figures and data to aid you in determination of their value.

Our office at 1531 Broadway, Second Floor, Astor Theatre Building, is prepared to handle all inquiries.

NEWBURGER,
HENDERSON
and LOEB

Members
New York and Philadelphia
Stock Exchanges

100 BROADWAY

BRANCH OFFICES:
202 Fifth Avenue
at 25th Street

1531 Broadway
at 45th Street

511 Fifth Avenue
at 43rd Street

PHILADELPHIA:
1512 Walnut Street

First in the Field!

Moving Picture
WORLD

ROBERT E. WELSH - - - - - EDITOR

Published Weekly by
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York, N. Y.
Member Audit Bureau Circulation

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, \$3.00 a year; Canada, \$3.50; foreign countries (post-paid), \$10.00 a year. Copyright, 1924, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 68



NUMBER 2

Features

Editorial	119
Marcus Loew's Career a Stirring Romance of Business...	122
Special Independent Section: Complete Data on Activities and Forthcoming Productions.....	127 to 174
The Play from the Picture Angle.....	210

News of the Week

Famous Players-Lasky Announces Its "Famous Forty" for Next Season.....	125
Vitagraph to Announce Production Plans at Big Chicago Sales Meeting	126
Illinois Theatre Owners Hold Big Convention.....	207
I. M. P. P. D. A. to Establish Offices on West Coast...	207
Will Hays Tells Pen Women Scenario Needs of the Industry	194
Eastern Missouri and Southern Illinois Merged Into One Body at Big Convention.....	195
Powers Airs Views on Trade Commission's Decision....	200
Music Tax Situation Brighter After Hearing in Washington	205
Ten Big Productions Listed for Summer by First National	206
Goldwyn Has Many Big Productions in Works.....	207

Departments

Exhibitors' News and Views.....	175
Straight-from-the-Shoulder Reports	181
Selling the Picture to the Public.....	212
With the Advertising Brains.....	219
Reviews	223
Pep of the Program.....	226
Better Equipment	231
Projection	232
Releases	228

One of a Series

The Hamilton
National Bank

130 West 42nd Street

"TALK it over with a Banker" might well be the slogan of American business men.

Many worried hours could be saved; many missteps avoided, much straight-line steady progress achieved if all business adhered to the slogan—

"Talk it over with a banker."

But an essential complement of the slogan is a banking service that induces free discussion, whole-hearted cooperation, and sympathetic understanding.

Get acquainted with Hamilton National's facilities.

They have been termed "The Utmost in Service."

The reasons are many: Hamilton National is an Independent Bank, not a branch; its facilities are world-wide; its attitude is courteous and helpful; its location convenient; its hours 9—10.30 convenient; its reception room facilities unexcelled.

Most important of all: Hamilton National's officers are at your service. Today — any day — for a frank talk on your banking problems that we are certain will well repay you.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M.
Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

The Story of the New York Boy Who Won Success by Battling

Up the Ladder— Unaided

Marcus Loew's Meteoric Career a Stirring Romance of Business

EDITOR'S NOTE: *There are two very important reasons for our publication at this time of the fascinating life story of Marcus Loew. The first is the natural newspaper reason developed by the recent mergers that have brought Marcus Loew into even greater prominence—if that were possible—than he has been. Nineteen twenty-four will find Marcus Loew the figure on whom all eyes are focused. Further reason for telling the real story at this time is the fact that a correspondent of MOVING PICTURE WORLD, in Boston last week, inadvertently garbled the facts of Marcus Loew's life, and also—incorrectly—managed to link his name with that of one Elias Loew, of New England.*

THERE is no more stirring romance of business than the story of Marcus Loew—the story of a boy born in lowly circumstances in New York City who has risen to the topmost heights of this industry—the story of a lad who battled adversity—and who won fame and fortune.

Today Mr. Loew is the owner and operator of the largest and longest chain of theatres in the world, and the leading spirit in one of the biggest motion picture producing and distributing organizations in the business. Yesterday—a yesterday not so long passed—he tasted the bitterness of repeated defeats and disappointments.

Birthplace Site of Theatre

A peculiar fact that has recently come to light is that the identical house in Avenue B, New York City, in which Mr. Loew was born is now the site of one of his most popular theatres.

Mr. Loew revealed an active interest in the theatrical life of New York almost since he took his first steps. At the tender age of seven he saved his pennies to buy a ten-cent ticket admitting him to the "peanut gallery" of the old National Theatre. Two years later, having "finished" with school, he entered the newspaper field, and sold "uxtries" from sunset to midnight in the theatre district at that time.

He spent a year in a map-printing concern, where he earned the large sum of thirty-five cents a day. One morning he joined the strikers, who demanded a raise of five cents, lost out, and, at the mature age of ten, found himself jobless.

Becomes Newspaper Man

After a short spell of loafing he, with another lad, started the

East Side Advertiser, young Loew acting as editor, manager, copy and proofreader, writer of advertisements, subscription agent, solicitor and collector. The partners shared about twenty dollars a week profit, but the envy of his partner's wife led to quarrels and recriminations, and he walked out of the *Advertiser's* office and became an errand boy in a shop on Grand Street.

After various experiences as a merchant-messenger, weaver and salesman the future theatrical magnate found himself, at the age of twenty-three, with a fortune of a few hundred dollars and a beautiful bride.

Unfortunate Investment

He invested his money in an unfortunate business venture, and, when he had settled with his creditors, found he possessed exactly seven dollars and a clear conscience.

He would not acknowledge himself a failure, however, and, with an equally courageous and determined young man, started a jobbing business, specializing in women's capes and coats. It was a good choice, and, though many of his competitors went down with the flood of "bad times," Mr. Loew and his partner weathered the storm, and soon found themselves on the road to possessing a comfortable fortune.

It is just twenty years now—in 1904—since Mr. Loew first ventured into the theatrical game. He met some people who planned a penny arcade on Fourteenth Street, opposite Union Square, New York. A friend offered to get him a share of this, at that time, unique business, and Mr. Loew, optimistic and confident, said he would chance it.

Invested \$40,000

He invested \$40,000 in the venture, and at the end of six months received back that amount, together with a nice profit. This made him think. What followed is characteristic. He gathered together every dollar he owned and built a circuit of penny arcades from New York to the Middle West. For a while it looked as if he had risked all for nothing.

But the Loew arcades, with their attractive buildings and pretty, painted exteriors, finally won the public's patronage. In five short months he had banked \$250,000, all in one-cent pieces.

From that time he built and operated penny arcades and moving picture theatres in dozens of towns and various neighborhoods. His film houses were all sizes. Some were large enough for 100 spectators.

Soon Number 40 in New York

His daring and farsightedness were amazing. In less than half a year the Loew theatres numbered about forty in New York alone. His failures were ancient stories, and he now had reached a point where he was reckoned one of the wealthy members of the theatre guild.

His debut as a vaudeville producer was made under somewhat interesting circumstances. A stranded actor sought him for any kind of engagement to tide him over a distressful period. The man was engaged to recite popular poems in Mr. Loew's theatre while the moving picture reels were being changed. From this meagre beginning developed the important vaudeville feature of the Loew houses. His success was immediate and his financial returns enormous.

First to Charge a Dime

He was the first to open a movie at a dime admission. His opening venture in that line was in Brooklyn, at the old Cosy Corner Theatre. His success with "hoodoo" places has been tremendous. He has been named the veritable King Midas of theatres.

His entry into the producing and distributing end of the motion picture business enlarged mightily his scope for furnishing relaxation for the "tired business man" and enlightenment for the young and impressionable. His standing as an amusement provider and as a financial power is a monument to American spirit, thrift and courage.

Famous Players-Lasky Announces Release of Forty Paramount Pictures

IN the belief that next season will be the most successful in the history of motion pictures, the Famous Players-Lasky Corporation announces the release of forty Paramount pictures from August 1 to February 1.

Several of these productions have already been completed, and in order that the others may be ready by release date, an unprecedented production program has just been inaugurated at the Paramount studios in Hollywood and Long Island City.

In announcing these forty new pictures the Paramount organization has issued the following statement:

"Solid success and achievement is not an accident in any business. It has not been accidental with Paramount.

"For twelve years—month in and month out, year in and year out—we have produced the pictures that have been the backbone of this industry.

"The record has been the fruit of careful planning, clear thinking, intelligent application of resources, progressive policies, plus a great producing and distributing organization.

"From our studios have come a splendid and consistent line of pictures—from the days of 'Queen Elizabeth,' 'The Squaw Man,' 'Stella Maris,' 'Male and Female,' 'The Miracle Man,' '2½ Hours Leave,' 'Humoresque,' 'The Sheik,' 'Manslaughter,' 'Blood and Sand,' 'Back Home and Broke,' down to the latest Paramount success, 'The Humming Bird,' released only the other day.

"In addition to making money for exhibitors, this consistent Paramount program has done two things:

"1. Steadily raised the plane of motion picture entertainment, while increasing the size of the motion picture public.

"2. Enabled the exhibitors to build for the future, confident that their investment of millions of dollars in picture theatres would be secure.

"During the last year the picture industry has been amazed at the dazzling success of the Paramount pictures, 'The Covered Wagon' and 'The Ten Commandments.' While the success of these two pictures is truly amazing, on the other hand it is not that the organization which turned out the best pictures of the industry for twelve years, consistently, should climax its record with these two achievements.

"It came as a natural development of organization, proving that just as Paramount has maintained a supremacy in the week-to-week release of motion pictures, so it could also achieve the pinnacle of producing success in road attractions.

"The Paramount organization is so equipped, so rounded out, that the success of its pictures is assured from the moment the story reaches the screen. The organization is back of its pictures all the way through—in the selection of stories, the writing of scripts, direction, box-office casts, publicity, advertising and exploitation.

"No Paramount picture ever reaches a theatre cold. When it goes into an exhibitor's hands, there has already been built up an audience of millions of people—people

who believe implicitly that 'If It's a Paramount Picture It's the Best Show in Town.' This belief has been cemented in the public mind by years of living up to promises, keeping faith.

"In other words, Paramount pictures are handled from beginning to end by showmanship experts; and good pictures handled with showmanship are bound to succeed.

"Now, what of the future?

"The obligation which has been so brilliantly discharged in the past still exists. And it will be even more thoroughly performed this coming season.

"There is no promise like past performance.

"At this season of the year the air is full

DATES OF RELEASE

Aug. 4—"Manhandled."
Aug. 11—"Wanderer of the Wasteland."
Aug. 11—"Changing Husbands."
Aug. 18—"Monsieur Beaucaire."
Aug. 18—"Unguarded Women."
Aug. 25—"The Enemy Sex."
Aug. 25—"Compromised."
Sept. 1—"The Mountebank."
Sept. 8—"The Covered Wagon."
Sept. 15—"The Man Who Fights Alone."
Sept. 15—"Sinners in Heaven."
Sept. 22—"The Alaskan."
Sept. 22—"Feet of Clay."
Sept. 29—"Open All Night."
Oct. 6—"A Woman of Fire."
Oct. 13—"Empty Hands."
Oct. 13—"The Female."
Oct. 20—"Spring Cleaning."
Oct. 20—"Wild Moments."
Oct. 27—"Forbidden Paradise."
Oct. 27—"The Story Without a Name."
Nov. 3—"Merton of the Movies."
Nov. 10—"Whispering Men."
Nov. 17—"Worldly Goods."
Nov. 17—"A Sainted Devil."
Nov. 24—"Headlines."
Nov. 24—"Argentine Love."
Dec. 1—"The Cave of Fallen Angels."
Dec. 8—"The Beautiful Adventuress."
Dec. 15—"The Coast of Folly."
Dec. 22—"Peter Pan."
Dec. 29—"The Crimson Alibi."
Dec. 29—"North of 36."
Jan. 5—"The Honor of His House."
Jan. 12—"Little Miss Bluebeard."
Jan. 12—"Manhattan."
Jan. 19—"The Golden Bed."
Jan. 19—"Playthings of Fire."
Jan. 26—"A Woman Scorned."
Jan. 26—"A Broadway Butterfly."

of promises. Loud talking, exaggeration, blatant claims—all these cover the picture industry like a cloud.

"But promises should be checked with performance. Claims should be analyzed, words should be made to square with deeds.

"And, recognizing this state of affairs, we say deliberately and unequivocally that never has any single company, in motion picture annals, undertaken so ambitious a program of screen entertainment.

"Never before has any company announced such a list of titles, stars, directors and casts for week-in-and-week-out release for the first six months of the new season. The exhibitors of this country are absolutely assured of productions of a calibre that will establish a new high-water mark in box-office success.

"We cordially invite every exhibitor to compare these productions—title by title, story by story, cast by cast, director by di-

rector—with everything else the industry offers, and then buy accordingly."

Included in the list of releases is the James Cruze production, "The Covered Wagon." This picture has just ended a record-breaking run of sixty weeks at the Criterion Theatre, New York.

The list of forty pictures also includes "Monsieur Beaucaire," the production which will mark the return of Rodolph Valentino on the screen after an absence of two years. Sidney Olcott directed it.

"Peter Pan," Barrie's immortal fantasy, will at last reach the screen as one of this group of pictures. It will be produced by Herbert Brenon.

One of the novelties will be Paramount's first picture entirely in color, "Wanderer of the Wasteland," a Zane Grey story, which has been produced by Irvin Willat in Death Valley, Cal.

Another novelty will be a picture version of "Merton of the Movies," to be produced by James Cruze, the maker of "The Covered Wagon," with Glenn Hunter in the star role.

Two of Cecil B. DeMille's productions are included. The first of these is "Feet of Clay," with Rod La Rocque, Estelle Taylor and Victor Varconi. Beulah Marie Dix and Bertram Milhauser adapted the screen play from the novel by Margaretta Tuttle. Jeanie Macpherson will adapt the other production, "The Golden Bed." This is from Wallace Irwin's novel.

Three Gloria Swanson pictures on the schedule are to be directed by Allan Dwan. These are "Manhandled," already completed; "A Woman of Fire" and "The Coast of Folly."

Thomas Meighan has an outstanding place in the series. One of his will be James Oliver Curwood's "The Alaskan," which Herbert Brenon is to direct. Booth Tarkington is writing an original story for him called "Whispering Men," which is to be produced by Victor Heerman, and he has another, "The Honor of His House," by Andrew Soutar, to be directed by Victor Fleming.

Valentino will also have another picture in this series, "A Sainted Devil," a screen version of a Rex Beach story. Joseph Henabery will direct.

The two directors who brought Pola Negri her greatest fame abroad are to make the three pictures in which she will appear in this group. Dimitri Buchowetzki, who directed her in several of her European successes, will direct her in "Compromised," a Suderman story, and in "A Woman Scorned," based on the play by Owen Davis and the story by Perley Poore Sheehan, "Those Who Walk in Darkness." Ernest Lubitsch, who made Miss Negri's greatest European success, "Passion," will direct her in "Forbidden Paradise."

Incidental to the release of these forty pictures will be the formal introduction of three new Paramount stars—Leatrice Joy, Richard Dix and William Farnum. Miss Joy and Mr. Dix are elevated to stardom as a reward for their splendid success in featured roles while Mr. Farnum, long a star in his own right, returns to Paramount after an absence of several years.

To Announce Production Plans of Vitagraph at Chicago Sales Meeting

ALBERT E. SMITH, president of Vitagraph, has called a general sales meeting of executives of the organization to be held in Chicago early in May. This conference will be attended by all division managers, exchange managers and members of the sales force.

John B. Rock, general manager, will join Mr. Smith in Los Angeles, after a tour of exchanges which will include those of the West Coast, and go to Chicago for the meeting with him. This will be Mr. Rock's third swing around the circuit of Vitagraph branches.

This is the first general meeting of the Vitagraph organization for several years. Mr. Rock has visited the more important key cities in the last month where he has held subsidiary meetings in advance of the main conference.

The production plans of Vitagraph for the coming season include the making of some of the biggest and most important stories scheduled for picture production in the industry. These productions Mr. Smith personally is supervising. He has directed the preparations for the making of "Captain Blood," by Rafael Sabatini, which will be produced by David Smith, who will begin shooting after he finishes "The Code of the Wilderness," upon which he is now working. Mr. Smith also has outlined the adaptation of "The Clean Heart," by A. S. M. Hutchinson, which will go into production during the summer months.

At the Chicago sales meeting the production plans as completed by Mr. Smith for the season of 1924-25 will be announced. There will be twenty-four special super-features of the same high calibre as "Captain Blood" and "The Clean Heart."

"The excellence of Mr. Smith's policy of big pictures and casts with real box office players has been proved in the last year," Mr. Rock said in an interview at the Vitagraph executive offices last week. "As usual, Vitagraph led in the abandonment of the so-called star system more than a year ago when it began to give to the exhibitor story values of real audience satisfying en-



ALBERT E. SMITH
President of Vitagraph, Inc.

tainment with casts selected for perfection of type and ability and of known ticket selling popularity. The success of such specials as 'The Ninety and Nine,' 'Masters of Men,' 'Pioneer Trails,' 'The Midnight Alarm' and 'The Man from Brodney's' proved Mr. Smith's wisdom and far-seeing forecast of what the picture-going public wants.

"Our meeting in Chicago will consider motion pictures from the exhibitors' point of view. I have asked all Vitagraph salesmen to submit at that meeting not only the com-

mendations of picture theatre owners for the exploitation aids now prepared for them but to submit frankly the criticisms of the house managers as well. The sales force of Vitagraph will direct its efforts toward the betterment of relations between exhibitor, distributor and producer.

"Vitagraph for more than a quarter of a century has worked continuously for the benefit of the exhibitor. It has held to the policy that productions are made primarily to entertain the patrons of the motion picture theatres. It has given to the exhibitor its productions at fair rentals and has never competed with the theatre owner, as it is a producing and releasing organization, and not in the exhibition field.

"The productions contemplated for 1924-25 will be bigger than ever offered by this company in the history of Vitagraph and the exhibitors will get the benefit of these specials."

Vitagraph is releasing for summer bookings four specials produced by J. Stuart Blackton and David Smith, "Borrowed Husbands," "Between Friends," "The Code of the Wilderness" and "The Strength of Desire," as well as "Virtuous Liars," a Whitman Bennett production, and "One Law for the Woman," a Charles E. Blaney melodrama.

Book "Days of '49"

Patton and McConville of Independent Pictures, Inc., Boston, came over to the Arrow office last week. W. E. Shallenberger screened several chapters of "Days of '49" for them and they booked the series.

Important Bookings for "Mademoiselle Midnight"

THE popularity of Mae Murray and the efficiency of Metro's sales organization is well illustrated by the great number of advance key-city bookings that have already been consummated, although Metro released this production only a few weeks ago. Heading the list is the engagement of "Mademoiselle Midnight" at the Capitol Theatre, Broadway, New York. Following this it will be shown at the Stanley Theatre in Philadelphia, at the State and Orpheum in Boston, at Shay's Hippodrome in Buffalo and at the Capitol in Detroit.

Dates have also been set for McVicker's in Chicago, the State in Los Angeles, the Warfield in San Francisco, the Strand in New Orleans, the Columbia Theatre in Washington, the Palace in Dallas, the Howard in Atlanta, and the Criterion in Oklahoma City.

Other big situations that are already set are the Allen Theatre in Cleveland, Capitol in Cincinnati, Aldine in Pittsburgh, Del Monte in St. Louis, Pantages in Kansas City, Palace in Memphis, Capitol in St. Paul and the Valentine in Toledo.

The list continues to the New Wisconsin Theatre in Milwaukee, Regent in Rochester, James in Columbus, Ohio, Colonial in Indianapolis, Dayton in Dayton, Rivoli in Portland, Liberty in Seattle and the Century in Baltimore.



JOHN B. ROCK
General Manager of Vitagraph, Inc.



William Duncan in "The Fast Express," a Universal chapter play.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Balaban & Katz Combine with the Midwest Theatres Circuit

One of the largest theatrical deals in the history of Chicago was put over last week with the formation of the Balaban & Katz Midwest Theatres, Inc., a Delaware corporation. This combination of the Balaban & Katz interests and the Midwest Theatres Circuit brings nearly fifty theatres under the control of the organization. Samuel Katz is president of the new organization, which will have headquarters in the Butler building, across the street from the Chicago Theatre. Floyd M. Brockwell, formerly with Associated First National, will have entire charge of the bookings for the new company, and the policy that has been followed successfully by Balaban & Katz will be continued by the new combination.

Among the houses included in the deal are all the Balaban & Katz theatres, the Chicago, Tivoli, Riveria, Roosevelt and Central Park, and the new house that is now going up at Broadway and Lawrence avenue. The houses of the Midwest Circuit included in the deal are the Rialto, Fox and Strand at Aurora; the Castle, Irvin, Majestic and Illini at Bloomington; the Majestic, La Petite and Court at Kankakee; the Grove, Rialto and Crocker at Elgin; the DeKalb, Princess and Star at DeKalb; the West, Plaza, Orpheum and Colonial at Galesburg; the Crystal and Orpheum at Joliet; the Orpheum, Palm, Midway and Strand at Rockford; the Avon and Lincoln Square at Decatur, all in Illinois; the Majestic, the Rivoli, Riveria and LaCrosse at LaCrosse, and the Majestic and Wilson at Beloit, Wis. Other houses will be added to the circuit from time to time and the new organization begins operations on May 1.

W. S. Butterfield, well known manager and operator of picture and vaudeville theatres across the lake, while in the city last month approved the plans for a new million dollar theatre for Flint, Mich., and also leased the Orpheum at Ft. Wayne for possession next season. In the meanwhile the house will be given a new stage, seats, scenery and other equipment. It will be renamed the Capitol and placed in the Michigan circuit of Butterfield houses.

C. Bailey has taken over the Lincoln Theatre at Valparaiso, Ind., from the Bush management.

John Voumvakis is on his way to Greece to spend a few months visiting his old home.

The Lincoln at Mishawaka has been closed and the building will be used for other purposes. Ed Phillon is now in charge of the Century in that city and will run every night instead of three nights a week.

C. A. Mendenall has sold the Star at Oregon, Ill., to Berve and Allaban, who operate the Majestic at Rochelle and the Pastime at Ashton, Ill. The new owners will add the Gem at Mt. Morris to their circuit this month.

H. C. Stickelmaier has been made manager of the Apollo at Peoria, Ill., succeeding Thereon Obermeyer, who resigned.

Reuben Levin, who took over the Auditorium at Indiana Harbor last month, will

close the house and use the building for hotel purposes.

Rex Lawhead has resigned as manager of the Cosmopolitan Theatre and has been succeeded by Manager Haag, formerly with the Crown Theatre on West Division street.

Kenneth Fitzpatrick, of Fitzpatrick & McElroy, has bought the lot at the northeast corner of Monterey and Homewood avenue for an equity of \$58,000 from Fred Hoffman.



Colleen Moore in "The Perfect Flapper," a First National picture.

Construction plans for the site will be announced in the near future.

Four cracksmen failed to open the safe of Bert Cortelyou's Victoria Theatre on Sheffield avenue, after tying up the janitress and using explosives.

Clark Armentrout, owner of the K. P. Theatre at Pittsfield, Ill., has taken over the Star at Barry, Ill., from G. M. McClaim, who will leave soon for an extended trip to the West Coast. Mr. Armentrout will take charge

on May 1 and book all pictures from Pittsfield.

Mrs. Ruby Heyde has taken over the management of the Elks Theatre at Olney, Ill.

Joe Stern and Sam Myers, who recently opened the Marquette Theatre on the southwest side, have taken a lease on the new Fitzpatrick and McElroy house building at 63rd street and Western avenue, and will open the house this fall under the name of the Highway Theatre.

Sullivan and Gray have sold the Rialto at Marion, Ill., to Louis Maroni.

The Star at Palmyra, Ill., has been taken over by W. E. Patterson of Huttick, Ill.

The many friends of W. E. Smith, owner of the Colonial Theatre at Clarion, will be sorry to hear that he suffered a stroke of paralysis recently. The theatre is now under the management of his son.

Lee W. Arris, formerly manager of the Victoria Theatre on 22nd street, has been made manager of the Eighth Street Theatre recently opened at Wabash avenue and 8th street. The house is owned by the Hotel LaSalle interests.

A petition in bankruptcy has been filed against the Alhambra Theatre Corporation at Rockford, Ill., and the case will be heard at an early date by the federal court.

Herman Schoenstadt sailed last week for an extended trip abroad. Mrs. Schoenstadt and his sister, Mrs. Adolph Feldman, will accompany him on the trip.

Cecil Lowande has been made resident manager for the Princess and Gem theatres at Beardstown, Ill. The houses belong to the Wells Amusement Company circuit.

The Lyric at Monticello, Ill., now is under the management of E. E. Gibson.

The Elite at Waukegan, Ill., has installed a new ventilating system. During the summer Manager Eddie Trinz will redecorate the house and install a new canopy.

Indiana

C. C. Cassady has leased the Joy Theatre of Cloverdale, Ind., and will remodel it and run special attractions, starting with "Ponjola," "Why Worry?" and "The Shooting of Dan McGrew." Although the town's population is only 600, he intends to show the very best pictures obtainable, regardless of expense. Another feature at the Joy will be the "Our Gang Comedies."

Prints in All Exchanges — Now Playing



GLENN HUNTER
in
"GRIT"

with
Clara Bow, Osgood Perkins,
Dore Davidson
A Film Guild Production



Distributed by HODKINSON
Since 1924-1925 Twenty First Century Pictures



Scenes from "The Fast Express," a Universal chapter play starring William Duncan.

McCloskey's News Reel Makes Uniontown, Pa., Take Notice

C. M. McCloskey, of the State and Penn theatres, Uniontown, is making the natives sit up and take notice with his little local news reel, "The State News Weekly." "Mac" installed a complete laboratory at the State several months ago and now there is not a local event of any importance whatsoever that goes unshown on the State screen. The graphic example of the value McCloskey has found in the little reel is that he sees that it comes out regularly once a week, rain or shine.

The local reel is photographed, developed and printed by "Ken" Woodward, Mac's publicity man. Many local film men who have visited the miniature laboratory have pronounced it a marvel of efficiency.

As an illustration of the interest the little reel has created in Uniontown, Mac has sent the following clipping from one of his newspapers to the World representative:

"Motion pictures of the Fairchance fire were shown at the State Theatre for the first evening show, at 7:30 o'clock last evening. 'Ken' Woodward, Penn-State news reel editor, was on the scene of the fire yesterday morning and returned to Uniontown at noon with some 300 feet of fire scenes. The film was developed and ready for show at the first evening show, quite a commendable bit of work. The fire pictures will be shown at the State again today and tomorrow."

W. G. Maute, who has for some time conducted the Grand Theatre at Irwin, on April 21 opened his newest house in the same town and which he has named the Maute. The new house seats 800 and is as pretty a small theatre as can be found anywhere. Opening night saw capacity crowds anxious to get their first glimpse at the new picture house, where "Boy of Mine" and an Educational-Mermaid comedy were the initial attractions.

The new picture theatre which Dave Baltimore is having erected in New Castle is progressing rapidly, and Dave expects to

have the new house, as yet unnamed, open by September 1. The newest addition to the New Castle theatres will seat in the neighborhood of 800 and is being erected on a lot 50x144 feet in size.

Received a card this week from Rudolph Navary, who has been sojourning in his homeland, Italy, for three months. Rudolph sends regards to his friends here, and expects to return soon. He is the owner of the Liberty and Pleasant Hour theatres, Verona.

C. Blake Galbraith, manager of the Columbia Theatre at Kittanning, was married two weeks ago. Congratulations!

De More and Miller, owners of the Adelphi Theatre at Reynoldsville, have purchased the only other house in the town, the Liberty, from Guy Oglietti.

Jack Marks, well-known Clarksburg, W. Va., exhibitor, was in town recently to do some film shopping.

Kentucky

Easter Sunday in Louisville, accompanied by good weather, resulted in packed theatres, there having been added attractions for the theatregoers in the opening of vaudeville with pictures at the Strand Theatre, of the Fourth Avenue Amusement Co., and Mary Anderson Theatre, of the Keith circuit, both of which had been running pictures heretofore. The Strand, with all new seats, a rebuilt first floor, new equipment, etc., looks good and is more comfortable.

M. Switow arranged to sell the two theatres of the New Albany Amusement Co., namely, the Elba, on Vincennes street, and a house on Fourth street, at public auction on April 25.

Minnesota

Milaca, Minn., is going to have Sunday shows. Ida Merbach, who operates the Casino there, aroused the voters and put over the issue by 103 votes.

A merry battle for theatrical supremacy is being waged by two exhibitors in Houston, Minn., a town of 778 inhabitants. Kerrigan and Forsyth operate the Lyric, 225 seats, and Foss and Olson have the Opera House, which seats 350. Both charge 10 and 25 cents admission.

A. N. Johnson, owner of the Gonvick Theatre at Gonvick, Minn., is planning to present pictures at Oklee, Minn.

Curtis M. Johnson, brother of H. B. Johnson, owner of the Shadowland Theatre at Rush City, Minn., is a candidate for the office of governor of Minnesota. Mr. Johnson is president of the state fair board.

J. B. Sprague, newspaperman at Middle River, Minn., is planning to open a picture theatre there.

J. Bowman has taken over the Savoy at New Prague, Minn. The house was formerly operated by Lowell Taft.

Elias Stephens is remodeling a building and will open a new theatre at Bemidji, Minn. This will give Bemidji, a resort town, four theatres.

J. E. Hipple, owner of the Bijou Theatre, Pierre, S. D., who recently cut prices at his theatre to 5 and 10 cents, is a candidate for the office of mayor.

Nebraska

The town of Crete, Neb., will continue to have Sunday picture shows. This is assured by the defeat the other day at the election of the proposed Sunday closing ordinance. A. Burris, manager of the Lyric Theatre at Crete, was a fighter in the front ranks and is elated over his victory. Not many towns in Nebraska have the Sunday closing ordinance.

Theatre owners were holding a convention in Omaha on April 29 and 30. C. E. Williams, president, issued the call saying that there were a great many questions that should be brought before the exhibitors.

S. A. Morgan has sold his theatre at Elliot, Iowa, to R. E. Star.

H. Englebart, head of the Jewell Theatre at Crescent, Ia., called on some local exchanges recently.

E. T. Dunlap, of Hawarden, Ia., visited Omaha recently.

C. N. Philbrink has purchased the Latonia Theatre at Williamsburg, Iowa.

Joyce Mehrens, owner of the Ideal Theatre in Omaha, died recently following an operation for appendicitis.

Prints in All Exchanges — Now Playing

Whitman Bennett Presents

**The HOOSIER
SCHOOLMASTER**

Featuring
HENRY HULL and JANE THOMAS

Distributed by **HODKINSON**
Since 1924-1925 Thirty First Run Pictures



Berinstein Gains Control of the Van Curler, Schenectady

Under a six years' lease for an annual consideration of \$8,000, the Van Curler Theatre in Schenectady, last week, passed into the control of William Berinstein. This gives Mr. Berinstein an entering wedge into Schenectady, and adds to the sharp competition which now exists in that city between the Farash Theatres, Inc., a company operating three of the largest houses, and the Barcli, owned and operated by R. V. Erk, of Ilion. Mr. Berinstein's rise in picture circles, as an owner, has been little short of phenomenal. A few years ago, he was the owner of the Colonial and the Hudson theatres in Albany, two houses which he still retains and which have been consistent money makers. As the months have passed, Mr. Berinstein has acquired the Palace in Troy, the Strand in Newburgh and two houses in Elmira. As a little example of Mr. Berinstein's proverbial luck, he acquired a \$200,000 house recently in Corning, which he almost immediately sold at a profit of \$17,500. George Roberts, of Albany, is general manager of the Berinstein circuit. The latest addition, the Van Curler, is located in the business center of Schenectady, and while it is one of the older houses of the city, it has always been one of the most popular.

For the first time in the history of New York State, a bowling team from a picture theatre is competing in a state tournament. Headed by Benjamin Apple, owner of the American and King theatres in Troy, the American Theatre team is in Syracuse rolling with the best pin toppers of the state. The team consists of Mr. Apple as captain, Irving Rosenberg, Charles Werger, Thomas Thorn and William Norton. Troy has been the scene of many spirited contests during the past winter between teams from the American and the Troy theatres.

The city of Johnstown will be without a picture theatre this summer. C. H. Dopp, who owns the Electric, is planning to close on June 1 for the summer, with the exception of Friday and Saturdays, while the Grand also is closing for extensive alterations.

The State, Troy and Strand theatres are practically set solid in First National pictures up to July 31.

The Albany, a second-run house in the Capitol City, owned by Samuel Suckno, is going to take a chance at week runs. "The White Sister" and "Scaramouche" have each been booked for six days straight. If Mr. Suckno finds that the city will support week runs of the larger pictures, he will continue at frequent intervals.

"I suppose I might just as well give away radio sets as door prizes," remarked L. L. Connors, owner of the Victory in Cambridge, N. Y., while in Albany the other day. Mr. Connors complains that radio has cost him a great deal of patronage during the past winter, and with about 99 out of every 100 homes equipped with a receiving set, he might as well make it a 100 per cent. affair.

An innovation in the shape of a soda water fountain in the lobby of a picture theatre has been planned by A. E. Pearson, of Winthrop, who has just purchased the Lyric in Clayton. The whole house is being redecorated and a new lighting and heating system is being installed.

Visitors along Film Row the past week included O. E. Elgen of the Academy in Sharon Springs, and that veteran, Charles McCarthy, of the New Theatre in Hoosick Falls.

Morris Silverman, owner of two theatres in Schenectady, accompanied by Abe Stone, a former owner, was in Ilion one day last week, conferring with R. V. Erk toward closing a deal for the Barcli in Schenectady.

Here's a new one. One day last week, a 12-year-old girl attending the Troy Theatre complained bitterly of a throbbing tooth. Benjamin Stern, assistant manager, came to the rescue, and using a toothpick and cotton, applied an application to the aching molar with the result that the girl returned to her seat and enjoyed the remainder of the show.

The knitting mills in Cohoes are running on part time and as the result the world does not appear too optimistic to Louis Buettner, owner of a couple of theatres in that city.

Virgil N. Lappeus, manager of the Griswold in Troy, showed the stuff he is made of last week when he remained on duty in spite of three operations for abscesses in the head. And what is more, the three operations, occurring within the week, were performed without any anaesthetic being administered. Mr. Lappeus admits that on one occasion the arm of a chair all but broke under his grip.

D. H. McLaughlin, of Oriskany Falls, was in town on one of his periodical visits last week.

Buffalo, N. Y.

J. H. Michael, chairman of the executive committee of the M. P. T. O. of N. Y., Inc., and chairman of the exhibitor committee of the Film Board of Trade of Buffalo, has issued a statement in which he sets forth that the exhibitor members of the board in the future will refuse to give their time to hearing the cases of exhibitors who do not affiliate with the state organization. In part the statement says:

"The members of the board representing the exhibitors refuse to give their time, experience and knowledge for the benefit of those exhibitors who do not contribute a penny to a state organization. Such exhibitors cannot expect the assistance and co-operation of men who are putting in from four to six hours at each meeting without contributing such a small sum as 5 cents per seat a year to the state organization which is continuously working to keep them in business.

"The men who are engaged in this arbitration work should at least be compensated by having the rank and file in a state organization. When exhibitors get this idea and support a state organization 100 per cent., then this industry, so far as the exhibitor end is concerned, will be in shape to formulate a plan that will be acceptable to all states for a real national organization."

Edgar Weil has returned to the exhibiting business. The former manager of the Syracuse Strand has resigned as an exploitationist for the Metro office to accept the management of the Rialto in Glen Falls, N. Y.

George Beban and his company in person and on the screen attracted a vast throng to the Lafayette Square the past week to see "The Greatest Love of All," the new Beban screen vehicle.



ANTHONY DeWOLFE VEILLER

Son of the well known author, who is showing marked ability as manager of the Strand, Schenectady, N. Y.

Canada

Capt. Frank W. Goodale, manager of Loew's Theatre, Ottawa, made a ten-strike with a bit of newspaper advertising which he used in connection with the arrival in the Canadian capital on April 26 of some 500 employees of the Metropolitan Life Insurance Company from New York City to establish the Canadian headquarters of the company in Ottawa. Capt. Goodale used special display space in the local newspapers to welcome the newcomers to Ottawa and to point out that they would be assured the same standard of entertainment which they had always enjoyed at the Loew houses in New York City.

The great Pantages Theatre, Toronto, the largest theatre in Canada, was the scene of an unusual event on Thursday morning, April 24, when the finals of the Canadian Marbles and Jacks Championship competitions were played on the stage of the theatre before a capacity audience of boys and girls under the auspices of the Toronto Daily Star. Competitors of youthful age were present from many of the leading cities of the Dominion and much enthusiasm was in evidence. Manager N. K. Miller screened several appropriate comedies as an added feature of the program. The Toronto Pantages seats 3,700.

New Hampshire

A theatre is to be erected in Alton, N. H., by the Lynch Brothers.

J. B. Eames is planning to rebuild his theatre in Littleton.

Prints in All Exchanges — Now Playing

HARRY CAREY
in
"The NIGHT HAWK"
A Hunt Stromberg
Production
Distributed by **HODKINSON**
Season 1924-1925 Thirty First-Run Pictures



Scenes from "The Spitfire," an Associated Exhibitors release.

Eleven Providence Theatres Showed 23 Films Easter Week

An exceptional array of features was presented by Providence exhibitors during Easter week as follows: Victory, "Girl Shy," Modern, "Dawn of a Tomorrow" and "Isle of Conquest;" Emery, "Pioneer Trails;" Emery's Majestic, "Flowing Gold," and "Excitement;" Emery's Rialto, "Beau Brummel;" Fay's, "The Marriage Market;" Strand, "Why Men Leave Home" and "Barnum, Jr.;" Liberty, "Lucretia Lombard," "Unknown Purple," "Ladies to Board," "The Lullaby;" Capitol, "Headin' Through," "The Law Rustlers," "Eyes of the Forest," "Almost Good Man;" Bijou, "My Friend, the Devil," "One Clear Call," "Bucking the Barriers;" Gaiety, "Backbone," "My Dad."

That the Rialto Theatre in Providence, R. I., has changed hands is denied emphatically by William J. Mahoney, manager for the Emery Brothers, also operators of the Emery Majestic Theatre, pictures, and the Emery Theatre, vaudeville and pictures, both in Providence. Mr. Mahoney has just returned from New York City, where he contracted for a large number of pictures. The first is to be, "Beau Brummel." It was shown for the first time in New England at the Rialto the week of April 21.

Exhibitors are asking the question: "How can we turn the radio into a means of profit for us?"

William J. Mahoney, manager of the Emery Brothers' Rialto Theatre in Providence, R. I., presented a program during the week of April 14 that may be an answer to this problem—for him, at least.

Mr. Mahoney offered six of Providence's best known radio stars on the stage of the Rialto Theatre. They were from Stations WSAD, WJAR and WEAN. Irene Langley offered a pianologue; Madeline Casey, soprano; Charles Favall, tenor; Florence Thompson, violinist; Artie MacKenzie and William Lonergan, ukulele solos and songs, were the other entertainers, and Thomas Mulgrew, regular announcer, acted in that capacity.

"These high class entertainers have pleased stay-at-homes for months—now see them in person," was the way Mr. Mahoney impressed his point, advertising the feature as "All Star Radio Jubilee Week."

"The Shepherd King" was the film feature for the week.

Professor Edward Benedict, who recently became organist of the Emery-Majestic

Big Fight for Patronage on Between Milwaukee Theatres

With the Holy Week bugaboo a thing of the past and rivalry especially keen because of the recent addition of the 3,500-seat Wisconsin in the field, every one of Milwaukee's downtown exhibitors is presenting a program of unprecedented strength this week in an effort to force a showdown. Never before in the history of the city have so many big pictures been placed before the public in a single week, and as a result those interested in the theatrical situation are watching with considerable interest to learn how Milwaukee will respond.

The biggest fight, it is generally conceded, will be between the two largest houses, the Wisconsin and the Alhambra, each having outdone itself in order to obtain the strongest program. This battle is of especial interest in view of the long standing feud between the Saxe interests, in control of the Wisconsin, and Leo A. Landau, director of the Alhambra.

Landau obtained "Three Weeks," despite the fact that it originally had been intended for Ascher's Merrill. The Wisconsin offers Harold Lloyd's "Girl Shy," and in addition Strongheart, wonder dog of the movies, appears daily on the stage.

The Merrill is expected to figure heavily

Theatre in Providence, provided Managing Director Matthew Reilly with a decided novelty musical feature for Easter Week. Professor Benedict offered "An Organic Vaudeville Show," portraying a variety entertainment of seven acts.

"Under the Red Robe" was announced for the Strand Theatre in Providence the week of April 28 at the usual prices. Clippings from Boston papers when the picture was shown there used to indicate the difference in admission prices—Boston \$1.50—Providence 40-cents top.

The Broadway Star Corporation will build a theatre, store and office building in Providence on Broadway. The cost is estimated at \$100,000.

with "Under The Red Robe" as its feature. Roy C. MacMullen, manager of the Merrill, is especially fortunate because Hearst's newspaper in Milwaukee has been devoting columns of free advertising and reading matter to this Cosmopolitan photoplay.

Stan. Brown, manager of Saxe's Strand, is offering "Daughters of Today." The Garden, under Landau's direction and the only other big first-run downtown house, has Viola Dana in "Don't Doubt Your Husband."

Crowds that stood for hours outside the Capitol Theatre, Milwaukee's latest theatrical addition, necessitated three shows on opening night, April 23, instead of the two originally scheduled. The house, seating 800 and situated in that part of Greater Milwaukee known as West Allis, really had its premiere on the night of April 22, but on that occasion only a select audience of invited guests were present. Clarence Eschenberg is managing the house for Mr. Fischer.

Like father like son. Stanley (Buster) Brown, son of Stan. A. Brown, manager of Saxe's Strand at Milwaukee, is only 9 years old but he's a chip off the old block. When his dad showed Wesley Barry in "George Washington, Jr.," Buster donned full dress, obtained a baton and directed the orchestra at each performance.

Prints in All Exchanges — Now Playing

"LOVE'S WHIRLPOOL"

with
James Kirkwood
Lila Lee and
Madge Bellamy

Presented by Regal Pictures Inc.

Distributed by **HODKINSON**
Season 1924-1925 Thirty First Run Pictures

Finish New Picture

Alan Crosland's new production for Paramount, "Unguarded Women," with Bebe Daniels and Richard Dix in the featured roles, has been completed at the Famous Players Long Island studio. The picture, which was adapted by James Ashmore Creelman from the Saturday Evening Post story, "Face," is said to be rich in Oriental atmosphere, many of the scenes being laid in Peking, China, and is strong in drama.

The cast, headed by Miss Daniels and Mr. Dix, includes Mary Astor, Walter McGrail, Frank Losee, Helen Lindroth, Harry Mestayer, Donald Hall and Joe King.

Sunday Show Problem Faces Northampton, Mass., Theatre

In connection with the recent opening of the Goldstein Brothers' new Calvin Theatre in Northampton there again has been raised the question of Sunday pictures. The city owns a theatre, the Academy of Music, where pictures are shown. The trustees do not allow Sunday shows in the Academy. One of the theatres in the city is open on Sunday, but the question has been raised that the theatre originally was allowed to open on Sundays provided "sacred pictures" only were shown. What the Goldstein Brothers intend to do in regard to the Sunday opening of their new house is problematical at this time. It is an understood fact that the trustees of the city-owned theatre are out thousands of dollars by not allowing the house to open Sundays. The Academy, it was reported a year ago, had in a year's time showed a very small profit considering the number of shows presented.

Easter Week marked the fourth anniversary of the Capitol Theatre in Springfield, which is operated by Abraham Goodside of Portland, Me.

Hen Steinberg and Alex Sarazin, Webster film moguls, have been requested to furnish lap robes to all persons attending their shows. The request is the result of a bob-haired girl combing her hair, and heaving nearly enough for a mattress on the lap of a local news hound. Being a married man, he was afraid he would get in "dutch" by going home with the hair shoving on his clothes. Messrs. Steinberg and Sarazin thus far have shown no indication of complying with the request.

Fall River exhibitors and theatres are to be introduced to our readers next week as the result of a visit of ye scribe there a few days ago. New England exhibitors soon will find that the midnight ride of Paul Revere was a mere nothing as compared with us when we drive up to the managerial sanctums in our new flivver just as soon as we learn to drive the same. We hereby give warning that modesty and bashfulness will not be tolerated by us in our search for biographies and photographs of exhibitors. You like to read one about somebody else, so naturally somebody else would like to read about you and your career and exploits. We hereby promise to make no calls on Saturdays and on only a mighty few holidays.

John W. Hawkins, general manager of the Allen Theatres, New Bedford, having successfully introduced musical features as added attractions on the State Theatre programs, has started to present similar features at the Capitol Theatre.

With the coming of "Dorothy Vernon of Haddon Hall" into the Park Theatre in Boston Monday night, April 21, the house for the first time in several months is without a Cosmopolitan picture. This company had the house on a regulation rental basis and took it over for the showing of "Little Old New York," followed by "Great White Way" and "Under the Red Robe."

"Girl Shy" came into the Fenway Theatre, the Paramount house, on April 19, getting a holiday opening, as that date is observed in the Bay State annually as Patriot's Day. Some of the advertisements said it was to show for two weeks and others merely said "starting today." It was expected it would be a second week holdover.

Although the business for "America" continues to be in receipts in the neighborhood of \$10,000 a week, the advertisements are carrying the line "last weeks."

Easter Week also saw the return of "The Hunchback of Notre Dame" to Boston—at Loew's State Theatre, for the first time in the city at popular prices. The picture was shown during a rather extended engagement at the Tremont Temple earlier in the season.

"The Ten Commandments" is moving along at about the same pace as "America." Its run at the Tremont Theatre shows no sign of slackening, at least at the present time.

"With Allenby in Palestine," a travel picture, followed "After Six Days" in the Tremont Temple.

A one-story building for a picture theatre is to be erected in Greenfield by E. Edward Benson of that city.

If Clyde E. McArdle, manager of the Somerville Theatre in Somerville, is not careful he will find his theatre turned into a home for musical comedy talent. If that happens, he then may be obliged to take a hand himself, for we understand that once, and not so very long ago, he had a wonderful child soprano voice.

The following Boston theatre men aided in arranging the program for the entertainment given in the Colonial Theatre under the auspices of the Menorah Institute, an event of considerable importance to the Jewish community of Boston: Thomas B. Lothian, Al Sheehan, Robert G. Larsen, George Giles, Nathan Gordon, Jacob Lourie, Samuel Pinanski, Moe Silver, Victor Morris, James Brennan, Si Bunce, Charles Williams and Phillip Markell.

A. J. and F. A. Mann of the Princess Theatre in Rockville opened their spring and summer season with a "bang" Easter week and a musical program on their newly installed organ was made a noteworthy feature.

A picture theatre is to be erected on West Central street in Natick by M. B. Nazzaro.

The sum of \$150,000 will be expended for a theatre, store and office building on Essex street in Salem by the Atlantic Theatre Corporation of Medford.

Maine

The Priscilla Theatre in Lewiston will be devoted to films after April 26, according to D. A. Dostie, manager. A French stock company has been playing at the house during the past winter.

The Strand Theatre in Waterville has been opened under the direction of Edward Jennes.

According to plans of Dr. A. J. Nile, he will build a theatre in Rumford.

E. J. Sullivan, formerly of Portland, now manager of the Orpheum Theatre in St. Louis, Mo., is recovering from illness.

Manager William E. Reeves of Abraham Goodside's Strand Theatre in Portland has started a new policy of reserving seats in the boxes and loges for both matinee and evening performances. Three fine pictures that Manager Reeves presented one after the other are: "The Marriage Circle," "Triumph" and "A Boy of Flanders."

The Calvin Opens

The new Calvin Theatre in Northampton, Mass., home of President Coolidge, the theatre having been named in his honor, was opened on April 17 by Samuel and Nathan Goldstein, of the Goldstein Brothers Amusement Company, widely known theatrical operators of Springfield. Fred P. Belmont is manager of the Calvin.

The receipts of the opening performance, \$593.55, was turned over to the Northampton Community Chest. To this sum was added \$117, which was realized through the auctioning off of the many beautiful floral tributes presented the Goldstein Brothers.

Nathan Goldstein welcomed the more than 1,800 persons comprising the audience. He read congratulatory telegrams from many theatrical and picture producers, and a letter from Inspector Arthur Roach, of the state department of public safety, which rated the Calvin Theatre as excellent in every particular and congratulated the Goldstein Brothers on the completion of one of the most beautiful, modern and safest playhouses in the country.

Connecticut

The New Haven board of health has an "itchy" problem to solve. Several owners of film theatres in the city have reported that someone with a perverted sense of humor has been scattering substances in the theatres, causing great annoyance to the patrons, usually in the form of an "itch." Powder and obnoxious materials have been found producing exhaustive sneezing and objectionable odors.

Bridgeport exhibitors are not to be bothered this summer with the opposition from carnivals, as these have been barred by a decree of the board of police commissioners. Applications from six fraternal societies were turned down.

Peter Dawes of Bridgeport, Conn., writes as follows: "I am sending you a clipping from your April 26 issue in reference to Dawes Theatre, Bridgeport, Conn. I want you to retract the statement. In the first place, Mr. Heanue was not manager of Dawes. I always did my own business, both booking and financial, and Mr. Heanue was my assistant in the theatre. The theatre is not going to change but will be run by my own personal management. Would like to know where you got your information and possibly if you will let me know I can give you some interesting matter for your next issue."

Norwalk is to have a new theatre. The three houses in Norwalk now are reported to be faring none too well. Apparently undaunted by present conditions, Joseph Tracey announces plans for a new house on Main street, strictly for a film policy.

Prints in All Exchanges—Now Playing

SAMUEL V. GRAND PRESENTS

BRYANT WASHBURN

with BILLIE DOVE in

"TRY AND GET IT"

for HODKINSON RELEASE

Season 1924-1925
Thirty First-Run Pictures

California Picture Houses Still Affected by Epidemic

Continued in California resulting from the head and mouth epidemic among cattle continues to grow more serious, with quarantine regulations becoming more stringent. The disease is confined to a few counties but many others have placed preventive regulations of travel and on the interchange of farm products, with the result that business in general is being seriously affected. In the counties where the epidemic is prevalent farmers are being advised to remove all homes and theatres are doing but a light business. Film men coming to the territory are obliged to submit to disinfecting processes at county lines and are facing some roads closed to all travel. Exchanges are not coming to San Francisco to make new legs as formerly, and visitors on Film Row have been few and far between the last few weeks. Conventions at many places are being postponed and necessary gatherings in the country districts are being frowned upon. It is not believed that the situation will last long, but heavy losses are now being incurred.

The many friends of Will Franken, of the Beach Amusement Co., Berkeley, Cal., will be glad to know that he is recovering rapidly from the operation for appendicitis he recently underwent.

Blumensfeld & Leach have opened the Granada Theatre at Morgan Hill, Cal. The house seats about 450.

Michaels & Golden have taken over the Lincoln Theatre, San Francisco.

R. R. Boomer, manager of the Casino Theatre, San Francisco, is making excellent use of the double windows of an adjoining vacant store, installing displays in keeping with the week's attraction.

The Lam Hop Company, owners of the Crescent Theatre, San Francisco, is having plans drawn for a theatre with 800 seats to be erected on Jackson street, near Renshaw. The house will be of oriental architecture and will cost about \$100,000.

The Coliseum Theatre, San Francisco, has put on a Mendelsohn's Top Band of ten players.

The Golden State Theatre & Realty Co., San Francisco, is having plans prepared for a picture house to be erected at Monterey, Cal.

The Palo Alto Theatre Company, of which Mills Arkush is manager, is having plans prepared for the construction of a \$125,000 picture house at Palo Alto, Cal.

Contracts are being awarded by L. R. Telford & Sons for the construction of a picture theatre at Richmond, Cal.

Carl Baerwald has taken a ninety-nine year lease on property at a mounting way and Telegraph avenue, Berkeley, Cal., and plans the erection of a picture theatre to cost \$250,000.

St. Louis

On the twenty-fifth anniversary of the grand gala evening in the old Music Hall, St. Louis at which \$1,000,170 was subscribed toward building the Louisiana Purchase World's Exposition for St. Louis, thirteen of the original world's fair committee gathered at Jefferson Memorial in Forest Park on April 25 to accept for the Missouri Historical Society a moving picture record of the great exposition. The pictures were arranged by William Goldman, owner-manager of the Kings Theatre, St. Louis, and the gift was made possible through his efforts. The pictures were taken about two years ago when Goldman was manager of the Missouri Theatre and were shown at that theatre. The fair opened on May 1, 1904. Of the original committee of nearly three hundred citizens but twenty-eight survive.

The Metropolitan Theatre Corporation, with a capital of \$600,000, has been incorporated in St. Louis. It is the company that will build William Goldman's big St. Louis Theatre, Grand boulevard and Morgan street, construction work on which has already started. The incorporators and their listed holdings are: David Summers, 1,750 shares; E. S. Struss, 1,500 shares; L. Ackerman, 100 shares; E. A. Froendgen, 100 shares; Sam Rappaport, 1,300 shares; Sam Lewis, 250 shares, and Lambert E. Wulfsberg, 1 share.

John Biter of New Madrid, Mo., plans to erect a 1,500 seat theatre in that city to cost upwards of \$20,000.

Adam Gehlke has purchased the Lyric Theatre, Salisbury, Mo. from R. M. Shelton.

Leeds Marant is operating the Roland Theatre at Marion, Ill.

Theodore P. Lewis has reopened the Fourth street Theatre, Shelby, Mo.

Bob Horsfield plans to open an air dome in St. Clair, Mo., early in May.

Exhibitors seen along Picture Row since the big convention included: Green Lattrell, Locksleyville, Ill.; C. J. Jones, Zanesville, Cambria, Ill.; E. P. Goodrich, Star, Kenneth, Mo.; Gus Edmundson, Opera House, New Athens, Ill.; H. Barnes, Opera House, Montgomery City, Mo.; G. A. Shettersch, Lyceum, Poplar Bluff, Mo.; G. W. Hughes, New Haven, Mo.; H. C. Tuttle, Denloga, Mo.

Cincinnati

What is a motion picture? is the question that the Ohio Supreme Court at Columbus, Ohio, has been called upon to decide in the case of R. V. Richards, Findlay, Ohio, exhibitor. It is recorded in the statute books at Findlay that Brother Richards has thus far been arrested more than forty times for alleged violation of the Ohio blue laws, which prohibit a theatrical or dramatic performance upon the Sabbath day. Richards, however, contends that a motion picture is neither a theatrical nor a dramatic performance, and accordingly has case, which has attracted widespread attention, has been argued in every court, finally reaching the Supreme Court, where it is now in progress. Richards is represented by able counsel, Messrs. Fred Rosenberg, who is managing director of Lewis's Ohio Theatres, and who is a friend of Judge Jones of the Supreme bench, has appeared before that tribunal and explained in detail just how a moving picture is operated and just why such an entertainment does not come within the category in question.

To add fuel to the fire, sixteen churches, through their representatives, the United Churches of Ohio, presented a request to the court urging that all picture houses in Ohio be compelled to close on Sunday.

Concurrently with the reduction in admission prices at Ohio Theatre Cincinnati, Manager Julius Frankel has decreased his lobby to represent a summer garden.

Irvn Hilton, manager of the Plaza Theatre, Norwood, Ohio, is mourning the loss of his father, Henry Hilton, who passed away after a two weeks illness.

William James, president of the James Theatre Co., Columbus, Ohio, announces that four new houses will be built in that city on West Broad street, Cantonville, East Livingston and South Parsons avenues respectively.

Seattle

Ed Danz, brother of John Danz, who owns a circuit of theatres down town, Seattle, has just arrived in Seattle after an absence of several years. Mr. Danz was operating a picture house in Astoria, Oregon, and was wiped out by the big fire there. He then went to Oakland, where he bought a house. The call of the Northwest continued to grow, however, so he sold the Oakland house and headed north. He is visiting relatives in Seattle, and while it is anticipated he will again locate here, has made no definite announcement of his plans.

Charles Louie, well-known Chinese capitalist, is about to give Seattle a real Chinese picture theatre. It will be a brick building, on a 60 by 120 foot lot at 514 Seventh avenue north, and from all reports will show Chinese pictures and be equipped in the true Chinese style.

H. M. Kiefer is planning construction of a picture theatre in Tacoma.

Millhorn Kenworthy's Idaho Theatre, Moscow, Idaho, has been closed. Mr. Kenworthy operates the remaining theatre there.

Pete Struppier's Liberty, Pullman, Wash., has been closed, leaving but one house operating there, which also is owned by Mr. Struppier.

G. E. Terhune of the Arcade, Walla Walla, Wash., announces the booking of a solid month of Warner Brothers pictures. He opened this special list with "Where the North Begins, breaking all his house records. Playing split week programs, he will show slight changes.

Prints in All Exchanges—Now Playing



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

COURTSHIP OF MYLES STANDISH. (9 reels). Star, Charles Ray. To lovers of American history and Longfellow adherents it will be appealing, but audiences partial to romance and action will walk out on it. Moral tone very good and it is suitable for Sunday. Had very good business. Draw better class. Admission 10-25-33. J. L. Stallman, Logan Theatre (2,500 seats), Philadelphia, Pennsylvania.

GOING UP. (5,886 feet). Star, Douglas MacLean. Very good comedy drama. and gave my patrons lots of laughs. Attendance satisfactory. Draw agricultural class. C. A. Swiercinsky, Majestic Theatre (250 seats), Washington, Kansas.

MIRACLE MAKERS. (5,834 feet). Star, Leah Baird. A good feature for its kind with quite a bit of action. Lots of everything. All the cast are good and do good acting. Suitable for Sunday. Had good attendance. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

TEA WITH A KICK. (5,950 feet). Star cast. A very pleasing audience picture, much comedy. Better watch your paper on this one, where have censor board. Moral tone fair, but it is not suitable for Sunday. Attendance, 200. T. W. Young, Frances Theatre, Dyersburg, Tennessee.

UP IN THE AIR ABOUT MARY. (5 reels). Star, Louise Lorraine. Not much for story, but a humdinger for legshow and comical situations, moves along entire length. Lively and light, action good. Keys them on the giggle, winding up witha blinky honey-moon. If you've got it coming you have nothing to dread. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw oil and farm class in town of 508. J. A. Her-ring, Play House Theatre (249 seats), Strong, Arkansas.

F. B. O.

BISHOP OF THE OZARKS. (4,852 feet). Star cast. A pretty good picture, our audience said. Ran it on Saturday night. Moral tone fair, but it is not suitable for Sunday. Had good attendance. Draw small town and country class in town of 800. Admission 10-25. A. Kenss, Community Theatre (499 seats), New Athens, Illinois.

FASHIONABLE FAKERS. Star, Johnny Walker. This was only fair program picture. All right for big town. Small towns, no. Had poor attendance. Draw general class in town of 2,208. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Get fooled on this picture. Did not draw for me. Personally liked it. Great for any theatre, but they simply stayed away. On asking them why they all said no; too horrible; don't want to see that kind of picture. Ran two days. Was certainly surprised on not doing any more business, as everybody here was wild over Wally Reid. Moral tone good and it is suitable for Sunday. Attendance off. Admission 15-35. W. H. Odom, Pastime Theatre, Sandersville, Georgia.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. This is no doubt an excellent picture, but fellow exhibitors, don't pay more than program prices for it; it simply fell flat here the second night. It doesn't draw. Has good moral tone, suitable for Sunday. Had fair attendance. Draw town and country class, town of 500. Admission 10-25. A. F. Schreiber, Onelda Theatre (225 seats), Onelda, South Dakota.

IF I WERE QUEEN. (5,955 feet). Star, Ethel Clayton. After reading Straight From

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

the Shoulder reports on this one I let the F. B. O. salesman put one over on me when I booked this one. Six reels of nothing. This will not go in a small town where your patrons like action pictures. My advice is stay off this one. Had fair attendance. Used ones. Not suitable for Sunday or any other day. Had fair attendance. Draw coal miners. Admission 15-25. C. M. Hale, Big Sandy Theatre, Big Sandy, West Virginia.

ITCHING PALMS. (6,000 feet). Star cast. Good comedy drama. If you like comedy dramas you can not go wrong in buying this picture. Will please majority. Moral tone good. Had good attendance. Draw rural and city class in town of 1,300. Admission 10-20. A. Kenss, Community Theatre (500 seats), New Athens, Illinois.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Here is one really and truly big picture. We put this over in big style and did big business on it. A wonderful picture that has everything any audience wants. Play this up big. Moral tone excellent and it is suitable for Sunday. Had big attendance. Draw suburban class in city of 77,000. Admission 10-20. William A. Leucha, Savoy Theatre (475 seats), St. Joseph, Missouri.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Fine picture. Acting of Hackathorne excellent. Should make money where outdoor pictures are liked. Moral tone good. Matlock Theatres, Pendleton, Oregon.

KEEPING UP WITH SOCIETY. (5 reels). Star cast. Too long, should of been two reels. Would not advise you to pay much for it. Moral tone bad but it is not suitable for Sunday. Draw city and country class in town of 3,500. Admission 10-20. G. A. Peterson Lyric Theatre (250 seats), Sayre, Oklahoma.

LOVE PIRATE. (4,900 feet). Star, Carmel Myers. This is a very good picture. Print in good shape. God for small town service. Attendance good. Draw all classes in town of 900. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

LOVE PIRATE. (4,900 feet). Star, Carmel Myers. A fair program picture. Seemed to please. Had good attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

MAILMAN. (7,160 feet). Star, Ralph Lewis. This one went over with a bang. Frankly a machine-made melodrama and without any pretensions. People just ate it up. It's apparently a picture for the masses, especially in the smaller towns. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

MAILMAN. (7,160 feet). Star cast. Good story, well liked. Plenty of old hoakum thrills that will make them stand up and shout. Played it four days to big business. Good moral tone, suitable for Sunday. Big attendance of mixed class in city of 36,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

MAILMAN. (7,160 feet). Star cast. Pleased one hundred percent. Can't go wrong on this one. Moral tone good and it is suitable for Sunday. Draw city and country class, in town of 3,500. Admission 10-20. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

MAILMAN. (7,160 feet). Star cast. This is a real picture. Pleased everyone. It is as clean as a hound's tooth and every exhibitor is perfectly safe in boosting this one big. The naval scenes are wonderful. The picture has thrills, comedy and pathos agreeably blended. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 200. Admission 10-25. D. B. Rankin, Co-operative Theatre (200 seats), Idana, Kansas.

MY DAD. (5,600 feet). Star, Johnny Walker. Pleased ninety percent. An old one, but a good one. Walker always draws. A northern. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

First National

AGE OF DESIRE. Star, Vera Stedman. Just a good program picture. Average bet. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town

Released April 20, 1924—Now Booking

and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. Just fair. My people thought it was pretty rough. Moral tone not so good and it is not suitable for Sunday. Had poor attendance. Draw all classes in city of 15,000. Admission 35. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. A very fine picture, well acted. Deserves good houses. Moral tone good, but it is not suitable for Sunday. Attendance 385. Draw white class in town of 4,000. Admission 10-15-20-40. Orpheum Theatre (400 seats), Oxford, North Carolina.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Costume play, but went over big for me. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 15,000. Admission 35. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Good picture, clever work all around. Didn't do very big with us on account of patrons not liking Westerns too well, and that came in the Western class with us. Moral tone fair, but it is not suitable for Sunday. Had fair attendance. Draw neighborhood class in city of 65,000. Admission 10-20. S. H. Borisky, American Theatre, Chattanooga, Tennessee.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. We consider it a rather different program picture. Pleased majority. Had good attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallace Brothers, Isis Theatre (250 seats), Russell, Kansas.

BELL BOY 13. (3,940 feet). Star Douglas MacLean. Very light stuff and too short. People don't enjoy this. Had an "Our Gang" to pull it through. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. Excellent box office attraction. Held up three days. Moral tone good and it is suitable for Sunday. Had excellent attendance. Draw high class in city of 18,000. Admission 10-25. J. T. Bangert, Orpheum Theatre (1,080 seats), Okmulgee, Oklahoma.

BOND BOY. (6,902 feet). Star, Richard Barthelmess. Just the kind of play that my audience likes to see Dick in. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw common everyday Americans in town of 1,800. Admission 10-30. R. Keehn, Keehn Theatre (250 seats), Lebanon, Oregon.

BOY OF MINE. (7 reels). Star, Ben Alexander. One of the best pictures I have ever played. It has all the good qualities a picture needs and then some. Full of comedy and heart interest. Can be bought right. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,500. Admission 10-30, 20-40 on specials. F. E. Whitney, Albany Theatre (250 seats), Albany, Texas.

Between Ourselves

A get-together place where we can talk things over

Stealing Hal Roach's stuff, maybe—Hedberg, in his letter on the next page—when he calls our good old crowd "Our Gang"—but it's a forgivable "swipe" and certainly there couldn't be a more affectionate term found.

Hal's proud of his "Gang" and I'm just as proud of "our'n."

Conscientious — sincere — but you've read the tips and you know the boys or else you're one of them and saying to yourself—"shut up!"

More pages! Yes—we're getting them and using them to give you more reports on. As Hedberg says, they are better than others, because our "Gang" takes a vital interest in building them up.

I've had to ignore some suggestions—limerick contests, popularity ballots, and others—because I believe that what you want here is what this department is dedicated to giving — **STRAIGHT FROM THE SHOULDER REPORTS.**

And as long as our "Gang" keeps on sending 'em, I'll get the space to print 'em.—VAN.

CAVE GIRL. (4,405 feet). Star cast. A very satisfactory picture. Pleased a hundred per cent. Attendance poor, but owing to coal mines closing down. Moral tone O. K. O. K. for Sunday. Draw miners and factory people, town of 900. Admission 10-25. Lee Dillingham, Kozy Theatre (250 seats), Nortonville, Kentucky.

CHILD THOU GAVEST ME. (6,191 feet). Star cast. Fine show throughout. Good acting done both by Baby Hedrick and dog is what my patrons tell me. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw railroad class in town of 805. Admission 15-25. G. W. Hughes, Hughes Theatre (150 seats), New Haven, Missouri.

DADDY. (5,738 feet). Star, Jackie Coogan. An honest to goodness picture, one that pleased young and old. Mostly pathos, but it has enough comedy mixed in to relieve it. Moral tone good and it is suitable for Sunday. Draw small town class in town of

1,500. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

DADDY LONG LEGS. Star, Mary Pickford. This has been rated as one of the five best pictures ever made. It must be so. Moral tone good and it is suitable for Sunday. Had good attendance. Mitchell Conery, I. O. F. Hall (225 seats), Green Island, New York.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. A fair costume picture, but this type flopped for me. Had booked for two days, but only used it one. Moral tone not bad and it is suitable for Sunday. Attendance 150. T. W. Young, Frances Theatre, Dyersburg, Tennessee.

ETERNAL CITY. (7,800 feet). Star cast. As a whole good. Some beautiful shots in this. But story rather jumpy and rather deep for town of this size. Not making much of a hit. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 65,000. Admission 10-25-35-50. H. W. Irons, Franklin Theatre (1,600 seats), Saginaw, Michigan.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. Good in spite of being a foreign atmosphere. Went over well and was well attended. Wonderful acting. Hardly suitable for Sunday. Had good attendance. Draw small town and country class in town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (499 seats), Hill City, Kansas.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. Good star and good story, but why so many costume and period pictures? Like all good stars he didn't go over with us on account of the costumes. Hope they are through making them. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw neighborhood class in city of 65,000. Admission 10-20. S. H. Borisky, American Theatre, Chattanooga, Tennessee.

FLAMING YOUTH. (4,434 feet). Star, Colleen Moore. A well produced picture photoplay; any picture show will do well to show this picture. We had full house and well spoken of. Moral tone good, but it is not suitable for Sunday. Attendance, 400. Draw white class in town of 4,000. Admission 10-15-20-40. Orpheum Theatre (400 seats), Oxford, North Carolina.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. Every exhibitor should play this one. Why? Because it will make you more money than ninety per cent. of the select from the entire field and because it is first rate entertainment and the only ones that will be disappointed will be those who come and expect more than could have passed the National Censorship Board. I had twelve local ladies censor the picture and advertised same. They passed on it and I broke my house record. Moral tone fair, but it is not suitable for Sunday. Draw farmers in town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

GIRL OF THE GOLDEN WEST. (6,600 feet). Star cast. Food western of the '49 period. Cost twice what it was worth. Moral tone okay, but it is not suitable for Sunday. Had poor attendance. Draw small town class in town of 1,269. Admission 10-25, 25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

GOOD REFERENCES. (5,000 feet). Star, Constance Talmadge. This is as good as the average, but the star always take well here. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 350. Admission 20-35. C. W. Mills, Outlook Theatre (200 seats), Outlook, Montana.

HER REPUTATION. (7 reels). Star, May McAvoy. Pretty good. Well liked. May is sure some good looking sweetie. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 15,000. Admission thirty-five cents. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

HER TEMPORARY HUSBAND. (6,723 feet). Star, Owen Moore. Best comedy we have run. The audience will roar. Good business. Moral tone good. Had good attendance. Draw high class in city of 18,000.

Released April 27, 1924—Now Booking



BETTY COMPSON
in
MIAMI

An Alan Crosland Production
Produced by Tilford Cinema Corp.

By HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures

Admission 10-25. J. T. Bangert, Orpheum Theatre (1,080 seats), Okmulgee, Oklahoma.

HER TEMPORARY HUSBAND. (6,723 feet). Star, Owen Moore. A farce comedy that is positively funny. Continuous rapid fire action that makes the audience howl with delight. Should be advertised as a guaranteed laugh producer. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class. Admission 10-22. William Meeks, Murray Theatre, Milwaukee, Wisconsin.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. A knockout that pleased everyone. Better than any of his previous pictures. We got a new print from Des Moines. Moral tone good and it is suitable for Sunday. Draw small town class in town of 1,500. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. This is one of the best comedy dramas I ever ran. They're all still laughing about it. You can buy this right, and by giving it additional advertising make some money. Good moral tone; suitable for Sunday. Good attendance, town and country class in town of 500. Admission 10-25. A. F. Schreiber, Oneida Theatre (225 seats), Oneida, South Dakota.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. This is a 100 per cent. picture. A fine entertainment. First time we have shown this star, and he seemed to please all. Plenty good comments on this picture. Played this one in big storm and had good attendance. Moral tone good and it is suitable for Sunday. Draw rural and city class in town of 1,300. Admission 10-20. A. Kens, Community Theatre (500 seats), New Athens, Illinois.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. Milton Sills you are to be congratulated on your part in this one. Here's a picture that was booked on strength of our Straight From the Shoulder Department and it did everything the boys said it would do. A one hundred percent production that had an impossible story, but not a thing but praise was heard. Not a single knock. Play it, boys, and go after it strong. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw general class in town of 1,000. Admission 10-25, 15-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KID. (6 reels). Star, Charles Chaplin. The question is, who drew the most? They came, saw and were satisfied. The biggest matinee we ever had. Moral tone okay and it is suitable for Sunday. Had big attendance. Drew working class in town of 4,000. Admission fifteen cents. Mitchell Conery, I. O. O. F. Hall (225 seats), Green Island, New York.

MAN OF ACTION. (5 reels). Star Douglas MacLean. Clean, entertaining comedy drama. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw small town class in town of 1,269. Admission 10-25, 25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

MIGHTY LAK A ROSE. (8,036 feet). Star, Dorothy Mackaill. This picture proved to be a big surprise. While it did not draw but an average attendance it was rated as one of the best pictures we've shown recently. Don't be oversold on this because it will not draw unless on the title of the song. Had average attendance. Draw working class in town of 4,000. Admission fifteen cents. Mitchell Conery, I. O. O. F. Hall (230 seats), Green Island, New York.

MONEY, MONEY, MONEY. (5,995 feet). Star, Katherine MacDonald. Picture is punk, and that's all there is to it. No action, no drawing power, no nothing. It may please some of your eastern highbrows, but here in the west it is no good. Draw common everyday Americans in town of 1,800. Admission 10-30. R. Keehn, Keehn Theatre (250 seats), Lebanon, Oregon.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. The poorest Coogan picture I ever ran. Better not run it—people will think more of Jackie. It won't do your house any good. Has good moral tone and would be suitable for Sunday. Had good attendance. Draw town of 500 and country

Thanks H. H.

"Glad to see that 'the boss' has at last awakened to the fact that 'Straight From the Shoulder' Department is one of the real features of the Moving Picture World and that he is giving you more space.

"To help along with the good work I am enclosing a series of 'typographical errors' which may be of assistance to the other boys in booking ahead.

"It MAY be imagination, BUT it seems that the reports Our Gang turns in are more reliable than what is being shot to some of the other trade weeklies.

"Keep up the good work, Van, and we'll do all we can to help you."—H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

class. Admission 10-25. A. F. Schreiber, Oneida Theatre (225 seats), Oneida, South Dakota.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Excellent picture. Poor business on account of weather. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw high class in city of 18,000. Admission 10-25. J. T. Bangert, Orpheum Theatre (1,080 seats), Okmulgee, Oklahoma.

PENROD AND SAM. (6,276 feet). Star, Ben Alexander. A wonderful "kid" picture which was liked here as much as Jackie Coogan's, who is a big favorite here. A wonderful production. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. Pleased the kids, but the grown ups did not take to it. Personally thought it a fine show, but when an exhibitor thinks don't get the "jack." Moral tone good and it is suitable for Sunday. Had fair attendance. Draw miners. Admission 15-25. Charles F. Kear, Opera House (450 seats), Minersville, Pennsylvania.

POLLY OF THE FOLLIES. (6,173 feet). Star, Constance Talmadge. A very good comedy drama which pleased all and price was fair. Good print. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw country and town class in town of 800. Admission 10-20-25. Firkins and Law, Crystal Theatre (200 seats), Moravia, Iowa.

PONJOLA. (7 reels). Star cast. A pleasing audience picture. Draw mixed class in

town of 1,900. Admission varies. L. G. Roesner, Colonial Theatre (800 seats), Winona, Minnesota.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. This picture drew a fair business but the asking price is too high. The picture is nothing to rave about. Class as program picture. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 2,500. Admission 10-25. A. F. Affelt, Liberty Theatre (440 seats), St. Louis, Michigan.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. I thought it very poor entertainment. If your patrons enjoy seven reels of a "drunk" whom you expect to have the "snakes" in every reel, book this. Hardly suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. After all the good reports this was a disappointment to me. Do not consider it nearly as good as Paramount's "The Good Provider," and cost nearly double. Moral tone good and it is suitable for Sunday. Had good attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

REFUGE. (6,000 feet). Star, Katherine McDonald. Very poor. Katie can't act, she only poses. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 15,000. Admission 10-35. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

REFUGE. (6,000 feet). Star, Katherine McDonald. Good program picture, but star will not draw for us. Suitable for Sunday. Had poor attendance. Draw small town class in town of 3,600. Admission 20-35. F. L. Vann, Opera House (800 seats), Greenville, Alabama.

SCARLET LILY. (6 reels). Star, Katherine McDonald. Her poorest one I've played yet. Never do any business on them, anyway. Not suitable for Sunday. Had poor attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SCARS OF JEALOUSY. (6,246 feet). Star, Frank Keenan. A very interesting and well told picture that satisfied my audience one hundred percent and what more do you want than that. Forest fire scenes especially beautiful. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SIGN ON THE DOOR. (7,100 feet). Star, Norma Talmadge. A heavy drama. No better than one thousand others. Nothing special, but price. Will please about fifty per cent. Moral tone good, but it is not suitable for Sunday. Had good attendance. Draw town and country class in town of 800. Admission 10-20-25. Firkins and Law, Crystal Theatre (200 seats), Moravia, Iowa.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. Injustice to the best actress in the world. Not the type of picture this fair lady should work in. Audience did not

Released May 11, 1924—Now Booking



DOROTHY MACKAILL
in
"WHAT SHALL I DO?"

a Frank E. Woods Special Production

for HODKINSON RELEASE
Season 1924 1925 Thirty First-Run Pictures

relish it. Hope her director can see his error. Moral tone O. K. and it is suitable for Sunday. Attendance fell flat. Draw best class. W. C. McIntire, Rose Theatre, Burlington, North Carolina.

SONNY. (6,900 feet). Star, Richard Barthelmess. A rattling good picture; get behind this one. It's worth pushing. Reels in good shape. Moral tone good and it is suitable for Sunday. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

SONNY (6,900 feet). Star, Richard Barthelmess. Here is a feature that you all want to play. While not a new release, still it is head and shoulders above a lot of later and so-called big pictures; take a tip and book it if you have a chance. Moral tone splendid and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,500. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

THUNDERGATE. (6,745 feet). Star, Owen Moore. A very interesting Chinese play. Very good acting. Dual role of Moore very clever. Patrons pleased and said so; best one we have ever shown of this star. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers and business class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

THUNDERGATE. (6,505 feet). Star, Owen Moore. A fair enough picture and one that should be bought reasonable for here it positively had "draw" at the box office. A fair program picture, govern yourself accordingly. Special, never. Usual advertising brought fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. Not as big from a production angle as some of his, but a picture that will please the masses a whole lot better. Was very well liked here. Had tough opposition on this date, and didn't get any coin, but that's that. Usual advertising brought fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WANTERS. (6,871 feet). Star, Marie Prevost. A good program picture (not a special) and will please if you can get them in and hold them for first three reels. Exhibition value too high. Would suit society class, but not so good for farmers. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

WANTERS. (6,871 feet). Star cast. I bought this as an ordinary program picture. It fooled me and proved to be one of the best liked pictures I have shown here in a long time. Moral tone good and it is suitable for Sunday. Had poor attendance on account of weather. Draw all classes in small town. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

WANDERING DAUGHTERS. (5,471 feet). Star, Marguerite De LaMotte. Had many kicks on this one. Story was not probable

Tells Patrons

On a postal card sent to mailing list, Town Hall Picture Company, Norridgewock, Maine, advertises the coming of Goldwyn's "Stranger's Banquet" in this fashion:

"We are stumped—sometimes we are sure—sometimes we guess—and sometimes we just DUN-NO."

Follows an announcement of the picture, then this:

"This picture has 22 stars in it and some Sons and Daughters, so you see it is quite a universe. Goldwyn's film salesman said it was good and we believed him and we were so tickled about having it that we looked up all the 'Straight From the Shoulder' talk about it in Moving Picture World. Some say 'It's fine' and some say 'Not so good.' That's why WE DUNNO. Guess you'll hafta come and help us settle it."

Maybe YOU can get something out of this stunt, too.

and a very poor story to boot. The people did not hesitate in telling me that it was disgusting. Moral tone, jazz-age story. Not suitable for Sunday. Had fair attendance. Draw all types in town of 1,500. Admission 10-22. C. Ernest Liggett, Liggett Theatre (600 seats), Madison, Kansas.

Fox

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. A real picture; you can't go wrong by booking this. Broke all box office records. Advertised heavily, but profited by same. Good moral tone, but not suitable for Sunday. Draw all classes in town of 3,500. Admission 10-25. A. C. Wooten, Majestic Theatre (350 seats), Liberal, Kansas.

MAN'S MATE. (5,041 feet). Star, John Gilbert. A good picture; print fine; but we struck a blizzard. A good Saturday night picture. Attendance fair. Draw all classes in town of 3,500. Admission 10-25. A. C. Wooten, Majestic Theatre (350 seats), Liberal, Kansas.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. An overdrawn, slow-moving, heavy melodrama that interests no one except crepe hangers. Pleases about ten per cent and classed by me as rotten; should be run only by church. Had poor attendance. Draw farming class in town of

1,500. Admission 10-30. J. A. Harvey, Strand Theatre (280 seats), Vacaville, California.

MONTE CRISTO. (8 reels). Star cast. A very good picture, but is too large for a small town. Film in good shape. Did not like the death scene. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 350. Admission 20-35. C. W. Mills, Outlook Theatre (200 seats), Outlook, Montana.

NO MOTHER TO GUIDE HER. (7,000 feet). Star cast. Good picture with melodramatic climaxes. A regular Fox picture. You could tell this is a Fox picture if it did not have the name on it. Why is it a special? Just the price. Moral tone fair. Had fair attendance. J. J. Spandan, Family Theatre, Brad-dock, Pennsylvania.

NO MOTHER TO GUIDE HER. (7,000 feet). Star cast. Fox program is absolutely off this year. Moral tone passable, but it is not suitable for Sunday in all localities. Had awful attendance. Draw general class in city of 25,000. Admission 18-35. Frank J. Franer, Rialto Theatre (700 seats), New London, Connecticut.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles "Buck" Jones. Am sure glad to see Jones in a western again. So were my patrons. He had about killed himself here with his other late pictures, but this one comes back strong. It was well liked and did much better business than any Jones picture for a long time. Moral tone O. K. Had good attendance. Draw all classes in small town. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. A poor picture for this star; just a common story that doesn't end up very well, but well played. Shirley is a good drawing card for us. Good moral tone; O. K. for Sunday. Good attendance. Draw miners and factory people, town of 900. Admission 10-25. Lee Dillingham, Kozzy Theatre (250 seats), Nortonville, Kentucky.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. Acting good, but Tom is out of place in this picture. Film in good shape. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farming class in town of 350. Admission 20-35. C. W. Mills, Outlook Theatre (200 seats), Outlook, Montana.

SHADOW OF THE EAST. (5,874 feet). Star, Frank Mayo. Didn't go over here. You might have more luck. If you think you have, take it. If not, hands off. Mayo looked too dissipated for the part. Moral tone all right. Suitable for Sunday. Had poor attendance. Draw general class in town of 23,000. Admission 18-35. Frank Franer, Empire Theatre, New London, Connecticut.

SHEPHERD KING. (8,500 feet). Star cast. They walked out in wholesale on this one. The Fox so-called specials are only fair pictures that have absolutely no drawing power for us. Moral tone fine and is suitable for Sunday. Had awful attendance. Draw general class in city of 25,000. Admission 18-35. Frank J. Franer, Rialto Theatre (300 seats), New London, Connecticut.

SKID PROOF. (5,565 feet). Star, Charles "Buck" Jones. I consider this the best Jones' picture of last year. You can run this any day and please your patrons. Not a western, but a good picture. Moral tone good. Had good attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (480 seats), Montpelier, Idaho.

SOUTH SEA LOVE. (4,168 feet). Star, Shirley Mason. Fair program feature. In fact one of best star shown in for some time, which isn't saying much. Shirley not very popular here and fails to bring them in. Played with last of fourth "Leather Pushers" and Clyde Cook comedy and pleased the crowd. Moral tone fair and may be suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. H. H. Hedberg, Amuse-U Theatre (200 seats), Melville, Louisiana.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. A typical Mix picture. Pleased a capacity house. Full of comedy and action; the kind that makes you forget business is bad. Moral tone O. K. Suitable

Released May 18, 1924—Now Booking



for Sunday. Draw miners and factory people, town of 900. Admission 10-25. Lee Dillingham, Kozy Theatre (250 seats), Nortonville, Kentucky.

VILLAGE BLACKSMITH. (8 reels). Star cast. Opinions on this one very much divided. Some said it was great. Others thought it heavy and commonplace. However, it brought very good attendance. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

YOU CAN'T GET AWAY WITH IT. (6,152 feet). Star cast. When it comes to Fox calling their pictures specials they are all wet. Fox's program stuff is far ahead of their specials. Have only played one special that was any good and it was "Soft Boiled." Not suitable for Sunday. Had poor attendance. Draw all types in town of 1,500. Admission 10-22. C. Ernest Liggett, Liggett Theatre (600 seats), Madison, Kansas.

Goldwyn

SLAVE OF DESIRE. (7 reels). Star, Carmel Myers. A very good program picture. Carmel Myers is truly beautiful. Plot good. Other attraction and rain against me. Moral tone not so bad. Attendance about thirty. Draw merchants and family class in town of 1,800. Admission 20-25-40. J. W. Watts, Strand Theatre (250 seats), Williamston, North Carolina.

SLIM PRINCESS. Star, Mabel Normand. Not a new picture, but goes over great. Mabel is a thin princess in a country where weight means beauty and a pneumatic suit is invented. Moral tone good; probably suitable for Sunday. Draw town and country class. Admission 20-40. Ernest D. Gruppe, Fausto Theatre, Isle of Pines, West Indies.

SPOILERS. (8,028 feet). Star cast. This one got 'em, good picture, wonderful, etc., were the comments I heard. When story is good and the acting to match it brings them in. A box-office attraction. Had good attendance. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

STRANGER'S BANQUET. (8,531 feet). Star cast. Picture well liked; title a puzzle, to many. Why not let title be suggestive of type of picture? Moral tone good and it is suitable for Sunday. Had good attendance. Draw farming class in town of 600. Admission 15-25. C. C. Kluts, Glades Theatre (200 seats), Moore Haven, Florida.

THREE WISE FOOLS. (6,946 feet). Star cast. Played two nights. A feature that should go over for any exhibitor, as it is a fine show. The actors play their parts just right. There was one thing that was not right about this show, though. Reel five had part six tagged on it and reel six had part five patched on it. Of course when this got on the screen the continuity was all balled up, but as I had seen this show before I switched the reels. Very nice film service from Goldwyn now, wasn't it? To cap it all, the very end of the last reel had three mis-frames in it in the last six feet besides bringing the words the end on the screen out of frame. Attendance, good first night; poor second night. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

WHEN ROMANCE RIDES. (5,003 feet). Star cast. Our people did not consider this as good as some of the Zane Grey pictures. Good attendance. Draw all classes in town of 1,800. Admission 15-20. J. Neal Lonigan, Colonial Theatre (450 seats), Moulton, Iowa.

WHEN ROMANCE RIDES. (5,003 feet). Star, Claire Adams. Zane Grey picture, old but good. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw neighborhood class in town of 450. Admission 10-22. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

WHITE SLAVE. Star, Leatrice Joy. A tale of two worlds that is entertaining. Plot laid in China, well carried and smooth. Good moral tone. Draw all town and country classes. Admission 20-40. Ernest D. Gruppe, Fausto Theatre, Isle of Pines, West Indies.

Hodkinson

AT SIGN OF THE JACK O' LANTERN. (5,193 feet). Star cast. Good entertainment.

Comedies

I find all of the Educational Comedies good, especially the following which I have played lately:

Hold Everything
Back Fire
Three Cheers
Front
Runnin' Wild
Aggravatin' Papa
Neck and Neck

—C. W. CUPP.

George R. Johnson, Fountain Theatre, Fountain, Colorado.

CAMERON OF THE ROYAL MOUNTED. (5,690 feet). Star cast. One of the best. George R. Johnson, Fountain Theatre, Fountain, Colorado.

MAN FROM GLENGARRY. (5,800 feet). Star cast. Fair program picture that takes with those who like outdoor stuff. Brought fair attendance. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

RADIO-MANIA. (5,400 feet). Star, Grant Mitchell. Should never have ruined six thousand feet of good film on which to print this disgrace to filmdom. Not suitable any day in the week. Attendance, none. Draw all classes in town of 4,000. Admission 10-20. F. A. Brown, Amuse-U Theatre (300 seats), Frederick, Oklahoma.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. A good Saturday picture. Chaney displays his wonderful acting as he does in all of his pictures. MacGregor and Dove did good work; scenes of the whales were good. Draw small town class in town of 1,500. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. A good program picture that pleased all of the Murray fans. The colored prologue is beautiful and well worked out. Could be put in seven reels. Draw small town class in town of 1,500. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

FAMOUS MRS. FAIR. (7,000 feet). Star cast. Many of our patrons praised this one sky high, and wished we would have more like it. Snow, mud and slush up here in the mountains where we are, but pictures like these will draw the crowds. Moral tone good and it is suitable for Sunday. Had very good attendance considering traveling. Draw farmers and lumbermen in town of 625. Admission 10-25. Benson and Landman, Town Hall Theatre (500 seats), South Londonderry, Vermont.

FASCINATION. (7,940 feet). Star, Mae Murray. This does credit to the star and it should please most everyone. Especially is this true to the Mae Murray followers. We like her. Moral tone O. K., but it is not

suitable for Sunday. Had poor attendance. Draw merchants and family class in town of 1,800. Admission 20-25-40. J. W. Watts, Strand Theatre (250 seats), Williamston, North Carolina.

FASHION ROW. (7,300 feet). Star, Mae Murray. Something radical must happen to save Mae Murray. Once she got the box office record. Now a poor card. This one same old struttin' stuff they're tired of. Moral tone fair. Had only fair attendance. Draw farming class in town of 1,500. Admission 10-30. J. A. Harvey, Strand Theatre (280 seats), Vacaville, California.

FASHION ROW. (7,300 feet). Star, Mae Murray. Elaborate picture which appealed to those who saw it, but not many saw it. We can't understand lack of patronage on this one. Moral tone questionable and it is hardly suitable for Sunday. Had poor attendance. Draw general class in city of 25,000. Admission 18-35. Frank J. Franer, Rialto Theatre (700 seats), New London, Connecticut.

FASHION ROW. (7,300 feet). Star, Mae Murray. A very well produced picture that pleased. They've got the rental on this young lady rather steep and this picture is no better if as good as some of her earlier offerings, so think that over. Used herald, mailing list, etc. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOG. (6,500 feet). Star cast. Picture very good, and film in good condition as it always is when they come from Metro Boston exchange. Moral tone very good and it is suitable for Sunday. Had good attendance. Draw farmers and lumbermen in town of 625. Admission 10-25. Benson and Landman, Town Hall Theatre (500 seats), South Londonderry, Vermont.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. No business but we blame Lent. We have seen a good many bad reports about this one, but can't say that we agree. Murray fidgety but the part required it. Had poor attendance. Draw general class in town of 23,000. Admission 18-35. Frank Franer, Rialto Theatre, New London, Connecticut.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. "Peg O' My Heart," Laurette's first picture, was an immense success, but after playing "Happiness" and hearing the groans that came from our audience at the finish of this picture, as far as we are concerned, it is back to the speaking stage for Laurette and as for the director, King Vidor had better get a pick and shovel and go to work if this is the best he can turn out. Here is a picture that can not get started, footage wasted right from the start in a bid for a laugh with Taylor in a grotesque mask. Oh! for the crying out loud! If you have not bought it, let it alone; if you have bought it set it out and trade with them when they come around after another contract. It is the kind of picture that takes the bread from the exhibitor's child and drives people away from the movies. And did you notice the flossy review that this trade paper gave it? I wonder if the party that wrote it ever saw a rotten audience picture. They did not name it right; instead of "Happiness" it should have been named the "Slough of Despond," from the exhibitors' viewpoint.

Released May 25, 1924—Now Booking

COMING SOON

HOLD YOUR BREATH

an Al Christie Feature ~with~

Dorothy Devore
Walter Hiers, Tully Marshall,
Jimmie Adams Priscilla Bonner
and Jimmie Harrison

HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures



I run it yet tomorrow night and I'll bet seven dollars will cover the take, from the comments I heard on it. They will advertise it as being good and rotten. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. A very good picture, but the nine reels could have been made more interesting by cutting them to seven. However, my public wants Coogan in the type of "Circus Days." Moral tone good. Had fair attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

MAN LIFE PASSED BY. (6,208 feet). Star, Percy Marmont. Boys, here's one corker. Better than many of the big specials and it can be bought right. Had poor attendance on account of a terrible snow storm, but got an even break at that. Moral tone fair and it is suitable for Sunday. Had poor attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

NOISE in NEWBORO. (5,500 feet). Star, Viola Dana. Rotten. Moral tone good. Not suitable for Sunday nor any other day. Draw all classes in town of 2,000. Admission 10-30. H. Loyd, Colonial Theatre (400 seats), Post, Texas.

POLLY WITH A PAST. (6 reels). Star, Ina Claire. An amusing clever program picture that pleased our American and Cuban audience. Moral tone good and it is suitable for Sunday. Draw American and Cubans. Admission 20-40. Ernest D. Gruppe, Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

ROUGED LIPS. (5,150 feet). Star, Viola Dana. Just an ordinary program picture; not as good as "The Heart Bandit" or "Her Fatal Millions," which we used some time ago. Metro works this star to death, making one good picture, then several poor ones. Not suitable for Sunday. Ran two days to poor attendance. Draw general class in town of 2,900. A. E. Andrews, Opera House, Emporium, Pennsylvania.

SCARAMOUCHE. (9,600 feet). Star, Ramon Navarro. One of the biggest and best of the entire season. Pleased one hundred per cent, but failed to draw as big as expected. Made a good profit, though, thanks to the Metro policy. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farming class in town of 1,500. Admission 10-30. J. A. Harvey, Strand Theatre (280 seats), Vacaville, California.

THREE AGES. (5,500 feet). Star, Buster Keaton. A good comedy drama that my audience enjoyed. He's better in modern stories, though. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

TRAILING AFRICAN WILD ANIMALS. (6 reels). Star cast. One of the best pictures of its kind ever shown in my house. It has high educational value, but will hold interest. Moral tone good and it is suitable

Play Profitable Pictures

for Sunday. Had good attendance. Draw town and country class in town of 800. Admission 10-30. Chas. L. Nott, Opera House (400 seats), Sutherland, Iowa.

TRIFLING WOMEN. (9 reels). Star, Barbara LaMarr. A super love story helped quite a bit by Barbara LaMarr, Ramon Navarro, and Lewis Stone. Ingram's direction was as usual very good. Drew good crowd for the time of the year. Moral tone fair but it is hardly suitable for Sunday. Had good attendance. Draw farmers and lumbermen in town of 625. Admission 10-25. Benson and Landman, Town Hall Theatre (500 seats), South Londerry, Vermont.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star, Ramon Navarro. A wonderful picture that drew in special fashion at regular prices. Pleased the women most, but the men liked the scenery, etc. Classed as a classic. Moral tone fair, and it is a better week day picture. Had good attendance. Draw farming class in town of 1,500. Admission 10-30, 25-50. J. A. Harvey, Strand Theatre (280 seats), Vacaville, California.

WHITE SISTER. (14 reels). Star, Lillian Gish. "The White Sister" is Lillian Gish's best picture. Lillian Gish as the girl tricked out of her fortune, her own lover sought by her scheming half-sister. A fight on the desert filmed in Algeria. A cross-country hunt, filmed in the old-world beauty of Italy. Vesuvius belching lava in actual eruption. A whole town flooded by a burst-in d.a.m. The greatest love story of all time, and many other thrilling scenes and climaxes are to be seen in "The White Sister." A mighty good picture to book. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

YOUTH TO YOUTH. (6,900 feet). Star cast. A fairly good "heavy" paper, oh, boy! Metro gets the "booby prize" for paper; makes no difference how good the picture the paper turns them away, not only on this but everything we get from them. Soon be done with them. Oh, boy! Wait till you get yours! What the paper "didn't do to me." Moral tone O. K. and it is suitable for Sunday. Attendance, nil. Draw farm and oil class in town of 508. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. This picture looks like propaganda for Henry (although he doesn't need it). Be that as it may, Wallie Reid and the Dent car made a combination hard to beat, either in pictures or cross-country racing. If any audience don't like this picture, they ought to have to ride in flivvers the rest of their lives. Moral tone good and it is

suitable for Sunday. Had good attendance. Draw rural class in town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

AT THE END OF THE WORLD. (5,739 feet). Star, Betty Compson. This is an excellent production. Well liked by all and will please. Our old friend, Milton Sills, takes a prominent part. Moral tone good. Draw all classes in town of 400. Admission 15-25. F. M. Croop, Crescent Theatre (200 seats), Leonardsville, New York.

BIG BROTHER. (7,080 feet). Star, Tom Moore. A very good picture and one that I liked, though it fell down on the second night, which with me indicates that the crowd does not agree with my opinion of the show. The boy, Mickie Bennett, is clever. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,200. Admission 10-20-30. Chas. Leehyde, Grand Theatre (500 seats), Pierre, South Dakota.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Another triumph for Gloria; who says she can't act? Good support by Huntley Gordon and fine comedy by Robert Agnew. Strong story, with suspense sustained throughout. Scenario worthy of June Mathis. Will please any audience. Rate my pictures from 1 poor to 12 big, gave this one 10. Attendance is always good for this star. Draw city and country class in town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

CALL OF THE NORTH. (4,823 feet). Star, Jack Holt. Very good outdoor picture; with sufficient advertising should bring results. Moral tone good. Draw all classes in town of 400. Admission 15-25. F. M. Croop, Crescent Theatre (200 seats), Leonardsville, New York.

CHEAT. (6,323 feet). Star, Pola Negri. Those who came to see it said it was a good picture, and those who stayed away made the box office results look sick. I bought the show reluctantly, and the result shows I should never have bought it at all. People in the smaller towns don't want Pola yet. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CHEAT. (6,323 feet). Star, Pola Negri. A good picture, nothing wrong with it here except my patrons don't like Pola. Had poor attendance. Draw laboring class in town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre (400 seats), Warren, Arkansas.

FOG BOUND. (5,692 feet). Star, Dorothy Dalton. Interesting program picture. Should sell at program prices. Moral tone O. K. Had average attendance. Draw all classes in town of 4,000. Admission 10-20-30. C. T. Meisburg, Harrodsburg Opera House (600 seats), Harrodsburg, Kentucky.

FOOL'S PARADISE. (8 reels). Star cast. An 8-reel feature which is interesting from start to finish. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

FOR THE DEFENSE. Star, Ethel Clayton. Fair program picture. Clayton quite well liked here, especially by the ladies. They take to Ethel's pretty clothes. Moral tone good and it is fine for Sunday. Had good attendance. Draw small town and country class in town of 735. Admission 10-25. Helen Drexler, Star Theatre (190 seats), Crafton, Nebraska.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. Great picture, but not liked here as much as they liked "Bluebeard's Eighth Wife," although it will draw. They all like Gloria in dressed up pictures. We came out better on this one as the Paramount people were charging us too much on Gloria Swanson before. Moral tone pretty good. Had pretty good attendance. Draw all classes in town of 3,000. W. H. Odom, Pastime Theatre, Sandersville, Georgia.

GOOD PROVIDER. (7,753 feet). Star, Anna Q. Nilsson. A fair program which was well liked by some and others not. Not suitable for Sunday. Had fair attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre, Albany, Minnesota.

National Release Date, June 15,
1924—Now Booking

"NOT
ONE
TO
SPARE"

HODKINSON RELEASE

Season 1924-1925 Thirty First-Run Pictures

The Wonder
Picture of
the Year

GREEN TEMPTATION. (5 reels). Star, Betty Compson. Good picture. You cannot advertise this too much. Will fulfill all promises. Moral tone good and is suitable for Sunday. Had fair attendance. Draw all classes in town of 1,500. Admission 10-25. Miss Douglas Robertson, Princess Theatre (200 seats), Flemingsburg, Kentucky.

HER HUSBAND'S TRADEMARK. (5,701 feet). Star, Gloria Swanson. Good program picture. Buy at program prices. Not a big picture. Moral tone O. K. Had average attendance. Draw all classes in town of 4,000. Admission 10-20-30. C. T. Meisburg, Harrodsburg Opera House (600 seats), Harrodsburg, Kentucky.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. I haven't seen "Covered Wagon" not caring to pay the price I don't dare charge, but if they will make them all as good as "Heritage of the Desert" there will be more going to the movies in a short time. This is a splendid western with tense action and the most beautiful western shots you ever saw; also for action there are more horses driven in a herd than I thought the West contained. Nothing more to be desired in entertainment for any kind of an audience than is contained in this splendid picture of Paramount's. One picture that the press sheet did not over-rate. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star cast. Good picture that pleased one hundred per cent. Direction above par; can recommend this to the most critical; story does not drag. Will hold the interest from start to finish. Regular advertising to good attendance. Moral tone good and it is suitable for Sunday. Draw best class in the world, veterans of the World War in town of 600. Admission 15-30. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Bebe Daniels. An excellent picture of jazz life from the novel penned by Arthur Train. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

HOLLYWOOD. (8,100 feet). Star cast. A fine picture of the novelty type. Pleased nearly all and is fine. Regular admission picture, but hardly worth a raise. Moral tone fair. Had good attendance. Draw farming class in town of 1,500. Admission 10-30, 25-50. J. A. Harvey, Strand Theatre (280 seats), Vacaville, California.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. One of the very best sea stories of today. Thomas Meighan does wonderful acting in this picture; can't go wrong by booking this picture. Moral tone good and it is suitable for Sunday. Had good attendance. Leonard Falgout, Raceland Theatre (500 seats), Raceland, Louisiana.

KICK IN. (7,674 feet). Star cast. Good; in fact, it is of the entertaining qualities we need instead of a lot of rubbish sold to us heretofore. It is the kind we need for regular program stuff. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

LIGHT THAT FAILED. (7,013 feet). Star cast. This is what I call a real picture. The direction of this picture was great; acting of Percy Marmont could not be beat. Pleased them all. Good moral tone, suitable for Sunday. Regular advertising brought good attendance. Adolph Schutz, Fort Bayard Theatre, Fort Bayard, New Mexico.

MAN WHO SAW TOMORROW. (6,993 feet). Star, Thomas Meighan. One of Tommy's few poor ones; altogether too improbable and too dragged out. Better lay off this one, especially if Meighan is favorite with your audience. Moral tone O. K. and it suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MARRIAGE MAKER. (6,295 feet). Star, Jack Holt. No excuse for this picture to have ever been released. Most of my patrons got up and left before it finished. About the

Employ Exhibitors' Experiences

sorriest Paramount the writer ever ran. Hope they don't do it again. Moral tone—crazy. Suitable for Sunday—hardly know. Had pretty good attendance of all classes in town of 3,000. Admission 10-20-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

MARRIAGE MAKER. (6,295 feet). Star, Jack Holt. This went clear over their heads. No one seemed to understand it and as a consequence heard some adverse criticism. Had poor attendance. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

NEXT CORNER. (7,081 feet). Star, Conway Tearle. Nothing to rave about. Bum story. Dorothy Mackaill does poor acting. "Plastigrams" helped us a good deal to bring people in. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw better class in city of 91,000. Admission 20-40. Jack Hobby, Arcade Theatre (1,150 seats), Jacksonville, Florida.

NICE PEOPLE. (6,244 feet). Star cast. I did not step on this because I was a little afraid of its moral tone. Delicate situations handled so that it takes fine. Very good picture. Pleased nearly one hundred per cent. Moral tone good. Not suitable for Sunday. Had fair attendance, good class in town of 600. Admission 15-35. H. G. Braden, Little Red School Theatre (175 seats), Avery, Idaho.

NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. Average picture. Nothing to feature. Played one night to one-half of film rental. Moral tone all right and it is suitable for Sunday. Had poor attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

NTH COMMANDMENT. (7,339 feet). Star cast. Nobody seemed to know just what this was all about, nothing to it; the few what turned out were in a maze trying to learn what was the object of the story. Moral tone good. Had poor attendance. Draw miners. Admission 15-25. Charles F. Kear, Opera House (450 seats), Minersville, Pennsylvania.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. A bit slow here and there and as a whole rather below the average. Patrons didn't think much of it. Had poor attendance. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. An extra good program picture which pleased young and old. We are beginning to feel the Easter depression due to the many church services which are affecting our attendance. Moral tone good. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

RUGGLES OF RED GAP. (7,500 feet). Star

cast. Good picture. Excellent photography, wonderful acting. All around good picture for big town. I do not consider it a small town picture. Will not please over sixty per cent in a small town. Moral tone good and it is suitable for Sunday. Usual attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (480 seats), Montpelier, Idaho.

RUGGLES OF RED GAP. (7,500 feet). Star, Ernest Torrence. A good comedy drama but hardly a special. Raised my prices to my sorrow. Pleased about eighty per cent and only drew fair attendance. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 1,500. Admission 10-30, 25-50. J. A. Harvey, Jr., Strand Theatre (280 seats), Vacaville, California.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Nothing very big but pleased a large majority and drew my regular Sunday attendance. Very well acted and directed. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

SILENT PARTNER. (5,866 feet). Star cast. A fair picture. Nothing extra, but got us nothing in the way of business. Print fair. Moral tone good and it is suitable for Sunday. Attendance, no good. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

SILENT PARTNER. (5,866 feet). Star, Leatrice Joy. A good program show. Leatrice Joy is liked better here in every show she appears in. This should be a good show where they like society types. Moral tone good. Had poor attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

SINGED WINGS. (7,788 feet). Star cast. A picture that pleased eighty per cent of my patrons. Draw rural class in town of 850. Admission 10-25, 10-35. W. F. Haycock, Star Theatre, Callaway, Nebraska.

SINGER JIM MCKEE. (7,098 feet). Star, W. S. Hart. If Will Hays wants to earn that \$300,000 salary, he needs to lay off his regular work and take Bill Hart out into the Berkshire Hills and say to him, "Bill, take a fall to yourself; forget that you are a writer and remember that you are supposed to be a Western Star and not a Valentino or a Lionel Barrymore. Quit posing and ride the horse; shoot the two-gun (but only shoot it six times, then if you want to shoot it some more—reload it). Your audiences know the limit that a six-gun can be shot before you have to put some more cartridges in it." In "Wild Bill Kickcock" he shot a pair of six-guns sixty-seven times, actual count, and never reloaded; and how the audience hooted. In "Singer Jim McKee" he is not a singer, he's a bloomin' little love-bird. Every time he comes near either the sheriff's daughter or the one he is supposed to have raised, he bills and coos like a little brown turtle-dove. He kisses about everything on the lot and blamed if he wasn't going to kiss the calf in the last reel but the director had just come back from lunch and shook his head; so Bill kissed the "booties" a few

Released June 22, 1924 — Now Booking

Lois Wilson in
"ANOTHER SCANDAL"

Cosmo Hamilton's latest and greatest novel
an E.H. Griffith Production

HODKINSON RELEASE
Seasons 1924-1925 Thirty-Seven Pictures



more times. This picture is the absolute limit for mush. If this bird doesn't get the mush out of his head and take a fall that the audiences expect action and see as much of him as they want to see when he's getting some place on his paint pony, he'll go back into retirement and even the "tall grass" houses will want no more of him. When they get to kissing baby slippers, hugging bear skins and taking a smack at every female in the picture, every time they show up on the screen, that—for a western hero—is the curtain (then what they want is to see him "kiss the dust"). Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. One of the best stories of this type we have ever had. Gives Swanson a great part and her support is excellent. A story of a wife whose actions are misunderstood and a lawyer who expresses his opinion of her and then falls in love with her. An elaborate costumed and mounted story that brought overflow crowds. Moral tone not so good. Had best attendance. Ben. L. Morris, Temple Theatre (1,000 seats), Belaire, Ohio.

SOUTH OF SUVA. (5 reels). Star, Mary Miles Minter. Something different. A little shivery in places but the South Sea Island scenes seemed to please quite well. Moral tone good. Not very suitable for Sunday. A little rough. Had quite good attendance. Draw small town and country class in town of 735. Admission 10-25. Helen Drexler, Star Theatre (190 seats), Crafton, Nebraska.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. Worth absolutely nothing to me as a picture. Was substitute for "Zaza" when exchange burned, therefore, had a good crowd but all were disgusted. Worth about \$7.50 to me; ashamed to say what they charged. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw merchants and family class in town of 1,800. Admission 20-25-40. J. W. Watts, Strand Theatre (350 seats), Williamston, North Carolina.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. A fairly good picture, but son can never expect to excel sire, and did not in this one. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

TOO MUCH SPEED. (5 reels). Star, Wallace Reid. A good comedy, racing drama. Drew well in spite of nearly impossible roads. Roberts and Ayres fine. Pleased ninety per cent. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

TO THE LAST MAN. (6,965 feet). Star cast. This story is a little bloody, but follows the book very closely. In many instances uses the same wording as in the book. Pleased very well here. Not suitable for Sunday. Had fair attendance. Draw all types in town of 1,500. Admission 10-22. C. Ernest Liggett, Liggett Theatre (600 seats), Madison, Kansas.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. One of Reid's poorest pictures in my estimation. Audience greatly disap-

Tips Tell the Truth

pointed as he is a big favorite here. Better lay off this one. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WHITE OAK. (6,208 feet). Star, Bill Hart. This was Hart's good one. Well liked by our western fans. Print good. Moral tone good but do not think it is suitable for Sunday. Had good attendance. Draw small town and country class in town of 735. Admission 10-25. Helen Drexler, Star Theatre (190 seats), Crafton, Nebraska.

WOMAN WHO WALKED ALONE. (5,947 feet). Star, Dorothy Dalton. A fifty-fifty production. Moral tone fair. Had poor attendance. Draw small town class in town of 1,269. Admission 10-25, 25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. Good entertainment. Would not class it as among his best. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw local and transient class in town of 1,200. Admission 10-30. Leo Peterson, Iris Theatre (600 seats), Belle Fourche, South Dakota.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star cast. Catchy title. Picture little above the average. Will please at regular admission. Moral tone fair, but would not advise to show this on Sunday. Had fair attendance. Draw local and transient class in town of 1,200. Admission 10-30. Leo Peterson, Iris Theatre (600 seats), Belle Fourche, South Dakota.

ZAZA. (7,076 feet). Star, Gloria Swanson. This picture was on the silly order about half way. Pleased them. Paid twice too much for this one. I did well to break even. This picture was well advertised. Draw general class in town of 2,208. Admission 10-35. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

ZAZA. (7,076 feet). Star, Gloria Swanson. Too much temper. Did not take well here. Don't pay too much for it. We did and lost money. Moral tone good and it is suitable for Sunday. Draw common class in town of 7,500. Admission 10-25. Otis Woodring, Palace Theatre (800 seats), Blackwell, Oklahoma.

Pathe

CALL OF THE WILD. (7,000 feet). Star cast. A truly fine picture. No kicks were registered on this one. This picture was in eight reels but anyone who sees it will get so interested in the picture that they will not notice the length. The print I got was very dirty and scratched. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw student and family class in city of 80,000. Admission 10-20. George W. Pettengill, Jr., High School Theatre (1,000 seats), St. Petersburg, Florida.

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). This with "No Noise" Gang

comedy for school benefit well liked but not as well as "Silent Call." Moral tone okay and it is suitable for Sunday. Had big attendance. Draw farming class in town of 600. Admission 15-25. C. C. Kluts, Glades Theatre (200 seats), Moore Haven, Florida.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. The best thing Harold Lloyd ever done. A scream from start to finish. Ran two days, but rained out. Those that saw it more than pleased. Moral tone good and it is suitable for Sunday. Draw all classes in town of 3,000. Admission 10-20-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. A great picture, but print was in terrible condition. Had several stops. Disgusted audience. Moral tone good and it is suitable for Sunday. Had good attendance. Draw students in town of 2,000. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Seven reels of clean comedy and thrills. They raised the roof. Everybody pleased. Film rental 50 per cent. too high. Moral tone fine, but it is not suitable for Sunday. Had poor attendance. Draw small town class in town of 1,269. Admission 10-25, 25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

VINCINNES. (3 reels). Star cast. Good stuff of its kind, but three times too high and absolutely no box office picture at all. Poorest we ever had. Stay off of it and save your money. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw small town and country class in town of 800. Admission 10-20-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

WAY OF A MAN. (9,000 feet). Star cast. Pleased them all. A good Western. Moral tone good and it is suitable for Sunday. Had good attendance. Draw high farm class in town of 5,000. Admission 10-25. E. Lee Dye, Olympic Theatre (441 seats), Plainview, Texas.

WHY WORRY. (6 reels). Star, Harold Lloyd. Not his best, but pleased the folks. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in city of 25,000. Admission 18-35. Frank J. Franer, Rialto Theatre (700 seats), New London, Connecticut.

WHY WORRY. (6 reels). Star, Harold Lloyd. Good. Get it and play it. My house was not large enough to hold them on this one. Moral tone good. Had good attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (480 seats), Montpelier, Idaho.

WHY WORRY. (6 reels). Star, Harold Lloyd. This one may go over big in some places but not here, as it did not even register. Perhaps because it followed "Safety Last" which was great. If you play it then buy it cheap enough so you can be satisfied with results. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,500. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

Preferred

APRIL SHOWERS. (6,350 feet). Star cast. A fair program picture. Seemed to drag. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BROKEN WING. (6,216 feet). Star, Kenneth Harlan. This pleased one hundred per cent and what more can you expect from any picture? Full of action from start to finish. If your audiences like action and excitement they will eat this one up. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BROKEN WING. (6,216 feet). Star cast. A pleasing fast moving outdoor picture that will please your fans and make friends of them. Don't raise admission. Moral tone okay, but it is a better picture for week

Released July 13, 1924 — Now Booking

HARRY CAREY

in a
HUNT STROMBERG PRODUCTION



Tiger Thompson

for
HODKINSON RELEASE
Season 1924-1925
Thirty First Run Pictures

days. Had good attendance. Draw farming class in town of 1,500. Admission 10-30. J. A. Harvey, Strand Theatre (280 seats), Vacaville, California.

VIRGINIAN. (8,010 feet). Star cast. A good western but nothing more. Don't pay too much for this one. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

Selznick

BROADWAY BROKE. (6 reels). Star, Mary Carr. To those who like the Mary Carr type this will appeal but my patrons like the peppy type. There were no kicks. It will get by. Moral tone okay and it is suitable for Sunday. Had rotten attendance. Draw merchants and family class in town of 1,800. Admission 20-25-40. J. W. Watts, Strand Theatre (250 seats), Williamston, North Carolina.

COMMON LAW. (8 reels). Star cast. This picture is great. Moral fair and it is suitable for Sunday in some places. Had great attendance. Draw all classes in town of 2,000. Admission 10-30. H. Loyd, Colonial Theatre (400 seats), Post, Texas.

COMMON LAW. (8 reels). Star cast. A picture that pleased but failed to draw. A bit slow moving but well made. It will not hold up for a special at raised prices. Not suitable for Sunday. Draw farming class in town of 1,500. Admission 10-30. J. A. Harvey, Strand Theatre (280 seats), Vacaville, California.

PAWNED. (5,000 feet). Star, Owen Moore. Seemed to please but was very fantastic and in poor condition. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw student and educated class in town of 2,000. Admission 10-25, regular, special, 15-35. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

QUICKSANDS. (6,541 feet). Star, Richard Dix. Richard Dix in a Mexican border thriller. A really notable cast. Action, considerably good U. S. cavalry stuff. Good comedy touches. Well knit together by director. Atmosphere realistic. Decidedly superior to the dime-novel western type. The official review in Moving Picture World gives the dope on this very accurately, I think. Draw rural class. Had fair attendance on account of big banquet. E. L. Partridge, Pym Theatre, Kinsman, Ohio.

REPORTED MISSING. (7,500 feet). Star, Owen Moore. This is a world-beater according to the press book, posters, etc. I had heard diversified opinions from people who had seen it, so didn't step on it very hard. I'd call it just fair. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw rural class in town of 400. Admission 25-30. E. L. Partridge, Pym Theatre (240 seats), Kinsman, Ohio.

RUPERT OF HENTZAU. (9,400 feet). Star, Elaine Hammerstein. To those who really like to see something worth looking at this is fine. The acting is superb. Not for the frivolous. Used threes, ones, heralds, photos. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw merchants and family class in town of 1,800. Admission 20-25-40. J. W. Watts, Strand Theatre (250 seats), Williamston, North Carolina.

United Artists

ONE EXCITING NIGHT. (11,000 feet). Star cast, includes Carol Dempster. Improbable story with ghosts, storm scenes and trick photography. Entertaining in its way and has a masked person whose mysterious identity is not revealed until the last reel. Moral tone not so good, don't think suitable for Sunday. Draw town and country class. Admission 20-40. Ernest D. Gruppe, Fausto Theatre, Isle of Pines, West Indies.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Played two nights at raised admission with one show a night. This production pleased everyone. It is a big one and no doubt about it. The print gave us trouble the first night. Moral tone good. Had very good attendance. Draw better class in town of 4,500. Admission 10-15. C.

Report Regularly

A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

ROSITA. (8,800 feet). Star, Mary Pickford. Very poor business. Town of 5,000. Admission 10-20. Fredonia Opera House, Fredonia, New York.

ROSITA. (8,800 feet). Star, Mary Pickford. A fine picture and after you get through try and find the profit. Used everything for advertising. Attendance, not what the price warranted. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ROSITA. (8,800 feet). Star, Mary Pickford. Not the type of picture Pickford fans like to see this star in. Too long. Gets tiresome. Business opened big but fell off every day. Gave poor satisfaction. Price too high. Town oversold. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw best class in city of 80,000. Admission 25-35. J. B. Osterstock, Colonial Theatre, Allentown, Pennsylvania.

SALOME. (6 reels). Star, Nazimova. Terrible. Lay off. Not suitable for Sunday. Had good attendance. Draw railroad class in town of 2,705. Admission 10-25, 15-30. W. C. Witt, Strand Theatre (450 seats), Irvine, Kentucky.

WHITE ROSE. (11,000 feet). Star, Mae Marsh. D. W. Griffith holds up his former reputation in this picture. Miss Marsh does some wonderful work. Heart interest story that gets under your hide. A knockout. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (480 seats), Montpelier, Idaho.

WOMAN OF PARIS. (8,000 feet). Star, Edna Purviance. Edna Purviance and Adolphe Menjou run away with the picture. Poor business first night with gradual increase next five days. Very well liked. Had good attendance. Draw general class in city of 23,000. Admission 10-35. Frank Franer, Rialto Theatre, New London, Connecticut.

Universal

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. Keep away from that one, very poor story and very poor acting. People walked out and some of my patrons commented on this picture. Moral tone poor but it is not suitable for Sunday. Had poor attendance. Draw business class and farmers in town of 1,000. Admission 10-25. Leonard Falgout, Raceland Theatre (500 seats), Raceland, Louisiana.

ACQUITTAL. (6,523 feet). Star, Claire Windsor. Pleased all of ninety-nine per cent of patrons. Good moral tone, suitable for Sunday or any time. Good attendance of elite class. Admission 20-30-40. Lewis Isenberg, Elmwood Theatre (1600 seats), Buffalo, New York.

BLINKY. (5,740 feet). Star, Hoot Gibson. Not so good as "Ramblin' Kid." The desert scenes are good but it seems as though the

army life depicted moves very slowly and too many close-ups are used as filler. The picture is just fair. Moral tone fair and it is possibly suitable for Sunday. Had fair attendance. Draw rural class in town of 200. Admission 10-25. D. B. Rankin, Co-operative Theatre (200 seats), Idana, Kansas.

BLINKY. (5,740 feet). Star, Hoot Gibson. A few more Hoot Gibsons like this and it's good-bye Mary Ann. They should lower price on this bunk instead of raising it. Am I right? Moral tone fair and it is suitable for Sunday. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

BREATHLESS MOMENT. (5,556 feet). Star, William Desmond. Good crook picture, good photography, comedy drama. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw small town and country class in town of 400. Admission 10-25. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

BREATHLESS MOMENT. (5,556 feet). Star, William Desmond. A fine program picture with plenty of comedy mixed in, also plenty of breathless moments. Everybody pleased. Draw farmers and business class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

DON QUICKSHOT OF THE RIO GRANDE. Star, Jack Hoxie. Absolutely the best I have ever seen of this star and pleased the large audience it drew. No mistake in booking this one. Has plenty of laughs and thrills. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

DOUBLE DEALING. (5,705 feet). Star, Hoot Gibson. Fair program picture and did not excite anyone, but I have used worse. Moral tone okay and it is suitable for Sunday. Attendance, 70. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

DRIFTING. (7,394 feet). Star, Priscilla Dean. Just a fair program picture which pleased only about forty per cent here. If the star is liked in your town it will get by. Here she does not draw for me at all. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

EXCITEMENT. Star, Laura LaPlante. A peppy comedy drama with good support. Star was the beauty in "Sporting Youth." Added International News. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw family class in city of 300,000. Admission 25-50-75. L. D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

GALLOPING ACE. (4,561 feet). Star, Jack Hoxie. Not as good as most Hoxie's. Universal sent me this instead of "Blinky" and my patrons were disappointed. Moral tone okay and it is suitable for Sunday. Had small attendance. Draw rural class in town of 3,600. Admission 10-25. E. L. Delano, Electric Theatre (200 seats), Agra, Kansas.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. Very good pic-

First Release July 20, 1924—Now Booking

"HER OWN FREE WILL"

Starring

HELENE CHADWICK



for HODKINSON
RELEASE

Season 1924-1925
Thirty First-Run Pictures

ture. Long run at advanced prices. Orchestra and prologue. Moral tone good and it is suitable for Sunday. Had great attendance. Draw better class in city of 75,000. W. H. Lusher, Raymond Theatre (2,400 seats), Pasadena, California.

HUNTING BIG GAME IN AFRICA. (8 reels). Martin Johnson's last was so very good that it seems unfair to rate anything as better, but I thought this one by the Snows slightly superior. The expedition was described in the December American magazine so I found the local superintendent of schools familiar with the productions and entirely willing to announce it at school. Personally, it takes a mighty good feature to hold my attention as closely as a good nature subject like this. Some aren't as crazy. Could be chopped to eight to advantage. Draw rural class. Had good attendance. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. Played two nights. The young folks enjoyed this one very much and pleased the older folks fairly well also. First night good, second night poor attendance. Moral tone fair. Not suitable for Sunday. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

LEGALLY DEAD. (6,076 feet). Star Milton Sills. A good program picture. Sills does some good work in this picture. Moral tone fair, but it is not suitable for Sunday. Had good attendance. Draw all classes in town of 700. Admission 10-20. William J. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

MERRY-GO-ROUND. (9,178 feet). Star, Mary Philbin. You will cry and laugh; a good drawing card, pleased my patrons one hundred per cent. Play it as a special, will stand advanced admission. Moral tone good and it is suitable for any day. Had good attendance. Draw business class and farmers in town of 1,000. Admission 10-25. Leonard Falgout, Raceland Theatre (500 seats), Raceland, Louisiana.

MERRY-GO-ROUND. (9,178 feet). Star, Mary Philbin. Good picture, but not worth the tremendous rental expected. But would rather play high-priced good picture than cheap-priced trash. Moral tone okay, but don't think it suitable for Sunday. Had fair attendance. Draw neighborhood class in city of 65,000. Admission 10-20. S. H. Borisky, American Theatre, Chattanooga, Tennessee.

MILLION TO BURN. (5 reels.) Star, Herbert Rawlinson. Ordinary. Moral tone okay. Had fair attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox & Witt, Strand Theatre, Irvine, Kentucky.

MILLION TO BURN. (5 reels.) Star, Herbert Rawlinson. A pleasing comedy drama that is clean from start to finish. Fact is, it is refreshing after so many sex problems. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

NEAR LADY. (4,812 feet). Star, Gladys Walton. This is another of Walton's pleas-

Give Guidance Generously

ing comedy-dramas which gave the same general satisfaction her pictures usually do. An old Irish woman and her devotion to her old pipe offered many laughs. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 200. Admission 10-25. D. B. Rankin, Cooperative Theatre (200 seats), Idana, Kansas.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. A very pleasing program, not a western, but an exceptionally good navy story, very amusing. Pleased our audience of Americans and Cubans. Moral tone good. Draw Americans and Cubans. Admission 20-40. Ernest D. Gruppe, Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. The best Gibson feature I have run. Moral tone good and it is suitable for Sunday show. Had big Saturday attendance. Draw all classes in suburban town. Admission 10-20. C. H. Douglass, Reallart Theatre (500 seats), Los Angeles, California.

OUT OF LUCK. (5,378 feet). Star, Hoot Gibson. Here is a dandy comedy-drama. You can offer a premium to anyone seeing this one and not laugh at Hoot. Moral tone fair and it is suitable for Sunday. Had good attendance, always with him. Draw all classes in town of 700. Admission 10-20. W. J. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

PHANTOM HORSEMAN. (4,399 feet). Star, Jack Hoxie. Very good Western. Hoxie becoming a favorite Westerner. Moral tone okay. Had fair attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox & Witt, Strand Theatre, Irvine, Kentucky.

PURE GRIT. (4,571 feet). Star, Roy Stewart. A very good western program. Moral tone good and it is suitable for Sunday. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

RIDE FOR YOUR LIFE. (5,310 feet). Star, Hoot Gibson. Just an average western, not as good as we expected. Not many comments either way. Moral tone good but it is not suitable for Sunday. Had poor attendance. Draw farmers and business class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

SHOCK. (8,758 feet). Star, Lon Chaney. This drew better than we expected. It was liked by almost all of our patrons. Chaney's work was commented upon. Received an A1 print from Universal. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

SIX FIFTY. (6 reels). Star, Renee Adoree. Many people walked out on the second reel

so you can see what it is although I think it got a little better towards the end. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. Enough comedy to make 'em laugh now and then. Just enough plot to lead up to the greatest auto races ever screened with two reels of suspense and excitement. Unlimited exploitation. You cash box will be healthier after showing "Sporting Youth." Moral tone okay and it is suitable for Sunday. Had good attendance. Admission 10-22. William Meeks, Murray Theatre, Milwaukee, Wisconsin.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. An excellent product in every particular, it was run here for a Legion benefit, and it was a sell out. Therefore, can't quote box office values, but the picture should do well everywhere. Usual advertising brought excellent attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

STOLEN SECRETS. (4,742 feet). Star, Herbert Rawlinson. A good crook story and all of Rawlinson's features are good. He doesn't make many that are not good. Suitable for Sunday. Had good attendance. Draw working class in city of 13,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

THUNDERING DAWN. (6,600 feet). Star, J. Warren Kerrigan. What we consider a pretty fair picture all around. Pleased most of them. Good storm scenes. Moral tone okay, but it is not suitable for Sunday. Had fair attendance. Draw neighborhood class in city of 65,000. Admission 10-20. S. H. Borisky, American Theatre, Chattanooga, Tennessee.

THUNDERING DAWN. (6,600 feet). Star, J. Warren Kerrigan. The most spectacular love drama ever filmed. Gripping, and pulsating. A glamorous love story unfolded amid the awe-inspiring furies of crashing storms and devastating tidal waves. It will hold you entranced and give you the thrill of your life. Don't miss it. Both see and book it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

UNTAMABLE. (4,776 feet). Star, Gladys Walton. Below the average for a program picture. Weak. Good reels. Moral tone fair and it is suitable for Sunday. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

VICTOR. (4,880 feet). Star, Herbert Rawlinson. A comedy-drama that will please most all classes of people. A good prize fight scene. A good program picture. Moral tone fair, but it is not suitable for Sunday. Had good attendance. Draw all classes in town of 700. Admission 10-20. W. J. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

VICTOR. (4,850 feet). Star, Herbert Rawlinson. This is a fair program picture and went over nicely. Had fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Vitagraph

BORROWED HUSBANDS. Star, Florence Vidor. This is a modern picture and is interesting, well photographed and has some merit. Personally we liked it, but after advertising a "first run" we failed to take in film rental on a two-day showing. From the box office angle with us that makes the picture a failure. Town of 1,022. Admission 10-30, 20-40 on specials. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

FLOWER OF THE NORTH. (7,130 feet). Star cast. This sure is a good picture, being one of Curwood's stories. Pleased all who saw it. Moral tone A1. Suitable for Saturday. Draw common class in town of 7,500. Admission 10-25. Otis Woodring, Palace Theatre (800 seats), Blackwell, Oklahoma.

LEAVENWORTH CASE. (5,400 feet). Star cast. Here is a nice little mystery drama, the kind that will please your patrons any night in the week. Vitagraph is very fair in

Coming Soon



PRISCILLA
DEAN
in "The
Siren of Seville"

for HODKINSON
RELEASE

Season 1924-1925
Thirty First-Run Pictures

their rentals and all prints are in nice shape. Not suitable for Sunday. Had good attendance. Draw all types in town of 1,500. Admission 10-22. Ernest Liggett, Liggett Theatre, Madison, Kansas.

FRONT PAGE STORY. (6,000 feet). Star cast. A good program picture. Would not rate it as a special. Show it at regular prices. Moral tone good and it is suitable for Sunday. Draw town and country class in town of 800. Admission 10-30. Chas L. Nott, Opera House (400 seats), Southerland, Iowa.

PIONEER TRAILS. (6,920 feet). Star, Cullen Landis. A really great picture. I'll say as good as the "Covered Wagon," less the extras. Had good attendance. Draw middle and lower class in city of 50,000. Admission fifteen cents. J. Hill Snyder, Scenic Theatre (630 seats), York, Pennsylvania.

PLAYING IT WILD. (5,400 feet). Star, William Duncan. Very good western. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural class in town of 250. Admission 15-25-35. J. J. Hailcy, San Andreas Theatre (110 seats), San Andreas, California.

ROGUE'S ROMANCE. Star, Rodolph Valentino. Just a common program picture, but sold as a special. This little cave stuff with Valentino's flapper scene may make a little money for a few exhibitors, but it cannot get me anywhere. Moral tone O. K., suitable for Sunday in a few places. Had fair attendance. Draw miners and factory people in town of 900. Admission 10-25. Lee Dillingham, Kozy Theatre (250 seats), Nortonville, Kentucky.

Warner Bros.

BEAUTIFUL AND DAMNED. (7 reels). Star, Marie Prevost. Reports have been doubtful on this one but it went over good here. We received many good comments from our patrons. Moral tone okay. Had fair attendance. Draw all classes in town of 2,000. Admission 10-20. Henry Greife, Opera House (450 seats), Windsor, Missouri.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. A good picture. Best Wesley Barry has made, but for some reason or other Wesley fails to draw. Wesley out growing his parts. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. Splendid comedy drama with a good romance woven in. Splendid acting by Johnny Hines and "Brownie." Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 4,000. Admission 10-20. F. A. Brown, Amuse-U Theatre (300 seats), Frederick, Oklahoma.

PRINTER'S DEVIL. Star, Wesley Barry. Another one of Barry's very good pictures. It is good enough for most any house. Has good moral tone, suitable for Sunday. Drawing town and country class, town of 500, had good attendance. Admission 10-25. A. F. Schreiber, Onida Theatre (225 seats), Onida, South Dakota.

PRINTER'S DEVIL. Star, Wesley Barry. Weak picture with weak star and did not satisfy for us. Second day dropped to nothing. Not worth much. Direction and photography good but story weak and star a has-been. Suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

TIGER ROSE. (8,000 feet). Star, Lenore Ulrich. Excellent production, scenery especially fine. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 15,000. Admission 10-35. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

TIGER ROSE. (8,000 feet). Star, Lenore Ulrich. A good picture, but did nothing here. Town of 1,500. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

TIGER ROSE. (8,000 feet). Star, Lenore Ulrich. Very good picture and well acted as all Warner pictures are, should be boosted. No one walked out on this one. Print in good condition. Moral tone fair. Had good attendance. Draw all classes in town of

4,000. Admission 10-20. F. A. Brown, Amuse-U Theatre (300 seats), Frederick, Oklahoma.

TIGER ROSE. (8,000 feet). Star, Lenore Ulrich. A fine northwestern story, ably acted, splendidly directed and well done from every angle. The public did not enthrall over it, but, technically, it is very good. Moral tone okay and it is suitable for Sunday. Had ordinary attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). A fine picture. Think it will please any audience. Patrons liked the picture and said so. Moral tone good and it is suitable for Sunday. Mrs. J. B. Travele, Elite Theatre, Placerville, California.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). This is the most wonderful dog picture that I ever saw. I had more comments on this picture than any that I have run for months. Get behind this one and boost it all you can, and that won't be enough. Moral tone good and it is suitable for Sunday. Had fair attendance. George Cain, Frolic Theatre (20 seats), Wildrose, North Dakota.

YOUR BEST FRIEND. (5 reels). Star, Vera Gordon. Good in "spots," but too draggy. Will just get by. Might go better in larger places, but this class of picture always loses us money. Too high at any price. Moral tone good and is suitable for Sunday. Had poor attendance. Draw town and country class in town of 800. Admission 10-20-25. Firkins and Law, Crystal Theatre (200 seats), Moravia, Iowa.

Comedies

BUMPS. (Educational). Nothing great and nothing rotten about this. End has been cut off, so it lacked the proper climax, but we all know what that would have been. Moral tone okay and it is suitable for Sunday. Had excellent attendance. Draw rural and small town class in town of 286. Admission 1-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

CYCLIST. (Fox). Star, Clyde Cook. Good slapstick comedy with a bicycle race that had the kids standing up, yelling all the way. Played to a fair Tuesday house and pleased all present. Sorry did not get this one on Saturday as that whirlwind windup was certainly great. More like it, Clyde. Moral tone okay and it sure is suitable for Sunday. Draw mixed class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre (200 seats), Melville, Louisiana.

FRONT. (Tuxedo-Educational). Holy Smoke! The second reel of this one kept them in a continual uproar of laughter with the hammock scene. A good one from Educational. Draw better class. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

INCOME TAX COLLECTOR. (Fox). Not a laugh. The poorest of the rotten Sunshine comedies. One of the kind that they make in a half hour. Moral tone good. J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

MY FRIEND. (Educational). Star, Lloyd Hamilton. One of the best Lloyd comedies ever played, and much better than a lot of the big stars; got more laughs and comments than did "Why Worry" and that is saying a lot I think. Moral tone, the best and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 4,500. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

POOR BOY. (Educational). Star, Lloyd Hamilton. Fair comedy that will help out any program. Nothing extra but it had a

few laughs in it so can't knock it. Lloyd okay. Moral tone fair but it is not suitable for Sunday. Draw mixed class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre (200 seats), Melville, Louisiana.

RICE AND OLD SHOES. (F. B. O.). Best DeHaven two reeler we ever played. Few good laughs, which is unusual in this brand. Moral tone okay. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

RAINDROPS. (Cameo-Educational). Star, Jimmie Adams. Our first Cameo comedy and it was received with a lot of laughs. If the rest are as good as this they seem to be a good one reel comedy bet. Draw better class. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

SUNSHINE COMEDIES. (Fox). These comedies take well here and sure do get the laughs. Should satisfy anywhere. Draw farming class in town of 350. Admission 20-35. C. W. Mills, Outlook Theatre (200 seats), Outlook, Montana.

TWO WAGONS BOTH COVERED. (Pathe). Star, Will Rogers. Positively a mistake to play this anywhere the "Covered Wagon" hasn't played. Comedy in itself is poor except to those who have seen the big picture; to those it is a knockout. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw farming class in town of 1,500. Admission 10-30, 25-50. J. A. Harvey, Jr., Strand Theatre (280 seats), Vacaville, California.

UNCLE SAM. (Mermaid Comedy). Star, Lee Moran. This one set them wild. The kids darn near went crazy laughing at Brownie the dog in this one. The best Mermaid yet. Draw better class. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Serials

BEASTS OF PARADISE. (Universal). Star, William Desmond. This is one of the best serials now on the market. Interest holds up to last and the action is so plentiful that the most rabid of serial fans cannot complain. William Desmond was star in this one but the kids thought more of Joe Bonomo than Desmond. Would advise any of the boys who play serials to be sure and book this one as it will please anywhere. Moral tone okay for serial and there is nothing objectionable for running it on Sunday. Attendance, held up good. Draw general class in town of 1,000. Admission 10-15, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HONEST HUTCH. (Goldwyn). Star, Will Rogers. An old picture, inane and uninteresting. Moral tone good. Draw Americans and Cubans. Admission 20-40. Ernest D. Gruppe, Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

WAY OF A MAN. (Pathe). Historical type. Will not please if you are looking for sensational stunt serial. Suits older patrons but not the kids. Moral tone okay. Had good attendance. Draw all classes in town of 1,000. Admission 10-20-30. C. T. Melsburg, Harrodsburg Opera House (600 seats), Harrodsburg, Kentucky.

Short Subjects

BIG BOY BLUE. (Universal). Star, Billy Sullivan. Last of the fourth "Leather Pushers," which went over good. This is one of best of series and I am sorry no more "Leather Pusher" series are being made. Played the entire four series and found them to be good. Boys, if you haven't played them get busy and book 'em before the films are worn out. Moral tone fair. Questionable for Sunday because some might object to prize fighting. Draw mixed class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre (200 seats), Melville, Louisiana.

EDUCATIONAL SUBJECTS. (Fox). They are all good, but I don't think they have pulled any extra business for me. The Class that they might appeal to most are not regular "movie" fans. Had poor attendance. Draw town and country class in town of 700.

Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

FIGHTING BLOOD NEW SERIES. (F. B. O.). Star, George O'Hara. Excellent two-reel productions, but they have lost money for me. In fact business is mighty poor on everything. It's a real job to make money on anything. Had poor attendance. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

LEATHER PUSHERS. (Universal). Star, Reginald Denny. Boys, play all these, first, second, third and fourth series. We are playing last of the third series now. They simply pull 'em in. Best drawing card I have had. All good pep and ginger in all I have played. Moral tone good, but they are not suitable for Sunday. Had fine attendance. Draw mostly mill people in town of 2,100. Admission 11-22. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

PATHE REVIEW. (Pathe). I run these every week and find them to be very good. I use these to open up a show and they go over okay, as good as any short subject I have ever used for the same purpose. Moral tone okay and it is suitable for Sunday. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewitt City, Connecticut.

Miscellaneous

BROKEN SILENCE. (Arrow). Star cast (5,927 feet). Did fair business on this James Oliver Curwood picture. Poor direction and poor cast. Hardly above the program class. Moral tone fair. Had fair attendance. Draw high and middle class in city of 12,000. Admission 10-40. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

BUTTERFLY RANCH. (Standard). Star, Neal Hart. A good picture where action is necessary, in five reels. This is an old time western that will pull 'em in and keep 'em. Good moral tone. O. K. for Sunday. Had good attendance of miners and factory people from town of 900. Admission, 10-25. Lee Dillingham, Kozy Theatre (250 seats), Nortonville, Kentucky.

DARING YEARS. (Equity). Star cast. (6,782 feet). Only a fair program picture. They will stick exhibitors on prices, if you listen to the line they hand you. What the other man is doing with the picture that's not you. Had poor attendance. Draw mixed class in town of 2,500. Admission 10-25. J. H. Watts, Scotland Theatre (600 seats), Laurinburg, North Carolina.

DEAD OR ALIVE. (Arrow). (5 reels). Star, Jack Hoxie. Just a good ordinary Western. Will go good with Hoxie fans, but not as good as Universal's Hoxies. Moral tone good, but it is not suitable for Sunday. Had fair attendance. Draw small town and country class in town of 400. Admission 10-25. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

DEMPSEY-FIRPO FIGHT. (State Right). This picture was good, also print was in good shape. Had very few women; mostly men. Had very good attendance. Draw all classes in town of 800. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valiant, Oklahoma.

DRUMS OF JEOPARDY. (State Right). Star, Elaine Hammerstein. In my estimation her latest and greatest, as it has a good plot. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

GOLD MADNESS. (Renown). Star, Guy Bates Post. (5,860 feet). The poorest Curwood we ever used. Miscast. Scenery was beautiful. Plot poor. Moral tone fair, but it is not suitable for Sunday. Had poor attendance. Draw general class in town of 1,000. Admission 10-25. Welty & Son, Midway Theatre (500 seats), Hill City, Kansas.

FIGHTING STRAIN. (State Rights). Star, Neal Hart. This is a good Western or North-west picture. Hart does some good playing, although not up to his standard of Westerns. I have played 'em all. Not suitable for Sunday. Had good attendance. Draw mostly mill people in town of 2,100. Admission 11-22. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

FLAMING HEARTS. (Independent). Star, J. B. Warner. Ordinary program picture. Played it one day and starved. Moral tone good. Had rotten attendance. J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

HAS THE WORLD GONE MAD? (Equity). Star cast. (6,047 feet). Oh, man, how this title and advertising did bring them in the first night, but how my people did kick as they went out. The second night's business was bad. Personally I believe this is a fairly good drama, but my people did not take kindly to it. They expected a second "Flaming Youth," and naturally were disappointed. Moral tone fair, but it is not suitable for Sunday. Attendance started good, but fell down. Draw all classes in small town. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

KING CREEK LAW. (Photodrama). Star, Leo Maloney. Not much of a Western, with little action. Nothing to get excited about. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

LITTLE RED SCHOOL HOUSE. (Arrow). Star cast. (5,760 feet). Rotten. Poor business. Don't play it. Moral tone no good and it is not suitable for Sunday. Had poor attendance. Draw mixed class in city of 36,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

LUCK. (C. C. Burr). Star, Johnny Hines. (6 reels). Good comedy. Suitable for Sunday. Had fair attendance. Draw high class in city of 10,000. Admission 10-25. Paul Bancroft, Pastime Theatre (500 seats), Coshocton, Ohio.

LUCK. (C. C. Burr). Star, Johnny Hines. (6 reels). All Johnny Hines' features please my patrons, which are of a mixed small town type; still they seem to be more critical than larger towns. This picture has action, punch and pep of the kind that puts it over. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw mixed class in town of 4,500. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

LUCK. (C. C. Burr). Star, Johnny Hines. (6 reels). A farce comedy running to slapstick. Play it as a comedy feature, but not as a story. Did fair business and pleased comedy fans. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 1,500. Admission 10-30. J. A. Harvey, Strand Theatre (280 seats), Vacaville, California.

MILE A MINUTE MORGAN. (State Right). Star cast. Nothing to it. Has not got anything. Has got a prize fight in it that's a joke. Suitable for Sunday. Had good attendance. Draw working class in city of 13,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

MOTHER ETERNAL. (Graphic). Star, Vivian Martin. (7,000 feet). A very, very good picture. If you care to book good pictures you cannot go wrong to buy this one. It will please ninety-five per cent. Not a very good drawing title, but you can boost this picture. It will hold to all you say. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural and city class in town of 1,300. Admission 10-20. A. Kenss, Community Theatre (500 seats), New Athens, Illinois.

PRAIRIE MYSTERY. (5,000 feet). Star cast. Very poor picture. No business. R. E. Johnston, Lincoln Theatre, Sterling, Illinois.

TEMPORARY MARRIAGE. (Principal). Star, Kenneth Harlan. (7 reels). A good program picture. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

TEMPTATION. (C. B. C.) Star, Eva Novak. (6,500 feet). A modern jazzy picture of discontented married folks. Good moral lesson via jazz party route. Pleased about ninety-five per cent. Moral tone good and it is suitable for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

TEMPTATION. (C. B. C.) Star, Eva Novak. (6,500 feet). People rather liked this one and the comments were favorable. Brought fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

UNKNOWN PURPLE. (Truart). Star cast. (6,950 feet). Very good for its kind. Suitable for Sunday. Had fair attendance. Draw all classes in city of 10,000. Admission 10-20. Jos. S. Rapalus, Majestic Theatre (850 seats), Easthampton, Massachusetts.

VALLEY OF LOST SOULS. (State Right). Star cast. Ordinary program picture of the northwoods. Moral tone good, but it is not suitable for Sunday. Had good attendance. Draw small town and country class in town of 400. Admission 10-25. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

WESTERN FEUDS. (Arrow). Star, Edwin Cobb. If this fellow is an actor then so am I. Can't see him at all. Don't do anything and couldn't if tried. Suitable for Sunday. Had good attendance. Draw working class in city of 13,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.



Scenes from "Trouble Brewing," Larry Semon's latest comedy for Vitagraph.

EAST and WEST claim this Best Comedy Bet of the Season

NEW YORK CITY

New York Tribune

"The 'Galloping Fish' is one of the funniest pictures we ever saw, and reason we didn't scream was because we had a sore throat."

Morning Telegraph

"Would make a censor laugh right out loud — 'Galloping Fish' is a comedy winner. If you want to laugh out loud, trot down and see this."

LOS ANGELES

Sunday Times

"So far as I am concerned, the high point of entertainment in the movies is 'Galloping Fish.' My vocabulary is too limited to express my huge delight over this picture."—Helen Klumph.

**It's a laugh busting
record buster!**



Distributed by
First National Pictures

**"The Shot
that was
heard
Round
the World"**

**was fired in
1776 ~ But
that was
before**

**The
Shooting
of Dan
McGrew**



Scenes from the forthcoming F. B. O. release, "A Woman Who Sinned," a Finis Fox production, starring Mae Busch, Irene Rich and Morgan Wallace.

Will Hays Tells Pen Women Scenario Needs of Industry

THE scenario needs of the industry were discussed last week by representatives from the scenario departments of a number of producing companies, who attended the annual meeting in Washington, D. C., of the League of American Pen Women. The moving picture, from the standpoint of the author and scenario writer, was discussed during the sessions, with a view to bringing about a closer and more intimate contact between the writer and the scenario department.

Unable to attend the convention in person, Will H. Hays, president of the Motion Picture Producers and Distributors of America, sent a letter to Miss Laura Thornborough, of the motion picture department of the league, setting forth the organization's attitude on the scenario question. This letter was read to the league by Col. Jason Joy, of the committee on public relations.

Mr. Hays declared that the idea which prevails that the industry does not want stories written especially for the screen but prefers stories that have made a hit in book form or on the stage is mistaken; that the scenario from the unknown author is scanned as carefully as that from the most famous. But before submitting scenarios, authors who have had no screen experience should carefully mold their stories so that they may be adapted to picturization. Even authors who have made a national reputation by their stories or plays often fail to produce a workable scenario.

"Not one in each thousand so-called original stories offered for picturization is really picturable, I am told," Mr. Hays wrote, "and that is because the author has not troubled to learn screen requirements."

Mr. Hays, for the guidance of the pen-

women, also stressed the fact that many things that "get by" in print or on the stage, are not acceptable for the screen.

"Our association is determined," he said, "to do everything possible to prevent the more or less prevalent type of book from making any serious inroad toward becoming the prevalent type of picture; to try to make certain that there is recognition of the fact that that which may be produced in a spoken drama, or written in a book or newspaper, in many instances cannot be made the subject matter of a motion picture; to try to make certain that only books or stories are used which are of the right type for screen presentation; to avoid the picturization of books or plays which can be produced only after such changes as to leave the producer subject to the charge of deception; and to avoid using titles which are indicative of a kind of picture which could not be produced, or by their suggestiveness seek to obtain attendance by deception, a thing equally reprehensible."

Clever F. B. O. Boys!

Frank Leonard and Louie Kramer of the Film Booking Office's publicity and exploitation staff again pulled the army tie-up stunt this week for F. B. O.'s Emory Johnson special, "The Spirit of the U. S. A." The stunt was repeated in the heart of Manhattan's Great White Way. This time, however, Louie and Frank went the army one better. They got the government, in addition to flaring powerful searchlights on F. B. O. banners, to go 50-50 on the printing expenses of circulars which exploited the picture in big type and made mention of the recruiting on the back.

Eastern Missouri and Southern Illinois Merged Into One Body at Convention

THE motion picture theatre owners of Eastern Missouri and their brethren in Southern Illinois merged into one body, to be known henceforth as the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, at a convention held in the Elks Club Hall, St. Louis, Mo., on Tuesday, April 22. The new body will be affiliated with the Motion Picture Theatre Owners of America, and resolutions pledging unwavering and steadfast support to the national organization were passed unanimously. National President Sydney S. Cohen was also roundly praised in suitable resolutions put through without a dissenting vote.

I. W. Rodgers, Poplar Bluff, Mo., and Cairo, Ill., theatre owner, was selected as president of the new body. He was formerly president of the Motion Picture Theatre Owners of Eastern Missouri and was picked for that place a year ago with a view of his fitness to fill the chair as the head of a joint body representing exhibitors of both Eastern Missouri and Southern Illinois, as he has theatres in both territories. Heretofore the Southern Illinois exhibitors were part of the Illinois state body, but Chicago was so far away the national organization considered it best to give the Eastern Missouri body jurisdiction over that section of Illinois south of the Chicago film zone, especially in view of the fact that the exhibitors of that territory obtained film from St. Louis and in other ways had interests identical with those of the Eastern Missouri exhibitors.

The other officers selected were: First vice-president, John F. Rees, Wellsville, Mo.; second vice-president, W. W. Watts, Springfield, Ill.; third vice-president, Charles G. Goodnight, De Soto, Mo.; fourth vice-president, J. C. Hewitt, Robinson, Ill.; fifth vice-president, F. E. Yemm, Duquoin, Ill.

L. C. Hehl, manager of the Woodland Theatre, St. Louis, who resides at 3242 South Jefferson avenue, St. Louis, was re-elected as secretary, while Fred Wehrenberg, owner-manager of the Melba and Cherokee theatres, St. Louis, continues as treasurer for the merged body, having filled those posts for the Eastern Missouri organization, while W. O. Reeves of St. Louis is sergeant-at-arms.

The executive committee as selected is representative of the St. Louis, Eastern Missouri and Southern Illinois exhibitors, being as follows: Spyros Skouras, St. Louis, Mo.; H. M. E. Pasmazoglu, St. Louis; J. L. Calvin, Washington, Mo.; Joseph Mogler, St. Louis; William McNamara, Virden, Ill.; R. H. Clarke, Effingham, Ill.; S. E. Pertle, Jerseyville, Ill.

Delegates to the national convention in Boston, Mass., on May 27, 28 and 29, were named as follows: From Missouri, H. M. E. Pasmazoglu, St. Louis; Robert Stempfle, St. Charles, Mo.; Joseph Mogler, St. Louis; Fred Wehrenberg, St. Louis; Spyros Skouras, St. Louis; I. W. Rodgers, Poplar Bluff, J. L. Calvin, Washington, and Fred N. Hoelzer, St. Louis. From Southern Illinois, S. E. Pertle, Jerseyville; W. W. Watts, Springfield; F. E. Yemm, Duquoin; H. T. Loeper, Springfield; O. L. Kern, Buckner; Robert Clusterm, Belleville; F. S. Russell,

Shelbyville; Steve Farrar, Harrisburg; John Marlowe, Herrin, and Walter Thimmig, Duquoin.

The attendance at the gathering was very good approximately 100 exhibitors from Eastern Missouri and Southern Illinois being on hand, while the banquet at noon time which was addressed by Lieutenant Governor Hiram Lloyd of Missouri; Elliott Dexter, star of "By Divine Right," (F. B. O.) and Assistant Building Commissioner Christobel was attended by many other exhibitors and representatives of the various exchanges in St. Louis.

The business of the convention moved forward with speed and utmost smoothness, there being no friction and little time consumed on incidentals. The matters taken up related strictly to the exhibitors' vital problems. The general view was to work out these questions in a manner equitable to all interests involved. Joseph Mogler, vice-president of the Motion Picture Theatre Owners of America, told of the efforts now being made to solve the music tax problem and to eliminate the theatre seat tax and the tax on admissions up to 50 cents. In this connection a resolution was passed commending the national organization for its work and another directing exhibitors of the territory to get in touch with their Congressmen and Senators and urge a favorable vote on the measure designed to solve the taxes not cutting so deeply into the revenues of the motion picture theatre owners of the country.

Lieutenant-Governor Lloyd declared himself in favor of permitting the general public to act as its own censors, instead of some board of super-citizens passing on all pictures. He said that he could not see why a board of censors in New York or Ohio should dictate the kind of pictures the people of St. Louis or Southern Illinois should view.

"I don't mean to say that there should be no censorship," he continued. "There are some pictures which should be suppressed. But we should not legislate so as to handicap the citizens of another state. We have passed that day of isolation. What happens in New York is known in San Francisco within a few minutes. There should be co-operation in the laws regulating motion pictures."

"The motion picture industry has brought us an amusement not costly and in the main instructive. I don't think the movies have caused any divorces. On the contrary, I think that they have kept more than one married man straight."

"The motion picture theatre owners can be relied upon to do the right thing. I know, probably because they know that that is the best course for them. But nevertheless they can be relied upon to do the right thing no matter what the motive is behind their actions."

Dexter made a brief talk touching on his experiences in the movies and the strides made by the industry. Christobel complimented the motion picture theatre owners of St. Louis for the co-operation they have given to the city's building department in safeguarding the picture fans. He touched on

the advance of the industry from the tent show days to the present time, when St. Louis has picture palaces that compare favorably with any theatres throughout the whole world.

President I. W. Rodgers acted as toastmaster at the banquet and introduced the various speakers. Lieutenant Governor Lloyd made a big hit with the exhibitors present. He recently announced himself as a candidate for the Republican nomination for Governor subject to the primary elections next August, and in some quarters is considered the best bet for the head of the next Missouri administration. Needless to say the exhibitors of Eastern Missouri and elsewhere throughout the state would not be opposed to a governor entertaining so fair views on the question of censorship and other matters vital to the interest of the exhibitors as does Lloyd. More than one of those who heard his talk can be banked upon to cast their votes for him next August.

The theatre owners and managers who registered for the convention of the Eastern Missouri and Southern Illinois Motion Picture Theatre Owners convention at the Elks Club, St. Louis, Tuesday, April 22, included:

I. W. Rodgers, Cairo, Ill., and Poplar Bluff, Mo.; W. W. Watts, Springfield, Ill.; H. T. Loeper, Springfield, Ill.; P. L. Kern, Buckner, Ill.; N. A. Culbreath, Carthersville, Mo.; Charles G. Goodnight, De Soto, Mo.; W. O. Reeves, St. Louis; C. C. Craven, Lilburne, Mo.; John Beler, New Madrid, Mo.; Noah Bloomer, Belleville, Ill.; F. E. Schmitt, Pocahtontas, Ill.; H. Imming, Newton, Ill.; R. H. Clarke, Effingham, Ill.; H. R. Rosendahl, Cutler, Ill.; L. C. Hehl, Woodland Theatre, St. Louis; J. P. Meehan, St. Louis; Mr. and Mrs. A. Hull, Duplo, Ill.; J. L. Calvin, Washington, Mo.; C. H. Horseman, Chaffee, Mo.; H. A. Robinson, Oran, Mo.; Joe Hewitt, Robinson, Ill.

F. S. Russell, Shelbyville, Ill.; A. J. Moeller, New York, N. Y.; R. E. Atkins, Elksville, Ill.; Joe Ogolini, Dowell, Ill.; F. E. Yemm, Duquoin, Ill.; A. Keuss, New Athens, Ill.; S. E. Pertle, Jerseyville, Ill.; F. Calhoun, St. Louis; William McNamara, Virden, Ill.; F. Robinson, Irma Theatre, St. Louis; Charles Goldman, Rainbow Theatre, St. Louis; Frank Spyros, Marquette Theatre, St. Louis; Harry Nash and Mike Nash, King Bee Theatre, St. Louis; J. F. Rees, Wellsville, Mo.; O. Lehr, Rex Amusement Company, St. Louis; Richard Stempfle, St. Charles, Mo.; C. R. Wahl, Woodriver, Ill.

A. W. Worcester, Woodriver, Ill.; A. M. Beare, Chester, Ill.; Charles Warner, St. Louis, Mo.; H. Levy Highland, Ill.; J. P. Wagner, American, St. Louis; J. Kotnik, McNair, St. Louis; Harry Norack, Hudson Theatre, St. Louis; J. Gegan, Hudson Theatre, St. Louis; Spyros Skouras, Grand Central Theatre and St. Louis Amusement Company, St. Louis; George Meyer, Capitol Theatre, St. Louis; J. H. Blowitz and A. D. Pappas, Virginia Theatre, St. Louis; Gus Kerasotas, Springfield, Ill.; Mrs. A. L. Ketchum, New Aubert, Plaza and Chippewa theatres, St. Louis, Mo.; Tommy James, Comet Theatre, St. Louis; H. M. E. Pasmazoglu, Delmar, Congress and Criterion theatres, St. Louis.

S. Horwitz, Red Wing Theatre, St. Louis; Fred Heelzer, Ivory and Marguerite theatres, St. Louis; W. K. Sine, Springfield, Ill.; James J. Reilly, Princess Theatre, Alton, Ill.; Tom Reed, Duquoin, Ill.; Bob Cluster, Belleville and Johnston City, Ill.; J. A. Seipker, Webster Groves, Mo.; F. B. Harris, Maplewood, Mo.; John Walsh, St. Louis; Maury Stahl, Pageant Theatre, St. Louis; J. Brinkmeyer, Grand-Florissant, St. Louis; O. L. Becker, Ill.; Julius Mueller, Creve Coeur, Mo.; Chris Eftheim, Sar Theatre, St. Louis, and Joe Walsh, Bridge Theatre, St. Louis. Every film exchange in St. Louis was represented at the banquet at noon.

"The Shot that was heard Round the World"

was fired in
1776 ~ But
that was
before

The
Shooting
of Dan
McGrew



Scenes from "Hold Your Breath," a Christie comedy released by W. W. Hodkinson Corporation. Dorothy Devore is featured.

Big Exploitation Campaign on "Spirit of the U. S. A."

THE Film Booking Offices announce the definite release date of Emory Johnson's fifth production, "the Spirit of the U. S. A.," co-starring Mary Carr and Johnnie Walker, will be May 12. F. B. O. already has started its high-pressure advertising and exploitation campaign on the big Johnson feature, which promises to be one of F. B. O.'s best box-office attractions of the year.

The initial stunt on "The Spirit of the U. S. A." was a recruiting tie-up with the 212th Artillery, Anti-Aircraft, of the New York National Guard. An encampment was held in Times Square, more than 1,000 soldiers, 400 horses and riders, motor lorries, tanks, machine guns and other equipment of modern warfare taking part in the stunt. Banners advertising the forthcoming Johnson production were tied onto the motor lorries and tanks and carried by the regimental band, 35,000 heralds advertising "The Spirit of the U. S. A." on one side, and the 212th Artillery on the other were distributed by the soldiers.

The stunt on Times Square was the start of the exploitation campaign in New York City and throughout the country. The same thing will be repeated in all parts of New York City. Four parades, down Broadway, are also scheduled for the near future.

Another interesting feature of F. B. O.'s stunt is that the various commanders have indicated they are willing to help first runs and subsequent runs in repeating the recruiting stunt. In addition to this, they will lend the theatres all kinds of war parapher-

nal, guns, gas masks, wagons, horses and a thousand and one things that an exhibitor can use as a lobby display for ballyhoo purposes.

Another thing that will help exhibitors in securing the co-operation of National Guard commanders is the fact that the huge battle scenes were filmed with the complete co-operation of the U. S. Government at the army reservation in San Francisco, the Presidio, while more than 600 feet of battle scenes were contributed by the war department, the scenes having been filmed by doughboys under fire in France. These pictures have never before been shown on a screen.

"Being Respectable" Cast

Warner Brothers announce completion of the cast for "Being Respectable," from Grace Flandrau's novel. Marie Prevost and Monte Blue head the list of players, which includes Louise Fazenda, Irene Rich, Frank Currier, Eulalie Jensen, Kenneth Gibson and Lila Leslie.

Fox Changes Title

Fox announces that "Romance Ranch" has been selected as the final title for the latest John Gilbert attraction which is being produced at the Fox West Coast Studios under the working title of "Colorau." This program picture is scheduled for release in June.

Constructive Business Sessions to Feature Theatre Owners' Convention

REPORTS made at the joint session of the National Convention Committee and the Massachusetts Committee in Boston this week showed that very gratifying advances were recorded on the matter of arranging for the national meeting of the Motion Picture Theatre Owners of America, which will be held in that city on May 27, 28 and 29.

National President Sydney S. Cohen, Chairman M. E. Comerford of the Convention Committee, Dave Adams, president of the New Hampshire Motion Picture Theatre Owners, State President E. M. Fay of the Rhode Island theatre owners, William Cadoret of Illinois, M. J. O'Toole and others represented the national organization, and State President Jacob Lourie, of the Massachusetts theatre owners, Harry Wasserman, chairman of the Massachusetts Convention Committee; Ernest Horstman, the executive secretary, and a large number of theatre owners from Boston and other cities made reports on the detail convention arrangements.

The following members of the Massachusetts organization and Convention Committee were also in attendance: Patrick F. Lydon of South Boston, Joseph Woodhead of Clinton, A. Locatelli of Lexington, Al Somersby, Stanley Sumner, Charles H. Ross, Moe Silver, Charles W. Hodgdon, Phillip Markell and Philip Smith of Boston; Frank J. Howard of Brookline, Nathan Yamins of Fall River, William E. Dowlin of East Boston, Gordon Wrighter of Springfield and Elmer R. Daniels of Worcester.

President Cohen reported that thirty-one states already have reported to the national headquarters in the matter of being represented at the convention, a big advance over previous years one month before the convention date, and that this presaged a convention in Boston which would surpass all previous efforts of the organization in this connection. He reported that unusual enthusiasm prevailed respecting the advances made in the matter of national legislation, especially that directed toward the repeal of the Seat and Admission Taxes and the modification of the Copyright Laws to set aside the Music License Tax. The amount of money saved theatre owners in this relation, he said, would total millions of dollars annually and exhibitors generally now realized that this and other forms of substantial advancement would have been impossible without the concerted theatre owner power exerted through national organization. Mr. Cohen also reported briefly on the general condition of organization in the nation, all phases of which will be presented in detail by him at the national convention.

Joseph W. Walsh, president of the Connecticut theatre owners, reported the cooperation of the three owners of his state in the convention activities, and E. M. Fay, president of the Rhode Island organization, and Dave Adams, of the New Hampshire unit, reported similarly.

National Director M. E. Comerford made a pointed address on the work of organization generally, in which he pointed out the many difficulties with which theatre owners are forced to contend and urged that a compact business organization was very

essential to the growth and development of the exhibitor's business.

The convention sessions will open on Tuesday morning, May 27, at 10:30 o'clock promptly in the main banquet hall of the Copley Plaza Hotel. Special conveniences for the theatre owners in this relation have been provided by Manager Fogg of the hotel. The delegates will occupy the main floor of the hall and visitors will be accommodated on the spacious balconies.

Governor Channing H. Cox of Massachusetts and Mayor James W. Curley of Boston will formally welcome the delegates on behalf of state and city. Responses will follow and then the detail work of the convention will commence at once. On account of the vast amount of work to be handled there, a session may be held on Tuesday night.

The convention banquet will be held in the same room on Wednesday night and the concluding sessions of the convention on Thursday. It was definitely decided to confine the entire work of the convention to business matters and no contribution of money will

be asked, as the matter of financing the affairs of the organization will be covered in committee reports.

The management of the Copley Plaza Hotel reports that many reservations have already been made and it is essential that theatre owners make arrangements along these lines as soon as possible.

Entertainment features will surpass all previous efforts and this is made possible because of the varied elements of interest in and around Boston associated with early American history, the beautiful harbor and other points which have a special appeal to all. The Massachusetts committee has provided lines of entertainment which will take up all of the spare time of the delegates and visitors.

The City of Boston, through the courtesy of Mayor Curley, has arranged a harbor trip on city steamships which will cover a radius of over fifty miles, during which time all the city fire boats in full action will circle around the other ships. Trips on land to Bunker Hill, Lexington, Concord and other points have also been arranged.

Panoramic Motion Pictures a Success with New Invention

F. H. RICHARDSON

RECENTLY the writer was in receipt of an invitation extended by Mr. G. C. Ziliotto, New York City, to view a new panoramic motion picture camera, the invention of Mr. Filoteo Alberini, of Rome, Italy—the man who, I am advised, opened the first motion picture theatre in Italy, and who is responsible for a number of inventions relating to the motion picture industry.

In the past I have not been at all enthusiastic about panoramic motion pictures, because of the fact that special apparatus was required to project them and because of the further fact that an extra width was required in the projected picture. This latter was, as I saw the matter, highly undesirable in a very large proportion of our theatres in which the front rows of seats were and are quite close to the screen.

What Mr. Ziliotto asked me to look at, however, seemed to be something else again. Apparently he proposed panoramic pictures with ordinary projectors and the regular width projected picture, so I went down and looked the thing over. Here is what I found:

The invention of Mr. Alberini provides for the taking of motion pictures, including any desired angle irrespective of the focal length of objective used in the camera. It amounts literally to taking panoramic pictures at any desired rate of speed. And when I say "panoramic pictures," I mean exactly that. The objective pivots when the picture is being taken, the film passing before the lens in a curve—the segment of a circle—and the lens swings in front of it.

Reciprocal motion? No! Not at all. That would be impractical. The lens swings in a complete circle. In other words it whirls around endwise sixteen or more times

per second, being "open" to the curve of the film every time its business end comes before it.

The negative film is wider than standard, its width being dependent upon the angle it is wished to include with a lens of given focal length. Using a 35 millimeter focal lens and limiting the angle to 65 degrees, the over-all width of the negative will be just two inches. The negative picture will be 1½" wide by one inch high. In the process of printing the dimensions will be reduced to fit standard film, so that the panoramic picture may be projected with the ordinary projector without any change whatsoever. The picture will, under this condition, be the same as the regular picture, except that its height will be 3/5 of the width, instead of ¾. However, the remaining space in the frame, above and below the picture, will be printed opaque, so that that is alright.

By this process the close-up feature is retained, together with the wide field as a background. We shall therefore have a true panoramic picture, taking in any desired width of scene, projected to fit the present theatre screen by the present projectors, and that's that. I saw positive film and it certainly looked sharp and first class in every way, so far as I could judge without actual projection. The projection I expect to view shortly.

In my opinion Mr. Alberini's invention will find a place in the industry.

P. C. Taylor Joins F. B. O.

P. C. Taylor has resigned as sales manager in Canada for Universal to accept position as general manager in Canada for F. B. O.



FILOTEO ALBERINI
President of Maidina Pictures, Inc.

Enters American Field

Alberini, Italian Pioneer, Heads New Maidina Pictures, Inc.

An event of significance to both the motion picture industry and the general public is the arrival in this country of Comm. Filoteo Alberini of Rome.

The Commendatore is internationally known as a pioneer of the cinema. He is credited as being among the first to give a commercial impulse to the cinematograph in Europe by opening one of the first houses for the presentation of pictures at popular prices in the city of Florence, Italy, in 1898.

He founded the Cines Company of Rome and was its technical director. He is now president of Maidina Pictures, Inc., a recently organized corporation, of which he is also technical director.

Santell's Second

Al Santell's new production for Film Booking Offices, "Fools in the Dark," starring Matt Moore and Patsy Ruth Miller, has been completed at the F. B. O. Hollywood studios. It is Santell's second production for the distributing company, his other being the successful "Lights Out," from the Broadway stage hit by Paul Dickey and Mann Paige. The new production was based on an original story by Bertram Millhauser. In the cast are Bertram Grashy, Charles Belcher and Tom Wilson.

Reports Gains in Sales

Vitagraph's Big Drive for Summer Business Showing Results

Vitagraph's ten-week drive for summer business in all exchanges is now in its third week. Gains in all territories are being reported. John B. Rock, general manager, upon his return from a flying visit to the Middle West and Northwest, announced his great satisfaction at the results in the territories he visited.

Four specials are to be released by Vitagraph this summer, "Borrowed Husbands," "Between Friends," "The Code of the Wilderness," and "The Strength of Desire." In these pictures the exhibitor is getting brand new productions for summer runs. "Between Friends" will have its Broadway premiere at the Rivoli Theatre on May 11, and "Borrowed Husbands" will have a Broadway run shortly after. David Smith, producer for Vitagraph, is now finishing "The Code of the Wilderness," pictured from the novel by Charles Alden Seltzer, and J. Stuart Blackton is in the last week of shooting "The Strength of Desire," adapted from the novel by E. Phillips Oppenheim.

In addition to these Vitagraph specials Whitman Bennett's "Virtuous Liars," a society drama, and "One Law for the Woman," a thrilling melodrama adapted by Charles E. Blaney from his famous stage play, are open for booking dates.

Larry Semon's Latest

Larry Semon plays a comedy dry agent in his newest release by Vitagraph, "Trouble Brewing," and manages to poke a lot of innocent fun at the situations which the enforcement act has produced throughout the country, according to published reports. He has as a foil Babe Hardy and his leading woman is Carmelita Geraghty. Bill Hauber, Al Thompson and Pete Gordon contribute to the fun. Semon has created new gags and marvelous thrills in this newest offering. This is the fourth of the Larry Semon comedies offered to the exhibitor by Vitagraph this year.

Rialto Books "Maytime"

Max Roth, general sales manager for Preferred Pictures Corporation, announces that B. P. Schulberg's production, "Maytime," has been booked by Dr. Hugo Riesenfeld for the Rialto Theatre.

This picturization of Rida Johnson Young's play, which won phenomenal popularity through seven years of presentation on the stage, has been meeting with great success in all cities where it has opened to date.



Scenes from F. B. O.'s forthcoming big laugh comedy "Fools in the Dark," starring Matt Moore and Patsy Ruth Miller.

Samuel Goldwyn Busy

Complete Plans for Enlargement of Production Activities

Immediately upon his arrival on the West Coast, Samuel Goldwyn completed preparations for the enlargement of his production activities at the United Studio. In order to meet the increased demands of the First National schedule for the fall, George Fitzmaurice will start production on "Tarnish" on May 15, while "Potash and Perlmutter in Hollywood" will begin on June 1. The leading roles in "Tarnish" will be played by May McAvoy and Ronald Colman, while the adaptation will be made from Frances Marion's scenario.

"Potash and Perlmutter in Hollywood," which is adapted from Montague Glass' Broadway stage success, "Business Before Pleasure," will be directed by Al Green, who will use Frances Marion's script. Alex Carr will play "Perlmutter" while George Sidney, who was selected by Mr. Goldwyn to succeed the late Barney Barnard, will play "Abe Potash."

Lubitsch Picks Cast

The principal players in the forthcoming Ernest Lubitsch production for Warner Brothers have been selected this week. They include: May McAvoy, Pauline Frederick, Lew Cody, Willard Louis and Pierre Gendron.



Scenes from "Not One to Spare," a Renaud Hoffman production, distributed by W. W. Hodkinson Corporation.



Scenes from "What Shall I Do?" starring Dorothy Mackaill. It is a Frank Woods production released by W. W. Hodkinson Corporation.

Harold Lloyd's "Girl Shy" Setting Many New Records

FIRST-RUN showings of Harold Lloyd's latest comedy feature for Pathe, "Girl Shy," have given rise to a spirited contest of international proportions. Vying with the accounts of smashed records from key centers in the United States are the reports emanating from the Dominion of Canada.

At the New York Strand, where "Girl Shy" is enjoying the rare distinction of a two weeks' run, the picture by the middle of the first week had surpassed the attendance figures previously set by "Grandma's Boy," "Dr. Jack," "Safety Last" and "Why Worry?" at this big Broadway house.

At the big Paramount house in Boston, the Fenway, "Girl Shy" was reported by Wednesday night as having set up a new high mark, being fully 25 per cent. ahead of the "Why Worry?" record for the same length of time.

The Capitol Theatre, Montreal, where "Girl Shy" opened the week of April 20, will, for the second time in the history of the theatre, extend the same program throughout a second week. The only other production to win this distinction was "Robin Hood." The overflow audiences at the Capitol throughout the first week necessitated the extension of the "Girl Shy" showing.

The record of capacity houses is being repeated in each of the Dominion's key centers where the picture is being presented. Word from these centers early in the week indicated that "Girl Shy" in every case would surpass the attendance figures previously established by former Harold Lloyd productions. The Pathe comedy star has always enjoyed unrivaled popularity in Canada since his entry into the feature comedy field, and in practically all instances the present house records among the Dominion's leading first-

runs are held by some one of his five previous feature productions for Pathe.

At the Capitol Theatre, Vancouver, attendances early in the week gave definite assurances of setting up a new record for that house, while at the Hippodrome, Toronto, the attendance record, at present held by Lloyd's "Safety Last," showed every indication of capitulating to "Girl Shy."

Honor Doug and Mary

Cable despatches from London announce that Mary Pickford and Douglas Fairbanks were the guests of honor last week at the Carnival Ball given there by the American Legion Post. The ball, one of a series of inaugural events in connection with the Empire Exposition, was held under the patronage of the American Ambassador and a distinguished group of patronesses. The Prince of Wales was the guest of the Legion at last year's ball.

Signed for New Play

Constance Bennett, who has just made a decided hit in the George Fitzmaurice production, "Cytherea," has been signed by Eastern Productions, Inc., to appear in support of Helene Chadwick in the Ethel M. Dell story, "Her Own Free Will."

Eastern Productions also announce that Paul Scardon has been engaged to direct the production. Work will be started at the Biograph studio in New York within the next week or ten days.

The production will be released by Hodkinson on July 20th.

"The Shot
that was
heard
Round
the World"

was fired in
1776 ~ But
that was
before

The
Shooting
of Dan
McGrew

"Hold Your Breath" Big Christie Comedy in Hands of Film Editors

IN announcing the completion this week of the last scenes for "Hold Your Breath," the big feature comedy that Al Christie is producing for Hodkinson release, Mr. Christie says that he intends to make this production live up to its title in tempo as well as in story, action and acting and to this end has turned over to his editors and film cutters, approximately forty thousand feet of negative with positive instructions to concentrate all of the story's rapid-fire action and plot into not more than six reels of finished picture.

"It is my intention," said Mr. Christie, "to make 'Hold Your Breath' the most concentrated motion picture comedy ever produced. The plot of the story will be put through a process of especial condensation until, figura-

tively speaking, it will be 'told in a nutshell' and in the five and a half reels that will be released, all lost motion will be eliminated and the action shaped up to the highest point of intensity. Only the most vitally necessary connecting scenes between comedy situations, stunts, gags and thrills will be allowed to remain in the finished print and I am aiming to turn out a production that will make audiences literally 'hold their breath' every minute that it is on the screen."

"Hold Your Breath" is scheduled for release by Hodkinson on May 25. It has the biggest cast of featured players ever assembled for a single comedy. Sixteen well known names are included in the billing in addition to unusually large numbers of extras used for "bits" and mob scenes.

P. A. Powers Airs Views on Trade Commission's Decision

P. A. POWERS is one of the individuals who feels strongly over the recent decision of the Federal Trade Commission regarding the Eastman situation, and airs his views in an emphatic manner. Mr. Powers believes that his opinions are of interest to everyone in the industry. He declares:

"The Federal Trade Commission on April 20 issued an order to the effect that a certain company had a monopoly on the sale of cinematograph film. Although this condition was considered serious enough by the Federal Trade Commission to spend months of time and thousands of dollars to prove, and was considered a most important news item by the press, it is most startling to see the apparent disinterest displayed by the motion picture industry in general, although it should be the most interested.

Surprise Conditions Existed

"It does not matter whether the practices reported by the Federal Trade Commission have ceased; the significant fact is that the conditions characterized by the commission as monopolistic tendencies and unfair competition, were found to have existed. A monopoly in the manufacture of cinematograph film means a monopoly of the entire motion picture business. Any one who can figure it any other way should certainly step forward and receive a prize from those who are making every effort to tighten their hold on the industry. And yet, the mind of the industry seems to have been so hypnotized that it might just as well have been dead so far as it has done any thinking about this, the most important commodity with which it deals. One does not have to go far to find evidence of this fact, as it is prevalent throughout the industry.

A Concrete Example

"A concrete example of this appeared recently in a trade journal in the form of a letter written by one of our most prominent

laboratory men, from which the following is a quotation:

"While it is a wonderful thing that Mr. Eastman is able to give to the industry film at a constantly decreasing price while still maintaining the high standard of quality, I think that it would be far greater news for the industry were Mr. Eastman to announce that film would be made of superior quality regardless of cost, for improvement in the quality of film is the one thing which the industry should demand and expect."

"But this man and all the rest of us should know that no one need 'give us' anything. We can create what we want—demand it—and get it. And the way to get it is by encouraging healthful competition. It is one of the phenomena of modern business that our great motion picture industry should see nothing wrong in the situation reflected by the above indication that the industry must take what it can get.

"Does the 'mind' of the industry admit itself hide-bound to one source of supply, having to implore relief from a condition which is recognized everywhere as being one of the heaviest burdens the industry has to bear? What if anything happens to this one preferential source of supply? Then there would be cause for alarm—fortunes would be wiped out over night.

"How do other large industries safeguard the quality, price and supply of their important raw materials—especially those raw materials without which they could not exist? Would the newspapers throughout the country allow any one concern to hold them in a bag by helping it to acquire a complete monopoly of raw paper? Would they kick out of the door any competitor who, although he could give only the same quality and price, could at least give them protection on supply? Would they not welcome this competitor and all others and encourage them so that their own industry could be free from the fear of sudden destruction? There is no end to such questions and they

New Comedy Unit

Mack Sennett Begins First of New Two-Reel Comedies

A new comedy unit is adding to the hum of production activity at the Mack Sennett studio where two-reel comedies are made for Pathe release, F. Richard Jones having taken up the megaphone and commenced work on the first of the series of two-reel comedies Mack Sennett will produce featuring Ralph Graves.

Mack Sennett is the author of the first story for Graves, and it was written to bring out the personal charm, whimsical humor and sincerity of this popular actor, who won his first success in D. W. Griffith's "Dream Street" and recently added to his laurels in Mabel Normand's "The Extra Girl" and with Marion Davies in "Yolanda."

This new production unit has caused some shifting of leading women at the Sennett studio. Alice Day, who, after scoring with Norma Talmadge in "Secrets," was signed by Mack Sennett and given leading roles opposite Harry Langdon, will be Ralph Graves' leading woman, while Natalie Kingston will be given the prominence in the Graves comedies that her beauty deserves. Miss Kingston left a popular dancing team to join the Sennett forces, and will make her debut as leading lady on the Pathe program opposite Ben Turpin in "Yukon Jake," to be released June 8. Marceline Day, of the beauty brigade, succeeds her sister, Alice, as Langdon's leading woman.

Pathe Short Subjects

"Near Dublin," Starring Stan Laurel, Among Releases for May 11

Two comedies from the Hal Roach studios head Pathe's schedule of releases for May 11. The first stars Stan Laurel in a two-reel comic appropriately titled "Near Dublin," as it travesties the style of Irish drama made famous by Chauncey Olcott and other exponents of the Emerald Isle.

"North of 50-50," the second Hal Roach comedy, is one reel of monkey shins by the Dippy-Doo-Dads, who give an animal interpretation of what goes on "north of 53, where the population is split 50-50 between bad men and Northwest Mounted Police."

The Patheserial, "Leatherstocking," reaches the eighth chapter, which is titled "Out of the Storm." "When Winter Comes" is the title of the current Aesop Film Fable.

Title Changed

Fox Film Corporation announces that "Romance Ranch" has been selected as the final title for the latest John Gilbert attraction which is being produced at the Fox West Coast Studios under the working title of "Colorau." This program picture is scheduled for release in June.

are all analogous to our own industry, and painfully so.

"When Powers Film Products entered the raw film business there was only one other source of supply. Since then the industry is able to purchase its requirements of raw film at a saving of at least \$200,000 a week. Powers Film Products feels that it has contributed in some measure to effecting this saving even with the comparatively small co-operation shown it by the industry."



Scenes from "Miami," starring Betty Compson. Distributed by the W. W. Hodkinson Corporation.

Mix's "Trouble Shooter" Is Scheduled for May 4

THE Fox Film Corporation will release "The Trouble Shooter," the latest of the series of Tom Mix program pictures, on May 4. It is an original story by Frederick and Fanny Hatton. John Conway, a newcomer to the Fox lot, directed. Kathleen Key is Mix's new leading woman. Others in the cast are Earl Fox, Gunnis Davis, Howard Truesdale, Frank Currier, Mike Donlin, Dolores Rousse, Charles McHugh and Al Freemont.

"The Trouble Shooter" is the name of the lookout man for a big power plant, whose dangerous job is to see that wires and cables

are kept in perfect condition. The story suggested itself to the Hattons as a result of a talk with George T. Bigelo, third vice-president of the Southern Sierras Power Company of California. Mr. Hatton roomed with Mr. Bigelo at college and they met again recently at a fraternity dinner. Expressing keen interest in the work of the "trouble shooter" with a power plant, Mr. Bigelo invited Mr. and Mrs. Hatton to his plant at Riverside, California, and they were taken through it. As a result of their study of this all-important work, they wrote a story around the "trouble shooter" for Mr. Mix.

Rothacker's Branch at Chicago Enlarges Commercial Division

THE fourteenth anniversary of the Rothacker Film Manufacturing Company was marked by the opening of a reorganized and greatly enlarged commercial department at the Chicago laboratory, which will be dedicated to the purpose of giving free-lance cameramen and small practical picture producers over the country the same quality and service enjoyed by the biggest and most discriminating producers.

The new department is operated as a separate unit from the laboratory proper, having its own printing, developing and inspection departments, its own cutting room for visiting cameramen, and its own force of workers who will do commercial work and nothing else.

Workers in the new commercial department are determined to maintain an average

twenty-six hours' service. A negative will be developed, a print made, inspected and dispatched to the customer—all within twenty-six hours. Mr. Rothacker has given the department an auto truck which will be the department's "special messenger," rushing prints down to the Central Parcel Post Station as fast as they pass inspection.

The Rothacker Company was founded in May, 1910, by Watterson R. Rothacker, when he left a newspaper job to become the pioneer specialist in motion picture advertising. His office was at first under his hat, but a little later he advanced to a small desk in a Loop office occupied by several other rising young "desk spacers."

Once his practical picture business was firmly established, Mr. Rothacker branched out into the laboratory field.

"The Shot that was heard Round the World"

was fired in
1776 ~ But
that was
before

The Shooting of Dan McGrew



Scenes from Vitagraph's "Between Friends."

"Another Scandal" Is New Treatment of Flapperism

COOLIDGE STREETER of the Hodkinson production department, who is now in Miami, Florida, where "Another Scandal," starring Lois Wilson, has just been completed, reports that Miss Wilson "has scored another distinct triumph" in the Cosmo Hamilton story that will be released by the Hodkinson Corporation on June 20.

"In the filming of Cosmo Hamilton's story, 'Another Scandal,' the screen has at last received a true treatment of the primary factors in happy married life," says Mr. Streeter in his report to the Hodkinson officials. "The picture has many points and possibilities that stand out, but above all it is intensely human and the public will see in its characters close personal friends or reflections of their own lives."

In "Another Scandal" Cosmo Hamilton deals primarily with the fact that love, romance, loyalty and humor are absolutely essential to insure the enjoyment of married life to its fullest extent. The author wrote the story as a justification of the "flapper" who realizes that her flapperism can last at best only three or four years before she is inevitably replaced by younger flappers. However, in these three or four years the flapper is associated with all kinds of men, the best and the worst, and when she does finally give her heart to a man it is inevitably to a man in every sense of the word.

The picture was produced under the direction of E. Hallows Griffith for the Tilford Cinema Corporation at Miami, and an early trade screening is being arranged by Hodkinson.

Educational Looking Forward to Biggest Summer of Career

EDUCATIONAL FILM EXCHANGES, INC., announces that there will be no lack of short subjects available for the exhibitor, nor will the quality of the subjects released on the Educational program be below that of the standard maintained during the cooler months.

Over a dozen two-reel comedies will be released after May 1 and this selection will be more than representative of the quality of the previous releases, they say. The new two-reel comedies will include releases of the Christie, Hamilton, Mermaid and Tuxedo brands in addition to two Jack White Com-

edy Specials made under a contract for three of these specials signed last fall. One of the specials, "Midnight Blues," has already been released.

More two-reel comedies will be released during the coming summer than in any other summer since the inception of Educational, that company reports. In addition there will be the regular releases of the single reel brands consisting of Cameo Comedies, the "Sing Them Again" series, the Lyman H. Howe Hodge-Podge series, the Bruce Wilderness Tales and the new humor reel, The Fun Shop.

World's Premiere May 3

Los Angeles to See Tourneur's "White Moth" at Loew's State

"The White Moth," a Levee-Tourneur production and a current release of First National, will have its world's premiere on May 3 at Loew's State Theatre in Los Angeles. This marks the first time that a Maurice Tourneur production has had its first public presentation in a Coast city.

Following the run at Loew's State "The White Moth" will play in all West Coast Theatres, Inc., houses, simultaneously with the general release of the picture in first-run houses throughout the country.

Barbara La Marr and Conway Tearle are co-featured in this picture, appearing for the first time in the Levee-Tourneur series for First National release. Ben Lyon, Charles de Roche and Josie Sedgwick complete the cast of principals. "The White Moth" is an adaptation of a magazine story by Izola Forrester.

Critics Praise "Desire"

One of Metro's Early Releases This Season Praised by Los Angeles

"Desire," a Louis Burston Production for Metro, was one of the early releases on the Metro schedule this season, but it is still one of the most popular attractions in theatres throughout the country.

"Desire" offers you a lot of entertainment," wrote the critic of the Examiner. "The cast is one of the most imposing that has been assembled in any recent picture. Not only is there a big cast but it is the sort of film play in which everyone is given a lot of acting to do."

"If you want to spend an entertaining hour," wrote the critic of the Times," go down to Clune's Broadway and take a look at 'Desire.' It is warmly human throughout and its story is absorbing and finely acted; it has moments that are truly great. In any case it is far, far better than many a picture that is loudly trumpeted."

Universal Rewards Esch

William Esch, salesman of Universal's Indianapolis exchange, who won first prize in the Laemmle Month Sales Contest as the best Universal salesman in the country, has been appointed manager of the Indianapolis exchange as a result of his high standing in the contest. L. C. Thompson, the present manager, will take charge of Universal's Cleveland office.

In Leading Role

Norma Shearer has been chosen by Victor Seastrom to play the leading feminine role in "The Tree of the Garden," the Edward C. Booth novel which he is to film for the Goldwyn studios. Miss Shearer is now playing opposite Jack Pickford in "The End of the World."

"There will be no let-down in either the quality or quantity of Short Subjects from Educational," said Mr. E. W. Hammons, president of Educational, on his return from New Orleans, where he attended the First National convention. "We will, in fact, release some of the best pictures of the year which will be available to exhibitors during the heated period."

Illinois Convention Discusses Non-Theatricals and Music Tax

THE annual convention of the Illinois Motion Picture Theatre Owners was called to order at the Sherman Hotel, Chicago, on Wednesday, April 23, by Glenn Reynolds of DeKalb, Ill. President Reynolds made his report on the activities of the year and various committees were appointed to take up matters of interest to the assembled delegates. The report of Secretary Ludwig Seigel was approved and the meeting adjourned until afternoon, when W. A. Steffes, president of the Minnesota association, made the principal address against the music tax and urged the Illinois association join the new association of the midwest theatre owners which was recently organized in Chicago. Judge Handy from Kansas also talked on the music tax. Jack Miller of the association, in company with Judge Handy and Al Steffes, went to Washington to appear against the tax for the exhibitors of this territory.

The meeting went on record as opposed to arbitration of non-theatrical bookings. The big dinner dance on Wednesday night at the Hotel Sherman was a success in every way and a larger attendance than expected was on hand for the festivities. On Thursday morning the members got down to business early and voted to appoint an active business manager who will go out in the field and organize the state in a thorough manner. At the present time the Illinois association has about 300 members and there are approximately 1,200 houses in the state, of which quite a few belong to circuits. A meeting of the executive committee is called for May 6th to decide on the appointment. Twenty seven members of the executive committee were selected by the convention and they will also meet on May 6 to elect the

officers of the association.

The meeting adjourned at noon and the convention was over, the members leaving for their homes enthusiastic over the outlook for a stronger state organization with which to combat the dangers that confront the exhibitor. The delegates were enthusiastic over the good showing of the Chicago association. Secretary Seigel says that they have about 200 members in the city and efforts will be made to get the balance in at an early date.

Leo Brunhild, of Brunhild & Young, was toastmaster at the banquet of the Illinois association dinner dance at the Sherman Hotel and carried off the honors in creditable style. He kept the program on the jump and there were no dull moments for the crowd.

About 190 sat down to the dinner and listened to Frank Padden, assistant corporation counsel, who represented Mayor Dever in welcoming the delegates to the city. He was followed by Michael Iggoe, counsel of the association, who made a happy talk on matters of interest to the boys.

William J. Sweeney, office manager of the

Illinois association was on the job as door-keeper of the convention room and kept the curious ones out and the delegates in and gave the press boys the glad hand.

Among the exhibitors who registered with Office Manager William J. Sweeney were Steve Bennis, of the Lincoln Theatre, Lincoln, Ill.; Ben Berve, Majestic Theatre, Rochelle, Ill.; A. Bossen, Strand Theatre, Mendota; Louis H. Frank, Samuel Abrahams, Ludwig Seigel, M. A. Choynski, Aaron Saperstein, Sidney Selig, Harry Brunhild, A. J. Haley, Michael Seigel, Frank Siem, George D. Hopkinson, all of Chicago.

J. F. Dittman, Lindo Theatre, Freeport; Wiley N. McConnell, Orpheum Theatre, Quincy; J. C. Miller, Princess Theatre, Woodstock; F. N. Kenney, Star Theatre, Watseka; Barney Broher and John Kaletis, American of Moline and Rialto at Rock Island; Elmer H. Uhlhorn, Dicke Theatre, Downers Grove; A. E. Korndat, Lyric Theatre, East Moline; R. C. Williams, Majestic Theatre, Streator; Charles Nathan and D. George Mitchell, of the Theatres Operating Corporation of Peoria, and Joseph Hopp of the Fort Armstrong Theatre at Rock Island.

I. M. P. P. D. A. to Establish Branch on the West Coast

A SPECIAL meeting of the Independent Motion Picture Producers and Distributors Association, held recently at their headquarters, 1650 Broadway, heard the report of the committee appointed to devise ways and means for establishing a branch of this association on the West Coast. Jesse J. Goldberg, chairman of this committee, with his associates, Joe Brandt, Bobby North, I. E. Chadwick and Dr. W. E. Shallenberger, recommended that a branch of the I. M. P. P. D. A., with a local executive secretary, be established without further delay in either Hollywood or Los Angeles.

William J. Russell of the Russell Productions, Inc., Los Angeles, who was a guest at the meeting, reported that great enthusiasm was manifested in this new and rapidly growing association by their western brothers and on the strength of the committee's recommendation and Mr. Russell's report, it was unanimously moved that Mr. Goldberg, who is already on his way to the Coast, continue the negotiations for this new branch. William Steiner announced that he was leaving for Hollywood early next week and volunteered to assist Mr. Goldberg in this project. With such able representation from the East, success is assured.

Jack Cohn, chairman of the Membership Committee, announced that several companies have signified their intention to join the association and he will submit their signified applications at the next regular meeting, to be held the early part of May.

President Chadwick announced that the last and probably largest luncheon until the Fall season, will be held on Tuesday, May 13, at the Hotel Astor. Several prominent individuals who are considered authority in the moving picture industry have been invited to address the luncheon and it is con-

fidentially expected at this time that they will accept the invitation.

A forward step was taken when the I. M. P. P. D. A. decided to affiliate with the Arbitration Society of America. This will make it possible to secure a thoroughly posted arbitrator to take part in all arbitration hearings which are held by the association, the first of the controversies to be settled by arbitration to be held next week.



Scenes from the new Universal comedy, "Rest in Pieces," featuring Bert Roach, Alice Howell and Billy Bletcher.



Scenes from the Fox Sunshine comedy "When Wise Ducks Meet."

T. O. C. C. to Confer with F. I. L. M. on Arbitration

FOR the purpose of considering a revision of some of the existing rules in the arbitration code the T. O. C. C. will meet jointly with the F. I. L. M. Club on May 5 in the Hotel Astor, New York City. "A year's experience has given rise to things which might stand correction," stated Chairman O'Reilly in outlining the real purpose of this session.

As things now stand in this arbitration matter the T. O. C. C. tries cases not only of its own members but of non-members. The larger percentage of the cases tried during the past year were those arising out of disputes among non-members, said the T. O. C. C. head. Members of his organization, he remarked, rarely resort to this method of litigation, as they are well informed of the regulations and abide by them.

It will be largely to determine whether the T. O. C. C. desires to continue the burden of acting as a court for non-members that the May 5 meeting is scheduled.

On May 1 the T. O. C. C. will move from

its present quarters at 1540 Broadway to more spacious accommodations in the Times Building. On the fourth floor of that building the organization will occupy 2,000 feet of floor space which will enable members to hold there all meetings, except special affairs where guests are invited. The smallness of their present location necessitated all sessions being held in the Hotel Astor.

These new offices, under the present plans, will be retained until the organization is ready to move into its clubhouse. One site for the latter has already been submitted to architects who are at work making the required drawings.

Chairman O'Reilly says that exclusive of the furnishings the Chamber is planning to expend approximately \$450,000 for the building and land.

The Chamber has made all arrangements for the installation dinner it will tender its recently elected officers. This will take place at the Ritz-Carlton Hotel, New York, on May 24.

Lewis J. Selznick Heads Radio Company; Keeps Film Interests

LEWIS J. SELZNICK announces in a statement this week that he will devote most of his time to the radio business in which he has organized the American Radio Manufacturing Corporation, after first having acquired the Radio Products Manufacturing Company of Cleveland, makers of Voceleste machines. The statement reveals that Selznick will still retain his interest in Selznick motion pictures. Of his radio company Arthur S. Friend is treasurer; David O. Selznick and A. R. Claus, vice-presidents; A. L. Grill, secretary. In addition to these officers the board of directors includes: R. D. Hickok and S. and F. Fox, all of Cleveland, O. The statement, in part, is as follows:

"As a first step I organized, last week, the General American Radio Manufacturing Corporation. We immediately took for our executive offices the fourth floor of the

American Bond and Mortgage building, and are now in full swing. We have already acquired control of the Radio Products Manufacturing Company of Cleveland, makers of the Voceleste machines. We shall advertise and distribute our products nationally in what has become known as 'the Selznick manner.' We shall use the line 'Lewis J. Selznick presents' in connection with all our instruments.

"I and the immediate members of my family own, always have owned, and always will own over 80% of all the Selznick motion picture interests. As far as active participation goes, Myron Selznick is vice-president of the Selznick Distributing Corporation. I have other picture plans, which, because of the ambitious scope of my radio enterprises, must be held in abeyance for the present. These may also hold a measure of interest for the picture world."

Lasky Arouses Enthusiasm at Paramount Sales Convention

EXPRESSING the belief that the motion picture industry is facing a season of unprecedented prosperity, Jesse L. Lasky aroused a high degree of enthusiasm at the Paramount sales convention in San Francisco when he reviewed the production program now under way at the company's West Coast and Eastern studios.

The San Francisco convention, which is the third and last of the series of division sales gatherings of the Paramount distribution department, opened its sessions at the Hotel Whitcomb on Monday morning, April 28, and continued three days. John D. Clark,

division sales manager, presided, the convention being under the supervision of General Manager S. R. Kent. Accompanying Mr. Lasky to San Francisco from Los Angeles were Cecil B. DeMille, director-general, and Arch Reeve, A. D. Wilkie, Barrett C. Kiesling and Louis Gardy, of the West Coast studio publicity department.

Following the close of the convention on Wednesday night, the home office delegation left for Los Angeles and Hollywood, where they will remain until Saturday, when they will start their return journey to New York.

Those from the distribution department

To Hold Meeting

Society of M. P. Engineers Plans Novel Get-together

When the Society of Motion Picture Engineers meet May 19 to 22 the membership will be greeted with an exceptionally excellent program. The papers listed to date are:

F. F. Renwick, "The Effect of Humidity Upon Photographic Speed"; J. I. Crabtree, "Improvements in Motion Picture Laboratory Apparatus"; J. G. Capstaff, "The Duplication of Motion Picture Negatives"; P. R. Bassett, "The Progress of Arc Projection Efficiency"; S. C. Rogers, "A Method of Comparing Definitions of Projection Lenses"; H. Griffin, "Is the Optical Projector Commercially Practical?"; R. C. Hubbard, "The Straight Line Developing Machine"; H. P. Gage, "Colored Glasses for Stage Illumination"; A. M. Gandy, "Constant Current and Constant Potential Generators for Motion Picture Projection Arcs"; W. W. Kincaid, "Requirements of the Educational and Non-Theatrical Field"; Dr. Kellner, "Stereoscopy and Its Possibilities in Projection"; Dr. Kellner, "Results Obtained with the Relay Condenser System"; F. H. Richardson, "Difficulties Encountered in the Standardization of Theatre Screen and Illumination"; A. G. Balcom, "Motion Picture Projector as a Medium of Instruction"; Max Briefer, "Some Characteristics of Film Base"; G. C. Ziliotto, "The Panoramic Camera"; C. Francis Jenkins (title not yet received).

There will be other papers, presumably of equal interest. The entertainment program is being prepared by Cudmore, the Slim, and gives promise of being something very much out of the ordinary. The Society is trying an experiment. It is holding its spring meeting at a magnificent country hotel, the Lakewood Farm Inn, near Roscoe, New York, up Binghamton way. It is a five-hour drive, by auto, from New York City. The idea of the country hotel meeting was sprung by William V. D. Kelley, of Prizma fame. The outcome will be watched with considerable interest, as it is believed that meetings will be better attended and the discussion of papers therefore more complete and more valuable to the industry.

During the interim between meetings there will be golf, horseback riding, billiards, bowling and many other sports, all free to members; also there will be the program Cudmore is preparing.

attending the San Francisco convention were:

San Francisco—Herman Wobber, O. V. Traggardh, J. J. Partridge, J. M. Bettencourt, C. A. Roeder, A. Pickett, G. V. Sullivan, J. Myers, H. C. Eagle.

Los Angeles—C. N. Peacock, I. G. White, F. C. Clark, F. S. Wilson, M. C. Burles, J. A. Clark, H. Y. Swift.

Seattle—G. P. Endert, H. W. West, A. A. Haley, H. S. Hoke, M. Segal, W. E. Nelson, K. Krueger.

Portland—T. H. Bailey, V. R. Moore, H. N. West, A. W. Adamson, L. G. Stang, W. D. Brink.

Salt Lake City—Louis Marcus, L. J. McGinley, E. M. Loy, F. S. Gulbranson, C. G. Epperson, F. J. Murphy, A. K. Shepherd, H. W. Braly, R. Ricketson.

Denver—O. Wog, A. E. Dickson, C. J. Duer, E. I. Reed, J. G. Haney, M. S. Wilson.

Snappy Stunt for "The Chechahcos"

Realizing that in "The Chechahcos" they have an unusual production from the standpoint of title, story productions values and the fact that it is the first picture of feature length filmed entirely in Alaska, and in keeping with its big box-office possibilities, Associated Exhibitors are putting over exploitation that is "making 'em sit up and take notice."

As a part of a big campaign which includes extensive trade paper advertising, a showing has been arranged for Thursday evening, May 1, at the Ritz-Carlton, one of New York's most fashionable hotels. This will be followed by dancing for which music will be furnished by Paul Whiteman and his band, together with supper, and promises to be one of the most elaborate affairs of the season.

Not content with this, the wide-awake publicity department of Associated devised a clever and effective exploitation stunt. A messenger, garbed as an Alaskan miner and leading a genuine malamut dog, visited the offices of the press and scores of prominent exhibitors and presented them with an envelope which contained tickets for the showing, dancing and supper, and an invitation in the form of a snappy eight-page herald printed on one side only and folded so as to make a double-sheet four-page pamphlet.

But this was not all, for accompanying the invitation was a small carton tied with green ribbon which contained a large metal nugget, representative of Alaska's mineral wealth, with the suggestion that it be used as a paper weight.

Did this stunt prove effective? We'll say so, for everyone along Film Row is now talking about "The Chechahcos."

Universal Adds "Oh Doctor!" to Last Super-Feature Group

CARL LAEMMLE, president of Universal Pictures Corporation, has purchased Harry Leon Wilson's story, "Oh, Doctor!" It will be added to Universal's 1924-25 super productions. Bernard McConville, supervising editor of Jewel productions at Universal City, where the story will be filmed, has arranged to have Harvey Thew, who wrote the continuity for "Merton of the Movies" and "Sporting Youth," do the continuity for "Oh, Doctor!"

It is planned to produce "Oh, Doctor!" on an elaborate scale and have it surpass "The Reckless Age" and "Sporting Youth" so far as entertainment quality is concerned. No player has yet been assigned the leading role, although it is expected that one of the Universal stars will be given the preference.

"Oh, Doctor!" contains a wealth of material for humorous delineation and for this reason it is anticipated as another starring vehicle for Reginald Denny, whose work in

"Captain Fearless," an adaptation of "The Missourian," presents him in a role that is new to screen types.

The purchase of "Oh, Doctor!" is in line with the new story policy inaugurated by Carl Laemmle, president of Universal, during his recent visit to Universal City. This policy contemplates a concentration on high class stories by high class authors. The most likeable writers of fiction and their best-sellers will come to the screen through Universal channels, it is promised. "K," which is being filmed under the title of "K—The Unknown," starring Virginia Valli, "The Missourian," starring Reginald Denny, "Butterfly," with an all-star cast including Laura La Plante, Kenneth Harlan, Norman Kerry and Ruth Clifford, and "Mitzi," starring Mary Philbin, are cited as examples of the policy.

"K" is Mary Roberts Rinehart's popular novel and it is being directed by Harry A.

Truart Lists Another

The first week in May Truart will release "The Eternal Riddle," an adaptation of Sir Arthur Conan Doyle's novel, "The Tragedy of the Korosko," with Wanda Hawley, Nigel Barrie and Pedro de Cordoba as the principal members of an all-star cast. "The Eternal Riddle" was produced under the direction of Tom Terriss and was made entirely in Egypt, its scenes being laid in Cairo and in the Libyan Desert and along the River Nile. All scenes were photographed in the exact locale called for in Sir A. Conan Doyle's story.

"In Fast Company" Listed

"In Fast Company," the third of the series of Richard Talmadge thrill-dramas, will be nationally released during the last week in April. In this picture, pronounced the best this star has ever appeared in, he will be supported by such well-known players as Mildred Harris, Charles Clary, Sheldon Lewis, Snitz Edwards, Lydia Yeamans Titus, Douglas Gerrard and Jack Herrick.

Pollard. Percy Marmont, Maurice Ryan, Marguerita Fischer and Francis Feeney have been added to the cast.

"Captain Fearless" is being made by James W. Horne. He is guiding Denny and a cast including Julianne Johnston, Claire DeLorez, Harry Tighe, Stanhope Wheatcroft, Tom S. Guise, James O. Barrows and others. Eugene P. Lyle, Jr., wrote the novel.

"Butterfly" is being directed by Clarence L. Brown. Olga Printzlau wrote the continuity. This novel by Kathleen Norris is, according to booksellers' reports, one of the most widely read novels of recent years.

"The Rose of Paris" is the production title of "Mitzi," Mary Philbin's vehicle, and Irving Cummings is directing the filming of this French "best seller" written by "Delly," brother and sister writing team of France.

Harry Leon Wilson, Earl Derr Biggers and George Barr McCutcheon are, in terms of popular appeal, a great triumvirate of authors for one film producer to have represented on one season's program. The stories by the last two to be seen on the screen are "The Reckless Age," by Biggers, recently completed with Denny, and "Husbands of Edith," by McCutcheon, which will be a forthcoming special feature production. It also is noteworthy that Bryon Morgan is represented in recent big features with "Sporting Youth."

Guide your picture picking by Straight From the Shoulder Reports—twelve pages in this issue.



Scenes from the Associated Exhibitor's Special Production, "The Chechahcos," a Story of Alaska.



The Play, From The Picture Angle

—By Robert G. Lisman—

"COBRA," a drama by Martin Brown, presented by L. Lawrence Weber at the Hudson Theatre on April 22, 1924.

Without doubt, this is the most suitable product for pictures that the stage has offered this year. The "Cobra" of the title refers to the "tiger tiger" in the hero. He successfully suppresses his baser instincts and in the end wins the true woman, but before this happens, he has to battle with an accomplished vampire who is the wife of his best friend. The battle within the man between loyalty and his carnal instinct is exceptionally well done. This is essentially a triangle play with, in this case, a fourth angle.

This property can be made into a very human, fast-moving, gripping picture without necessarily being an extravagant production. The burning of a large hotel should be the most expensive item.

Mr. Louis Calhern, who has done a good many character bits in pictures, scored a personal hit on the stage in this play.

"THE DUST HEAP," a melodrama by Paul Dickney and Bernard J. McOwen, presented by Lyle D. Andrews (in association with James Shesgreen) at the Vanderbilt Theatre on April 24, 1924.

This play is an amalgamation of the customary "hokum" that goes into Northwest Mounted Police pictures, with a dash of "Abie's Irish Rose" propaganda added for good measure.

The story deals with a white girl, brought up by a squaw. She is abducted by white slavers, rescued in time by her "Red Coat sweetheart" and is found by her father, a Hebrew. If anybody wants to use the heretofore mentioned elements for a picture, I believe they can do so without infringing on any copyright law, as patents on these themes ran out many years ago. Of course, if anybody likes the title "The Dust Heap," the chances are they will have to pay heavily for it.

"GARDEN OF WEEDS," a drama written and produced by Leon Gordon at the Gaiety Theatre on April 28.

The play concerns itself with a man who had moral tendencies and kept a "Garden of Weeds." One of the weeds is transplanted into a formal garden. This displeases the gardener of weeds. He goes into the formal garden with the intent to regain his weed. For his trouble the husband throws him downstairs which successfully breaks the villain's neck—so the weed and her mate live happily ever after, despite her (to quote a line from the play) "Rolls Royce Conscience."

There is absolutely nothing new to pictures or the censors in this plot or theme. Some years ago Bessie Barriscale made a picture for the old R-C picture company that so closely resembles this play that anybody desiring to picturize "Garden of Weeds" could purchase this film and just change the title.

Lillian Tashman, who has done considerable picture work lately, gave a very fine performance in this play as one of the less important weeds. Miss Tashman certainly should be considered for the main cleanser in the picture version of "Spring Cleaning."

Metro-Goldwyn Capitalization Is Announced as \$8,000,000

THE following statement is issued by Newburger, Henderson & Loeb, New York brokers specializing in service to the motion picture industry, with offices at 1531 Broadway and 511 Fifth avenue:

A new corporation, "Metro-Goldwyn Corporation," will be formed with a capitalization of approximately \$8,000,000, of which about \$5,000,000 will be 7 per cent. cumulative preferred and the balance common. The preferred stock will have a par value of about \$27 a share, the book value of the present Goldwyn stock, and will be distributed to Goldwyn holders share for share. Metro-Goldwyn common stock will be given to Loew's, Inc., in exchange for its holdings of present Metro stock.

In place of a stock which has received no dividends since organization, Goldwyn stockholders will receive a new stock with an annual cumulative dividend rate of approximately \$1.90 a share, or over 12 per cent. on the present market price. This stock will be the premier security of the company own-

ing the entire assets of the present Goldwyn Pictures Corporation and Metro Pictures Corporation. While official earnings figures are not available, it is estimated that the new corporation will have an earning power of between \$1,500,000 and \$2,000,000, or approximately from four to six times annual dividend requirements on the preferred, without giving effect to the economies that might be effected by the merger.

In addition, a sinking fund of \$100,000 per annum will be available, beginning 1926, to retire this preferred at about 27.

On account of its priority to the interest of Loew's, Inc., in the new corporation, which it is said involves a substantial part of Loew's earnings, this preferred will occupy a strategic position.

The company will control the consolidated holdings of the two present existing corporations, and will operate 340 theatres, including the Capitol, said to be the largest theatre in the country. Stockholders will benefit by the excess of present earnings of

Long Independents

Many Members of Filmlab, Inc., in the Business Since 1912

In the days of 1912-13, when the entire film industry was in the hands of the General Film Company, a group of men with plenty of backbone and fighting spirit entered the business to produce independent pictures, to the delight of the handful of exhibitors, who encouraged them. Some of these pioneer Independents are still standing their ground, and together with many newcomers to augment their ranks, are today a vital and important factor in the industry. The independent producer, distributor, exhibitor and laboratory all serve one big important purpose—to create free and wholesome competition—a necessity to any healthy industry.

The men who go to make up Filmlab, Inc., have all been associated with the Independents since their first appearance in the moving picture business, and still are serving the Independent producer with the product of their many years of experience in negative developing, first prints, titles and animated titles.

The spirit of competition among the laboratories brings forth better work, which is a direct benefit to the Independent producers and exhibitors who must have better pictures if they are to survive.

Filmlab, Inc., wishes to extend its sincerest wishes for success to the I. M. P. D. D. A. and all of its members.

Canadian Trustee Named

Commerce Figures for February Set Value at \$750,000

Notice was given at Toronto on April 26 of the authorization of a trusteeship for the United Exhibitors of Canada, Ltd., Toronto, with branches in five other Canadian cities, the trustee appointed under the order being the Capital Trust Company. This development followed soon after the announcement by Film Booking Offices regarding the establishment of a direct chain of F. B. O. branch offices in Canada to take care of Canadian business. When United Exhibitors was organized last summer, the distributing franchise for the Dominion of F. B. O. releases was obtained, but the United failed to secure pictures of much importance other than the F. B. O. line. Accordingly when F. B. O. decided to have its own chain of Canadian branches, the United passed into the hands of a trustee.

Some months ago, announcement was made of the appointment of Phil. Hazza of Montreal, formerly with Universal, as general manager of United Exhibitors of Canada. A few days ago the statement was broadcast that Mr. Hazza had received the appointment of Canadian general manager for Film Booking Offices, with headquarters at Toronto. Following this, United Exhibitors passed into the hands of a receiver.

Goldwyn over the dividend requirements, which are reported to have been earned by its controlled theatres alone. Increased efficiency and material economy of operations, due to the elimination of the present double overhead and the wider distributing facilities, should materially add to the earning power of Loew's.



Harry Carey in "The Lightning Rider." Distributed by W. W. Hodkinson Corporation.

Sign Waunda Wiley

Waunda Wiley, the talented young comedienne, has been signed by Julius and Abe Stern for featured parts in Century Comedies. Miss Wiley has appeared in several comedies for Century and has proven herself to be an actress of unusual ability. Her first production under the new contract will be "Bachelors," in which she will be featured with Killiard Karr and Harry McCoy under the direction of Edward I. Luddy.

Hodkinson's Eastern Sales Convention Is Enthusiastic

THE first of the Hodkinson sales conventions, held on April 26 at the executive offices of the company, was marked by spontaneous enthusiasm and the well founded optimism of the eastern sales chiefs. The convention was attended by all of the branch managers in the eastern division, and the statements made by the executives on the product coming for the 1924-25 season were received with applause and declarations by the branch representatives that the new pictures would triple and quadruple all past booking records in their respective territories.

President F. C. Munroe addressed the convention on the subject of the tremendous financial obligations that the Hodkinson company had assumed in its contracts with the best of the independent producers. He pointed out that the commitments of the company ran into many millions of dollars, and that the executives of the company were cheerfully undertaking the obligations in the fullest confidence that product of the highest class would find a ready market in every first-run theatre.

"The Hodkinson Corporation is a service company," said Mr. Munroe, "and while we expect to make some money for ourselves, our first duty is to make money for our producers and to do that we must be sure that we contract with the best of the producers for the best of pictures that will make money for the exhibitors."

Vice-president John C. Flinn told of the unceasing work that had been done since January 1 in lining up the new product and the world-wide plans for exploiting the pictures.

"The first thing we did," he said, "was to draw up a complete list of every reputable producer and then subject the list to a process of elimination. The list was boiled down to only those producers that had positively established themselves as creators of money-making attractions and our negotiations for product were confined to those comparatively few men, with the result that we already have fifteen splendid attractions for release before August 1 and between thirty-six and forty great big pictures under contract for the 1924-25 season."

Vice-president Paul C. Mooney presided over the session. He outlined the company's sales plans and policies and spoke of the reaction of the big exhibitors to the new Hodkinson proposition.

The branch managers attending included William Yoder of Atlanta, L. J. Hacking of Boston, W. H. Wagner of Buffalo, George Dillon of New York, W. C. Humphries of Philadelphia, G. R. Ainsworth of Pittsburgh, G. A. Falkner of Washington and J. L. Plowright of Toronto.

The second sales convention of the company will be held in Chicago this week, presided over by Mr. Munroe, Mr. Mooney and Mr. Flinn, with the central and western division represented.

Industry Needs New Writers and Directors, Says Rowland

"THE most urgent need in the motion picture industry today is new blood in the directorial and writing fields."

The statement was made by Richard A. Rowland, general manager of Associated First National Pictures, Inc., at a dinner he gave to his West Coast department heads on the eve of his and Earl Hudson's departure to New Orleans to attend the annual convention of First National franchise holders.

Rowland, speaking on the splendid progress made in the lighting, photographic and technical ends of the business, stated that all these three have reached a high level but that there is still much room for improvement in direction and writing.

"There are comparatively few really outstanding directors in the business," he said. "As to writers—well, we are each day attracting a greater number of noted authors who are lending their talent toward raising the standard of the motion picture. The celluloid drama is no longer scoffed at by the other artists; indeed it is attracting them to its fold and is rapidly rising to the pinnacle as the greatest of all the arts."

"The writer, in my estimation, is the most important attribute to picture success, for after all is said and done the story that the motion picture tells is the keystone—direction and acting are of secondary importance."

Mr. Rowland paid tribute to Earl J. Hud-

son, supervisor of First National's own production units, and to John McCormick, western representative. Of Hudson he said: "He accomplished the most amazing thing in the history of pictures—he has made six successive noteworthy box office sensations. These were 'The Huntress,' 'Thundergate,' 'Her Temporary Husband,' 'Painted People,' 'Lilies of the Field' and 'Woman on the Jury,'

and he now is guiding the destinies of three other pictures which promise to be equally as successful as any of the others. These are 'Sundown,' 'The Perfect Flapper' and 'For Sale.'"

Metro Buys "Rust"

Metro announces the purchase of "Rust," Robert R. Presnell's popular Broadway play, which will be filmed as one of the big productions on Metro's extensive schedule next season. The purchase was effected by Colonel J. E. Brady, in charge of Metro's Eastern scenario department, through Miss Laura D. Wilck, Mr. Presnell's agent.



EASTERN SALES FORCE OF THE HODKINSON CORPORATION

From left to right, top row—J. K. Burger, G. M. Davidson, H. O. Duke, J. L. Plowright, J. Dolan, G. Solomon, D. Scholtz, L. Tobias, W. H. Wagner, G. R. Ainsworth and L. W. Kniskern. Second row—F. S. Hopkins, W. C. Humphries, J. C. Flinn, Paul Mooney, F. C. Munroe, R. Pawley, G. M. Dillon, G. A. Falkner, W. Yoder, G. Harvey. Bottom row—J. Eaton, J. Level, C. J. Giegerich, L. J. Hacking, C. Behan, R. S. Wolf, W. F. Seymour, P. J. Richrath, I. Hanover.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Bargain Month in Pictures Is Winner When You Have Real Pictures to Offer

TAKING his cue from a story appearing in this department some time ago, H. B. Vincent, of the Phillips and Beacham theatres, Orlando, Fla., and his publicity man, Frank H. Burns, worked out a "revival" idea that sold like the first circus of the season. As Mr. Burns puts it: "It's good if you have the pictures to work with—and we sure had 'em."

The original story related to a circuit up in New York State where a theatre anniversary was marked by a bargain day at most of the leading stores. Mr. Burns conceived the idea of having a bargain month, prorating the cost between the two houses, over four weeks and just smashing things open.

Fine Bills

At the Phillips he had Flowing Gold, The Shooting of Dan McGrew, Reno, Name the Man, The Call of the Canyon, Stephen Steps Out, Nellie the Beautiful Cloak Model, Singer Jim McKee, Under the Red Robe, The Heritage of the Desert and Flaming Barriers.

PICTURE SALE

BEACHAM THEATRE OFFERS
THE BEACHAM AND
PHILLIPS THEATRES OFFER
FOR YOUR APPROVAL

A BIG BARGAIN MONTH

Something new in the movie line
2,000 Seats
2,000 Nails

If you can't get a seat
we'll hang you on a nail
in plain view of the picture

We must have a party
because we have done our part
Now it's up to you.

Try to get in
If you like our show
please bring a friend

A whole month of big pictures—now
Continuous every day from 11 to 11 PM

Our First Annual Clearance Sale

EVERYTHING MUST BE SOLD

We must reduce our stock. We must raise money. A real bonafide sale. The greatest programs ever offered for the money. Something to think about.

All goods must go. Nothing is changed at this sale.

You buy what you get and get what you buy. Talk about your shovel 'em out—boy, we are going to shovel 'em in.

If you think you are not human
They don't know how we can do it, and neither do we

They tell us this sale will be a fiasco. But what if it isn't? \$472.74

Remember, this sale lasts a whole month. A regular spring clearance sale.

Come on, let's pack 'em on. You get a good show and we leave our show to make room for our summer program.

The Greatest Month of Pictures Ever Offered in Orlando

PICTURES COMING TO THE PHILLIPS THEATRE

"Flowing Gold"
"The Shooting of Dan McGrew"
"Reno"
"Name the Man"
"The Call of the Canyon"
"Stephen Steps Out"
"Nellie the Beautiful Cloak Model"
"Singer Jim McKee"
"Under the Red Robe"
"The Heritage of the Desert"
"Flaming Barriers"

SALE LASTS 30 Days

Come one, come all, and get more than your money's worth in good entertainment

LET'S GO!

PICTURES COMING TO THE BEACHAM THEATRE

"When a Man is a Man"
"Three Weeks"
"The Son of Sahara"
"Pala Negro in 'Shadows of Paris'"
"The Common Law"
"Joker Comes in 'A Box of Chocolates'"
"The Press Camera"
"Max Murray in 'Mademoiselle Midnight'"
"Buster Keaton in 'Sherlock Jr.'"

Bang! Bang! BANG! AND EVERY ONE OF THESE PICTURES WILL BRING THE BELL ON ITS BELLS

THE THROWAWAY

The list at the Beacham included When a Man's a Man, Three Weeks, The Son of Sahara, Shadows of Paris, The Common Law, A Boy of Flanders, The Next Corner, Mademoiselle Midnight and Sherlock, Jr.

This looked like something to talk about, so Burns raised his voice to a shout and had a supply of throwaways printed, 12 by 18 inches, headed "Picture Sale" in inch and a

half letters and laid out precisely the same as a dry goods or grocery circular with "A Big Bargain Month" for his secondary line and "Our first annual clearance sale. Everything must be sold" for the slogan.

Good Copy

This last was followed by "We must reduce our stock. We must raise money. A real bona fide sale. The greatest programs ever offered for the money. Something to think about. All goods must go. Nothing changed at this sale. You buy what you get and you get what you buy. Talk about your shovel 'em out—boy! we are going to shovel 'em in."

On one side of this, broken into two and three line panels, was "Something new in the movie line—2,000 seats, 2,000 nails—If you can't get a seat we'll hang you on a nail in full view of the picture. We must have capacity houses. We have done our part. Now it's up to you—If you like our idea, prove it. Let's go—A whole month of big pictures. Wow!"

There was more along the same lines on the other side of the central panel, with the program below.

Wide Distribution

Enough of these were printed to permit one to be placed in every house in Orlando and leave a supply for distribution in the theatres. To make doubly certain, there was a special mailing list of about 1,000 names used, and then each of the two local papers was given the copy as a full page. Apporportioned between twenty titles and sixty days, this did not amount to much on any one picture, but it shot business the first half of April away above the mark with an upward tendency showing and Easter bringing the end of Lent.

It has proven to be the cheapest advertising the house has ever done and about the best, as well.

If you try it, let the local merchants in on the deal, and get more noise for the same cost.

Likes Dog Stories

Apropos of a recent article on "dog stories," Morris Rosenthal, of Poli's Strand Theatre, Waterbury, Conn., sends in a story which recently ran in the Evening Democrat. It is headed "A Day at the Theatre: What It Means to You," and it tells interestingly of the precautions taken to ensure the comfort of the patrons, how films are edited for local approval, how the musical scores are arranged and all the details of house management.

But through the story there run references to coming attractions with especial mention of A Woman of Paris and Plastigrams. These two features get more space than they probably could command as separate press items and appear as pure reading instead of the theatre's own announcement, which generally is accepted at a discount.

It carries more space than would be given these features and in addition it gives a house story that is worth more than a page of purely press material, since it will be held to the house long after the immediate programs have been played and passed along.

Very naturally Mr. Rosenthal agrees with this department that the dog story is well worth while. It always is when intelligently done.

In every issue of this department you will find ideas that are worth many times the cost of a year's subscription. They will fit your particular house. Why not use them? It's money in the bank



A First National Release

ANOTHER GOOD BANNER FROM THE LIBERTY, PORTLAND

"Another poor banner," would be a more startling line in connection with this Oregon house, for it specializes in banners, but we think this one for Lilies of the Field speaks for itself. It seems to use the litho cutouts plus very good lettering.

Empty Whiskey Cases Sold Three Miles Out

Opening on a Friday to a sell-out business is the record for Three Miles Out at the Strand Theatre, Schenectady, N. Y., and it was not due to the fact that this was pay night in the General Electric Works, either, for the business held up the full week.

William Shirley and A. De Wolf Weiller got hold of some empty whiskey cases and bottles to match. Just where they got them from is not essential to the story. They got them.

First of all they loaded them on a truck and shot that around town for a few days before the opening with signs telling that it was a shipment of whiskey from Three Miles Out and that it would reach the Strand on Friday. The branded boxes were the real thing, but the barrel shown in the photograph had a false head. They don't handle it in barrels these days. For that matter the burlap bag has the preference over the wooden case, but that is a detail.

Friday the perambulator, with considerable ceremony, "delivered" the goods to the theatre, where the boxes were stacked in the lobby with some of the bottles exposed. A man dressed as a barkeeper, with his apron lettered both front and back, would perambulate the street a few doors from the theatre on either side, pausing now and then to open one of the bottles and sample the contents with visible and audible satisfaction.

There was only standing room by eight o'clock the opening night, and half an hour later the only standing room was on the sidewalk, and that was fully occupied. Those empty whiskey cases were worth more than the full ones, even at the present prices.

Likes Ed. Ads.

F. B. O. is pointing with pride to an editorial style advertisement on The Beloved Vagabond.

This is in effect a reading advertisement fixed up with a heading similar to the box heads used on many types of editorial copy. Being in reading form, it is easier to hold the attention than with the usual selling talk. Probably no one will be deceived as to the fact that it is an advertisement, but it looks inviting.

Production Hints from Edward L. Hyman

Managing Director Mark-Strand Theatre, Brooklyn

OPPORTUNITY was given by the show opening Easter Sunday for a timely musical incident in keeping with the season, which was used at the opening of each de luxe performance. This was the Hallelujah Chorus from Handel's "The Messiah," with eight feminine singers in special set. There were two other musical numbers, the more elaborate of which was an impression of "The Gondoliers." The feature photoplay was "When a Man's a Man" (First National), and the fillers were the Topical Review and a novelty film, "Rapid Transit," with some of the scenes secured in front of the theatre.

These six incidents took up two hours and ten minutes, the feature itself requiring one hour and sixteen minutes.

For the Hallelujah Chorus the singers were garbed in cassocks, and stood before the gold draw curtains of the production stage. At a fortissimo in the music the curtains opened, showing a huge church window transparency back drop with a white cross at top center. Red open box lamps were behind the window. For the opening the lights included orange and lemon spots on the singers; two light green floods covering the fabric side drapes and orchestra from the booth; one rose purple and one light amber flood from the dome on the musicians. Light amber transparent windows at either side; blue foots and borders, with columns at proscenium arch orange bottoms and light blue tops. When the curtains opened the lights dimmed off and overhead light

blue spots covered the singers. This presentation took seven minutes.

"Ah No Turridu," from Mascagni's "Cavalleria Rusticana," was sung by tenor and soprano in correct operatic costume. Painted back drop of church front, with house to the left, both dimly lighted by deep blue box lamps from the side. Straw and orange side spots hit the singers. Front lighting included rose purple flood from the dome on the orchestra; blue foots and borders; red coves, green and magenta entrance spots hitting the ceiling and tops of the windows. Time of presentation, seven minutes.

"The Gondoliers" offered seven selections, as follows: "Roses White and Red," opening ensemble; "Kind Sir You Cannot Have the Heart," soprano; "Duke of Plaza-Toro," baritone; "Bury Bury," soprano and tenor; "A Regular Royal Queen," mixed quartette; "Take a Pair of Sparkling Eyes," tenor; Dance a Ca Chucha, ballet and ensemble. Five principals, singing chorus of eight, and ballet of six was used, the incident running fifteen minutes. Back drop of Venice showing gondola, and set stone benches, balustrades and lanterns hung from above. Silver ribbons suspended at six-inch intervals in front of the back drop. Flowers entwined in the balustrades. Front lighting included two deep blue Mestrum floods, 150 amperes, over all; deep blue Mestrum flood on musicians from the dome; red coves. Amber flood on the set from the dome, with artists lighted by side and overhead spots of straw, orange and amber.

Beat the Weather

They have been enjoying a muchly mixed brand of weather down in Texas, but that did not keep the crowds from the Palace Theatre, Fort Worth, when Barry Burke staged a style show for a local store and The Stranger.

The store sent out 4,000 heralds with their announcement of the show and used 30,000 as package stuffers. After that it could have rained twice as hard without materially affecting the receipts. And at that it was raining so hard that they were considering a switch to bathing suits.

Betty Called

Something of a variant on the calling card stunt was worked by Howard Waugh, of Loew's Palace Theatre, Memphis. This card was on colored stock 2 by 5½ inches, with a head of Miss Compson (without caption), and an eighteen point "I called on you today" in two lines. Below was a six point "The Stranger" in quote marks, and lower down "Meet me next week. Loew's Palace. Betty Compson" in three short lines. The chief advantage of this form is that it carries the cut.



An Associated Exhibitors' Release

TANTALIZING A THIRSTY PUBLIC IN SCHENECTADY WITH BOTTLES FROM THREE MILES OUT

William Shirley and A. De Wolf Veiller, of the Strand Theatre, Schenectady, got hold of some old whiskey cases and after running them around town on a bootlegging truck for a few days, set them up in the lobby of the house with a bartender to guard them. They are used the perambulating street car, but the boxes packed the house for a solid week.



A Fox Release

THE FAST MAIL IS NOW TOURING SOUTH AMERICAN TRACKS

This is the lobby decoration in the Isis Theatre, Rio de Janeiro. It does not give the "toda" much trackage, but it was enough to pull in the business. The engine is cut out and placed before the scenery. Note the awning over the tender.

Puts Kick in Sign With a Laugh Idea

When Ace Berry, of the Circle Theatre, Indianapolis, came to play Painted People, he asked for something different in the way of signs. He figured that Colleen Moore should pull them in with her hit in Flaming Youth still fresh in mind, so he wanted to give her the fullest publicity.

Ben Caldwell, the house artist, found a clever idea and the sign arrested the attention of everyone.

Across the top of the foyer he placed a pair of panels, one for the star and a reference to her earlier big hit, with the title on the other. In between was a head of the star. That was all regular and commonplace enough, though attractively done.

But then the laugh came in. There was a radiator just below the head, and Caldwell ran a small practical ladder from the top of the radiator to the ledge of the border. On this he placed the cutout figure of an artist touching up the red lips of the portrait.

It made the entire offering something different and got more attention than any sign Mr. Berry has had in the lobby in many months.

Girl Carries Banner

William Epstein, of the Royal Theatre, Laredo, Texas, has selected a mascot in the person of a very attractive Mexican girl referred to by Walter Eberhardt as "one of those bewitching señoritas," though she is just a pleasant faced Mex kiddie.

Anyhow Epstein uses her for all the big First Nationals and by tying her only to the good ones, she means "go" just as surely as does the traffic cop's signal.

Paid for Passes

Earl Settle, of McAlester, Okla., not only sold the clothing store on free passes with each Jackie Coogan suit, but he sold them the idea of buying the passes—which is even better. It made extra sales for Long Live the King, and it got the show a lot of free advertising, both in and out of the newspapers.



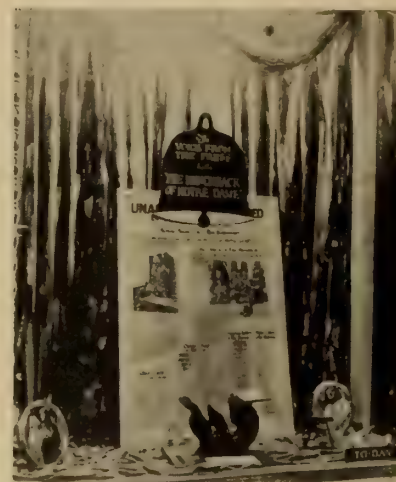
A Universal Release

THIS ROOSTER CROWED FOR BABY PEGGY'S PLAY

It's a live rooster and a cutout Peggy to tell of The Law Forbids in the lobby of the Franklin Theatre, New York City. J. Fotheringham, the manager, planned the display, which got more attention than the best straight litho show.

Newspaper Notices Helped Small Town

When The Hunchback of Notre Dame was booked into the Walker Theatre, Santa Anna, Calif., Hal Reed, the Universal exploiter in that section framed up the San Francisco notices on a neat panel for a special display.



A Universal Release

THE MISSOURI STYLE

Each heading was lettered in imitation of the newspaper's head, and while it was not easy to read the small type, the headlines told the story, and the space given did the rest.

A nice touch was the hand printing press set in the foreground to get attention and to suggest the printed word. It made a simple and very efficient attractor.

Novelty Front for Fair Week

Russell B. Moon, Paramounteer, arranged a trick front for Fair Week which is being loaned with the picture in the Boston book-district. It is made of compoboard, painted in red and white stripes, in simulation of a concession tent with a pair of one sheets worked in. It made its debut at the Victory Theatre, Providence.



A Paramount Release

MOON'S FAIR WEEK TENT

In the entrance is seen a peep show, familiar at carnivals and amusement parks. This has six eye-pieces, with as many displays. One is a slide for the attraction, lighted from behind by a cardboard at an angle. The others are tricks including "What helped to build the White House,"



A Universal Release

THIS RACE WAS FIXED. BUT THE THEATRE WAS A WINNER

The Princess Theatre, Denver, used automobiles on a circular frame to get over the idea of Sporting Youth, the cars passing back of the ground through tunnel openings. Two or more sets at different speeds would be even better, but this worked.

which is a nail on a bed of purple satin; "A Slippery Affair," in the shape of a domed teapot, and a bottle of tobasco for "Hot Stuff."

Everyone knows that it is a sting, but they all want to see, and there is a crowd around the display all of the time.

Moon also made a wheel of fortune, with a card at the top "Fair Week Is the Winner This Week." That and the titles of forthcoming chows are lettered upon the wheel, which is bound to stop at some winner in conformity with the sign "Everyone a Win-

ner." There are no prizes. You just have the fun of spinning the wheel, but someone keeps it going all the time.

Box Office Mask Is Big Newspaper

Leslie Whelan, Paramounteer, planned a newspaper nine feet high for A Society Scandal at the Olympia, Pittsburgh. This was hand-painted in close simulation of the regular newspaper with red headlines and everything, but it improved on the usual sheet in that the portraits were in color, being taken from the regular lithographs.

A hole was cut in the center for the ticket sales, but this did not interfere with the headlines.

It is cleverly done and had the people lined up on the sidewalk reading the headlines, while others bought tickets.

Tied Up Two

Getting two tie-ups helped the Hippodrome Theatre, York, Pa., sell a pair of First Nationals recently.

The plunger song for The Song of Love was fastened to a ten-cent store with a big window display and a banner across the entrance, while right next door a banner for Ponjola ran across the entire front, in connection with the sale of the book from which the picture was made. Neither interfered with the other, so both releases went over to improved business.

One good tie-up is better than three or four inconspicuous ones, and both of these carried front banners in addition to the window displays.



A Paramount Release

GETTING THE NEWS ABOUT GLORIA BEFORE THE PUBLIC

This newspaper mask for the box office stands nine feet high, with the headlines in red and black, the illustrations being from the regular posters. It was planned by Leslie Whelan, Paramounteer, for the Olympic Theatre, Pittsburgh.

Look after your Summer Exploitation now before it is too late.



A Paramount Release

THEY GROW LARGE HUMMING BIRDS IN OKLAHOMA

This is a lobby by S. S. Wallace, of the Criterion Theatre, Oklahoma City, on Gloria Swanson in *The Humming Bird*. Wallace may be a bit weak on ornithology, but he knows a good lobby display when he sees one. This is one.

Likes Questionnaire

L. O. Davis, of the Virginia Theatre, Hazard, Ky, sends in a questionnaire which he says helps him keep tabs on the local demand. It is along familiar lines, but it is a long time since one drifted in to this department. Apparently they are not as generally used as they were some years ago, though they are a great help in a small town and, as Mr. Davis points out, they check up the mailing list.

The patron is asked to underscore the classes of plays he prefers, the classification being Western, Melodrama, Comedy-Drama, Society Drama, Northern pictures and Sea Stories. The favorite stars are named for first, second and third choices, and there is a blank for any suggestion the patron cares to offer, with space for signature and address.

On the reverse is a request to fill in the blank and leave it at the box office or send it in by mail. In the past managers have found a better response where a single pass is given for the turning in of the questionnaire, the pass being given for an off night.

Have you checked up your patrons lately?

"On the Air"

Radio is not the only thing on the air. Bunches of airplanes cut through the Hertzian waves. Theodore Mousson hitched the airplanes to his stars and for the 105th Aviation Unit to advertise *The Broken Wing* at his Knickerbocker Theatre, Nashville, Tenn.

Four planes distributed his throwaways, and more than two hundred cars accepted the pasteboard signs prepared by the service men for a recruiting drive which centered about an airplane parked in front of the Knickerbocker.

Just to be in the game, the city permitted 215 safety zone and parking signs to be pasted with special stickers similar to those used on the automobiles.

The house got more men than the recruiting service, but both sides seem to be well content.

Qualified

You could not well ask a better hook-up to a fashion show than *The Lilies of the Field*, and yet the first style show to be reported comes from the Palace Theatre, San Antonio, where Manager Santikes put on a display with twenty mannequins.

The store which supplied the garments not only paid all expenses but hired a dancing master to teach the models their paces. It put the *Lilies* over to about as good business as the house ever had.

Piped a Piper

About 200 children were hired with passes to follow a pied piper through the streets of Atlanta to advertise *Pied Piper Malone* at the Howard Theatre. Kingsmore borrowed the Coogan-Barry idea and got the youngsters from a local orphan asylum. The line was led by a goat cart with the three smallest children getting a ride.

Emergency Office to Suggest Rush

Among the other stunts worked on the premiere of *Secrets* at Los Angeles was one that will last beyond this Talmadge feature. It is the emergency box office. The idea is not altogether new, for there have been isolated instances of their use before this, either in the lobby or at the curb. The angle which makes this new is the fact that the box office was located half a block from the theatre, to lessen the stand-out around the lobby.

The first night the box was purely ornamental, for the advance had exhausted the capacity, but later in the week the office not only did business but helped to make the business. People figured that if they had to lure the crowd from the main entrance there must be a show worth while. They bought tickets on the urge as well as because it was Norma Talmadge.

The opening night they had to establish fire lines 200 feet from the house to hold back the crowd which had gathered to see the celebrities enter. That helped, too, and all told *Secrets* was given a start that was good even for Los Angeles, where the press agent is working under the eagle eye of his employers.

Here Ain't the Bride

Guy Kenimer, of the Arcade Theatre, Jacksonville, had it all set for a stage wedding for *The Marriage Circle*—all except the contracting pair.

A leading jeweler offered a real platinum wedding ring and another l. j. countered with a wrist watch. Other donations were for the house or to deck the bride and for two weeks Kenimer whooped it up like a bull moose calling to its mate, but no one seemed keen to get married and so instead of "Here Comes the Bride" the orchestra had to play "Yes, We Have No Bananas."

But they could not take away the benefits of two weeks of advance work and the crowd which had gathered for the wedding went out and talked the rest of the town into not missing one of the best entertainment bets of the year.



A Universal Release

HOW MOSS' BROADWAY THEATRE BANNERED THE FOOL'S HIGHWAY Those blotches against the front are some of the Japanese lanterns used to give local color under the marquee. You see this is a Bowery story and Chinatown is at the lower end of that once-famous street, hence the lanterns.

This Open Layout Gets Best Display

These two advertisements from the Strand Theatre, Syracuse, speak for themselves. One is five inches over three and the other is seven inches in the same width. The five inch space is more than twice as large as the seven when it gets right down to a matter of attention getting. The smaller space car-



A First National Release

OPEN AND INSISTENT

ries no cuts and depends upon white and the heavy rules to get attention. It stands up on the page to the exclusion of all else, for it was sent in as a full page to show this advantage. The card in the lower corner regarding no advance in prices is a holdover from *The White Sister*, which was played at a 75 cent top. Otherwise that space would have been better used for the additional features, which would then have permitted the better playing up of the cast of the feature. Under the circumstances the return to the regular prices was of greater importance than the cast. The printer has intelligently used upper and lower case instead of all upper for most of the lines, and this is easier to read. The same comment holds true of the display for *The White Sister*, where only the title is in all capitals. The chief objection to this layout is the use of full



A Metro Release

LARGER BUT SMALLER

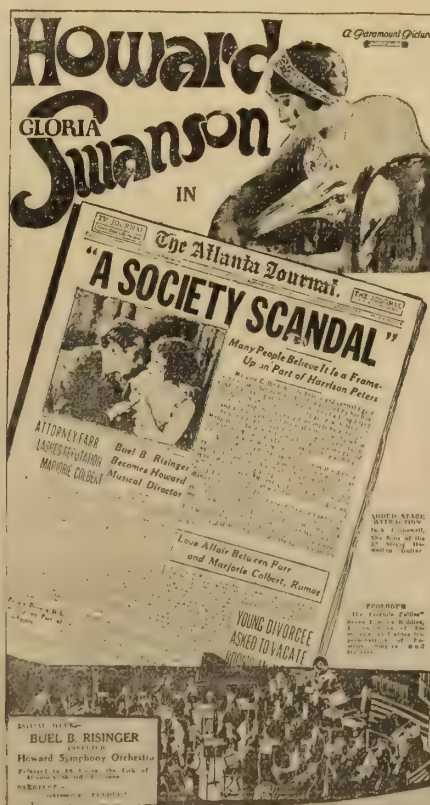
face in the smaller sizes, which makes it difficult to read quickly. Where there is so little to fight, a Roman would have been better and would then have given a little more emphasis to the larger lines. It is seldom a good thing to give too great an emphasis to the advanced prices. An italic is

better than a full face. This is by no means a poor display, though it lacks the kick of the rule work. It is fairly open, and the heavy border, with the rather vague cuts give strength to the layout which enables it to do better than hold its own, though it does not dominate the page like the other example. Syracuse printers seem to have a fair idea of amusement display. Possibly it has been drilled into them, but they do not run to the all-capital excesses common in so many midium sized towns. They give a generally fair result, and when they have the proper material to work with, as in this case, they show something better than the average, but they do not yet seem to realize that with a heavy frame to hold a space to itself, the too-black type faces are not needed to give emphasis. When they learn that, their work will be even better. It is better than average as it stands.

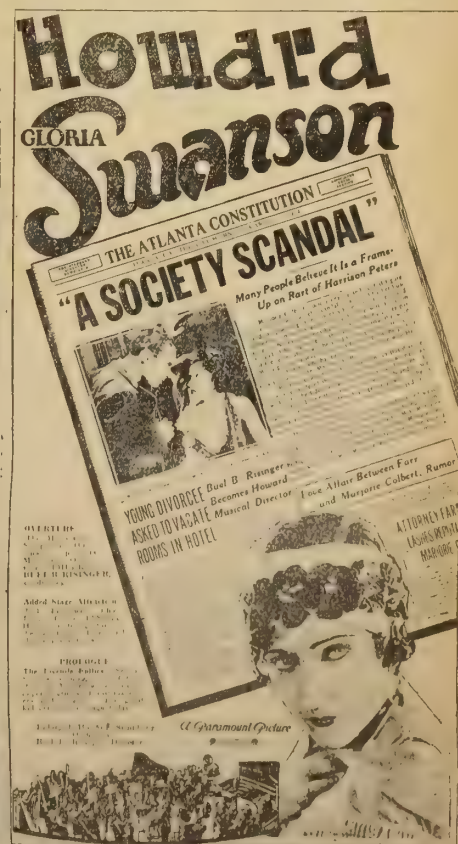
Remade Sunday Ads to Get Full Value

Raymond Jones, of the publicity end of the Howard Theatre, Atlanta, remade his Sunday displays four times to get the best result and figured it worth his while. The attraction was *A Society Scandal*, and he got the idea of making his attractor a reproduction of the front page of each newspaper in which the advertisement appeared. He obtained permission from each of the three newspapers to use their heading, and miniature newspapers were set up, the make-up being changed for each paper, though the general story ran in all three. Before the plates could be delivered, the papers—all three of them—notified Mr.

Jones that the permission was rescinded, each editor feeling that such a use of the heading might suggest that the paper was a scandal sheet. Jones tried hard to smile, junked the plates and had a second edition with a fake heading to run in all three ads. But he was not content with the check. He went out and finally persuaded the Constitution to permit its heading to be run. He felt that the heading of an actual newspaper would give the display more punch than to use a dummy heading. The new plates were sent around. Then the Journal and the American, seeing that the Constitution did not object, changed their minds. Jones caught one form as it was being taken from the stereotypers to the press for the bulldog, or early edition, and had the original plate set in. The Journal was held up thirty minutes for the change of plates, the first instance where such a concession was made to a theatrical advertiser. But when the advertisements came out and Jones got sundry slaps on the back, he knew that his idea was the correct one and that the actual newspaper headings were sufficiently novel to more than justify his effort and the cost of the plates. We reproduce two of the displays, the third not being available. It will be noted that while they follow a general scheme, they are not identical. Cut placement, the use of a solid cut at the bottom of one space and of a straight block on the other, and the tilting of the page all serve to give the displays a different appearance. so that in the event of the same reader seeing more than one newspaper, he gets a fresh appeal from the second. The Journal display is 150 by 3 and the Constitution is five lines deeper. We don't blame Mr. Jones for feeling rather proud of this effort. It is above the average from every angle.



A Paramount Release



TWO DISPLAYS FROM THE HOWARD THEATRE, ATLANTA, USING ACTUAL HEADS

Loose Construction Hurts This Appeal

The Pantheon Theatre, Vincennes, Ind., takes four twelves to put over The Eternal City and with an area of 96 square inches gives only 5 square inches to the title, sticking it so close to the cut that the display is further lessened. More than this, the title is widely separated from the selling talk.

A First National Release

POORLY LAID OUT

The advertisement starts off with the statement that "The picture you waited to see here today with" and names the cast. Then there is a lot of talk about an orchestra and, purely as an afterthought, the title is stuck in to balance the shorter features. A better layout would be to rout the top part of the cut, so that it ends with the circle. This would give space to run "The picture you have waited to see" in a single line with "The Eternal City" in a large face just below. Then the cast could be run and some chat about the immensity of the production before going on to sell the remainder of the program. If the orchestra is going to do the selling, the picture should have been cut down. If it is the picture that is to sell—and we think it is—then the orchestra should be made secondary to the feature, holding the talk of that feature all in one place. It looks as though the copy writer had pasted up the cut and then had run lines wherever he could, without much regard for their selling value. Probably the title was lettered on the cut, in which case it should have been notched out for this layout. It sounds like a lot of work, but a hacksaw and a mill file will do the trick, if the office is not equipped with a power cutter, and a much better selling appeal could have been made. As a matter of fact the best cut use would have been just the Coliseum scene and the inset. That is plenty of picture, and the remainder of the space with well-set type would have been much better. Don't feel that you have to use all of a cut just because a kind exchange sends it to you, and don't run your ads like a chapter play with a "to be continued" line under the selling talk and the title down at the other end of the space. If

"Today, The Eternal City" is what you have to sell, sell it all in one breath.

Roy Miller Uses Type for Novelty

According to the press story sent in with this display from the California Theatre, Los Angeles, Roy Miller has turned to type for a novelty. That is stating the matter rather broadly, for Mr. Miller has been using type off and on for some time. The real meat of the matter is found in the statement that the Los Angeles papers can give only a limited—very limited—number of small type faces to their advertisers. They have a few faces that do well enough for dry goods ads, but they do not carry on the machines or even in the cases the slightly ornamental faces that make for attractiveness. In the language of the press story Roy Miller had the title hand lettered and then he went to a "professional typographer" and had the rest set up. A typographer, if you never met such an animal, is a man who specializes in typesetting. He has no print shop, but he will set up a job and send it over to your printer. There are very few of these men, but there are some, and they are to be found only in the larger cities. Miller took his job to one of these men, got clean proofs of the matter and pasted in on his cut copy, having the entire job reproduced. If you will look this reproduction over closely you will see that there is not a line of straight Roman in the entire space. It is all slightly fancy and yet not so fancy that it is not clearly legible. Nelson B. Bell adopted this suggestion of ours a couple of years ago, and Milt D. Crandall has gone a step further. He laid in his own type faces for the Rowland & Clark houses, since he could not get what he wanted from the printer. If you want to do a combination and cannot get what you want from the newspaper office, get some job plant to set up your lines. They are more apt to have good faces in the smaller sizes. In Los Angeles this departure from hand work is getting attention because these California spaces are incomparably better. In Pittsburgh Crandall has had the field entirely to himself until lately. In Washington Bell has

been doing tricks with type he could not do in straight mortises. And you can do precisely what Miller, Crandall and Bell are doing at comparatively small cost and beat hand lettering competitors with little effort. It can be done, because it is being done. Why not get in line, if you have hand lettering problems?

Fanfotos Again

There has been little to report about fanfotos since the Paromunteers started in to hibernate, but apparently they are still being used, and to good advantage.

For example, L. R. Towns, of the Strand Theatre, Birmingham, handed 500 pictures of Pola Negri to the big department store. In return they gave him a little more than five column inches in their display with a cut of the star and the announcement that they would present 500 copies of the autographed photograph of Pola Negri to visitors to their women's section, adding that Negri in The Shadows of Paris would be seen at the Strand all of the week.

The value of this advertising lies in the fact that it puts the announcement where the women who are not reading the amusement advertising cannot help seeing it. It helped Towns fight a Shriners' Street Circus and the fact that The Humming Bird had recently been shown. That was why Towns donated the pictures. He knew he would have to hustle to lighten his handicap.

Odd Teasers

Frank L. Browne put out something different in teasers when he had Twenty-one at the Liberty Theatre, Long Beach, Cal.

He had 5,000 diamond shaped cards printed up with: "Look for 21 opposite the P. E. station." These were put on all telegraph poles and other possible tack locations. Of course the Liberty was across the street from the station, and it was blazoned with announcements.

He also used throwaways to tie in on this, making the more definite statement that the title was at the Liberty.

A Warner Brothers Release

THE SOLUTION OF THE HAND LETTERED PROBLEM. NOTE THESE LINES

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Listen Lester"

Principal Offers Pleasing Picture With Cast of Favorites Based on Musical Comedy
Reviewed by C. S. Sewell

A popular musical comedy, "Listen Lester," which enjoyed a long run on the New York stage a few seasons ago has been transferred to the screen by Principal Pictures Corporation. Like most productions of this type where musical numbers play a large part, the story interest is slight and hardly to be taken seriously, simply serving as a basis for the action and incidents.

"Listen Lester" concerns the adventures of a gay old widower who is pursued by one of his former flames who threatens him with a breach of promise suit and most of the footage as screened deals with the attempts of different parties he has employed to get possession of a package of letters. This is played up along farce comedy lines and

IN THIS ISSUE

Bluff (Paramount)
Girl of the Limberlost, The (F. B. O.)
Listen Lester (Principal)
Lone Wolf, The (Associated Exhibitors)
Ridgeway of Montana (Universal)
Untamed Youth (F. B. O.)
Wandering Husbands (Hodkinson)

the manner in which the letters continually change hands between the female detective, the hotel clerk and the house detective although providing amusement is at times overplayed. The title refers to the way all of the principals continually seek the aid of the house detective, Lester.

To offset the widower's trouble with his former sweetheart there is a romance between his daughter and a young millionaire, which, however, threatens to go on the rocks and is saved by the introduction of a fake kidnapping which brings both the young man and the widower to the matrimonial altar. This provides a melodramatic situation involving an attack on the daughter by one of the kidnapers and her rescue, leading to the happy ending. The sudden realization of the old man that he loves the woman he has sought to get away from is not convincing.

Everyone of the cast is a well-known player with a name of box-office value, such as Harry Myers, Louise Fazenda, Alec Francis, Eva Novak, George O'Hara, Lee Moran and Dot Farley and all give good performances. The picture has been capably directed by William Seiter. Judicious cutting would speed up some of the scenes which are a trifle long.

The popularity of the stage production and the prominence of the players offer good points for advance work, while the picture itself will afford light pleasing entertainment for the majority of patrons.

Cast
Listen Lester Harry Myers
Arbutus Quilty Louise Fazenda

Col. Dodge Alec Francis
Mary Dodge Eva Novak
Jack Griffin George O'Hara
Wm. Penn Lee Moran
Miss Pink Dot Farley

Scenario by Louise Milstone.
Directed by Wm. A. Seiter.
Length, 6,242 feet.

Story

Colonel Dodge, a gay old widower is threatened with a breach of promise suit by Arbutus Quilty. He hires Pink, a woman detective, to get back his letters and goes to Florida with his daughter Mary to get away from Arbutus, but she follows. He invokes the aid of Lester, the house detective to get the letters. Lester succeeds, Pink gets them from him, the clerk gets them from her and they are the cause of a general mix-up until Arbutus gets them back. Mary has fallen in love with Jack, but is jealous of the colonel not knowing he is her father. Arbutus has a scheme to bring the men to terms by being kidnapped. Lester aids them and the plot works. One of the men gets rough but Jack saves Mary. Arbutus, thoroughly contrite decided to quit chasing the colonel and he immediately decides that she is the right wife for him, so all ends happily.

"Just Off Times Square"

FILMLAB

203 WEST 40TH STREET

Phone—Penn. 2373

**BUILT
ESPECIALLY FOR
NEGATIVE DEVELOPING
SAMPLE PRINTING
TITLES**

**BEST QUALITY ONLY
ACCOMMODATIONS FOR
CUTTING AND PROJECTION**

The Oscar C.
Buchheister Co. Inc.
ART TITLES
Printed Titles & Special Effects
245 W. 55th St.
New York City
Circle 6240 ~1

RECENT PRODUCTIONS
TITLED BY US

**"WANDERER OF
THE WASTELAND"**

A ZANE GREY STORY IN
TECHNICOLOR

"YOLANDA"

Use
Powers
Prints

New York Office:
POWERS BUILDING
Cor. 48th St. & Seventh Ave.

POWERS FILM

"Survives The Long Run"

Ask your laboratory to tell you about its brilliancy and sparkle—its faithful reproduction of tones, of light and shade, no matter how delicate—its increased durability.

POWERS FILM PRODUCTS, INC.

They
Last
Longer

Factory & Laboratories:
ROCHESTER, N. Y.

"Ridgeway of Montana"

Jack Hoxie's Newest Feature for Universal
Should Provide Good Entertainment in
Average House

Reviewed by C. S. Sewell

Jack Hoxie's newest picture for Universal, "Ridgeway of Montana," is a pleasing production which should prove a good program attraction in the average theatre and be well liked by the star's admirers.

The action of the picture takes place almost entirely in the broad expanses of the west and there are a number of the familiar ingredients of the typical western such as a gang of cattle rustlers with a villainous leader who seeks to force his attentions on the heroine but who is thwarted by the hero who is a rancher. It will be seen that so far it is in the class of the typical western, but these elements have been subordinated in the footage to the romance angle.

This romance, which embraces a majority of the footage, concerns the attempt of a modern flapper who wants all men to fall for her and who is piqued when the hero does not prove an easy prey. Although impressed by her, he pretends that he is not, and when she follows him to his mountain cabin he treats her with more or less disdain, even after marrying her to save her reputation. The attempt of the leader of the rustlers to kidnap her, however provides opportunities for a rescue and straightens everything out O. K.

The supporting cast is entirely adequate, and there are a number of attractive and well photographed exteriors. Hoxie, as the ranch owner, has a congenial role with opportunities for good riding scenes including the subduing of a spirited horse, a rescue in a runaway and a good fight, also a unique stunt where he hides in a wagon and lets it roll down hill crashing into a house. This is thrilling if not entirely convincing. Olive Hasbrouck is vivacious, attractive and thoroughly likable as the heroine.

Altogether, "Ridgeway of Montana" is a pleasing picture with a good mixture of typical western, modern flapper-vamp and cowboy-caveman stuff, with stunts, thrills, humor, good riding and fighting to make it a thoroughly likable attraction for the average patron.

Cast

Buck Ridgeway Jack Hoxie
Aline Hanley Olive Hasbrouck
Simon Hanley Herbert Fortier
Steve Pelton Lou Meehan
Rev. McNabb C. E. Thurston
Pete Shagmire Pat Harmon

Story by W. MacLeod Raine.
Scenario by E. R. Chayer.
Photographed by Harry Neumann.
Length, 4,843 feet.

Story

Buck Ridgeway, owner of thousands of cattle in Montana captures a rustler band, but Pelton the leader makes a daring getaway. Buck goes to the city to sell the cattle and Aline, his friend's daughter, a flirt, decides to make him fall for her. Buck feels himself slipping and returns home, going up into the hills after Pelton. Aline, her vanity

wounded, follows, gets lost, Buck finds her and takes her to his cabin. A snowstorm prevents their going back down the trail that night, and the next day Buck, apparently against his will, marries Aline. She seizes the first opportunity to escape, but is kidnapped by Pelton. Buck starts after her and rescues her, capturing Pelton. They find they love each other and are perfectly satisfied with her position as Mrs. Ridgeway.

"The Lone Wolf"

Jack Holt and Dorothy Dalton Come Under
Associated Exhibitors Banner in
Good Crook Picture

Reviewed by Beatrice Barrett

All lovers of crook mystery stories are familiar with the "Lone Wolf" tales, and they are universally popular. When combined with this you have a cast headed by Jack Holt and Dorothy Dalton, assisted by such popular players as Tyrone Power and Wilton Lackaye, you have something to talk to the public about in which they will be interested.

"The Lone Wolf" is a picture which will be liked by nearly everyone. It is well handled to make it a thrilling, baffling mystery story, full of suspense and unexpected happenings that will keep the audience in a constant state of excitement.

Interesting from the beginning, when the action really gets started there is not a moment when the excitement abates. Based on the always thrilling theme of stolen plans, with the "Pack," Eckstrom and the Lone Wolf all trying to get the plans, it brings in complications which keep the action jumping right along. The scenes in which the Lone Wolf gets the plans from the thief who has robbed Eckstrom are very well handled. And the scenes in which the Pack discovers Lucy and the Lone Wolf in the studio and she tries to trick them with the pack of cards in which the plans have been hidden, cannot fail to give patrons a thrill.

The audience always likes the unexpected, and the identity of the leading woman is well hidden so that the audience will have a surprise awaiting them when it is discovered Lucy is a member of the Secret Service and not of the Pack.

The only part of the picture which is not well handled is the chase in the aeroplane, part of this is apparently work in the studio and it rather spoils the thrills.

Jack Holt makes a very interesting gentleman crook, and his quick actions, done in his usual calm manner, will please the people. Dorothy Dalton is at her best in crook pictures. Here she cleverly emphasizes the love element and her growing admiration for the Lone Wolf, all the while she is keeping you interested in her movements of spying on the Lone Wolf. The supporting cast all do their part to help along the picture which is just the sort which is going to please the audience.

Cast

Lucy Shannon Dorothy Dalton
Michael Lanyard Jack Holt
William Burroughs Wilton Lackaye
Bannon Tyrone Power
Clare Henshaw Charlotte Walker
Annette Dupre Lucy Fox
Popinot Edouard Durant
Solon Robert T. Haines
Wertheimer Gustave Von Seyffertitz
Eckstrom Alphonse Ethier
U. S. Ambassador William Tooker
Count de Morbihan Paul McAllister

Story by Louis Joseph Vance.

Written for screen and directed by
S. E. V. Taylor.

Length, 6 reels.

MUSICIANS SHOULD FOLLOW

Thematic Music  Cue Sheet

FOR PROPER PRESENTATIONS

Story

Plans for an apparatus to bring down aeroplanes are hidden in a pack of cards and stolen. "The Pack," a gang of crooks, learns Eckstrom has the plans and goes after them. Lucy Shannon, a member of the Pack, meets Michael Lanyard, whom she suspects is the Lone Wolf, the noted crook. The Lone Wolf, much attracted to Lucy, goes to the American Ambassador and says he will deliver the plans to him if he will furnish a fast aeroplane and promise the Lone Wolf shall have a chance to live unmolested in America. When the man from the Pack gets the plans from Eckstrom the Lone Wolf knocks him senseless and gets the plans. He takes them from the pack of cards and conceals them in a cigarette. Lucy leaves a warning in the Lone Wolf's room that the Pack are after him. He and she try to escape together. Eluding the Pack, they hide in a friend's studio. When the Pack finds them, to make them believe she has not double-crossed them, Lucy turns a revolver on the Wolf and makes him lay the cards on the table. The Pack takes them and runs but Eckstrom demands the cigarette and leaves in an aeroplane. The Wolf and Lucy overtake him and after a fight in the air get the plans and deliver them safely. Then the Wolf finds out Lucy is a member of the Secret Service.

"Bluff"

Agnes Ayres and Antonio Moreno Featured
in Entertaining Sam Wood Production
for Paramount

Reviewed by C. S. Sewell

The impression widely prevalent in many sections of the country that success in New York is largely the result of the clever use of bluffing, is the idea behind "Bluff." Sam Wood's latest production for Paramount, which is an entertaining romantic melodrama with comedy touches, featuring Agnes Ayres and Antonio Moreno.

The story concerns a young girl from a small town who is unable to even get the leading modistes to look at her designs for gowns until she poses as a celebrated actress who has mysteriously disappeared, hires an expensive suite and dresses gorgeously, then, they all flock to her. The melodramatic angle is introduced by having the police use this deception in an attempt to cause her injured brother to release the political boss from all liability for the injury. But "bluff" used by her sweetheart again saves the situation.

The title of the picture offers good opportunities for tie-ups and other forms of exploitation, while Sam Wood's past successes and the popularity of the players should prove good audience attractors.

All of the players are well cast and give capable performances, with by far the greater part of the picture resting on the shoulders of Agnes Ayres, who wears some stunning gowns. The settings and production details are high-class.

There are no big dramatic moments and the story fails to carry strong conviction due to some of the situations being overdrawn. It therefore cannot be taken too seriously. At the same time, there are a number of humorous touches and an exceedingly speedy romance, the theme will probably strike a popular chord with the average patron and

"Stories for the Children, Drama for the Grown-Ups."—N. Y. Herald

Original Drama Written
for the Screen

Adaptations Made

E. E. BURSON, Cineo-Dramatist
261 So. Burlington Ave. Los Angeles, Cal.

the picture should prove a satisfactory attraction in the majority of theatres.

Cast

Betty Hollowell Agnes Ayres
Robert Fitzmaurice Antonio Moreno
Norton Conroy E. H. Calvert
Blakely Clarence Burton
Kitchell Fred Butler
Dr. Curtiss Jack Gardner
Fifine Pauline Paquette
Jack Hollowell Roscoe Karns

Story by Rita Weiman and Josephine Quirk.

Scenario by Willis Goldberk.

Directed by Sam Wood.

Length, 5,442 feet.

Story

Betty, a dress designer, is unable to make any headway in New York, and her lot is made harder as her brother Jack is injured by an auto belonging to Kitchell, a political boss who tries to intimidate him into a small settlement for his injuries. Betty, learning of the disappearance of a London designer who resembles her, scrapes together some money, poses as the other woman, Nina, and hires a fashionable suite in a leading hotel. All of the modistes flock to her and she signs a contract with one of them, Conroy. Blakely a detective arrests her for posing as the other woman. Robert Fitzmaurice, a clever lawyer who has fallen in love with Betty, shows the value of bluff by not only causing Kitchell to free her but to make a settlement with her brother for a large amount, threatening to expose the story of how he has hounded her. Robert and Betty, discover, however that their love for each other is no bluff.

"Girl of the Limberlost"

F. B. O. Picturization of Famous Novel
Rich in Sentimental Interest

Reviewed by Sumner Smith

One of the most popular American novels of the distinctly sentimental sort ever written has been made into one of the best pictures on the F. B. O. schedule. This is "A Girl of the Limberlost," by Gene Stratton-Porter, which, originally published years ago, has had a sale, mostly among women, exceeding 1,500,000 copies and still is in steady demand. "Freckles," a companion novel, with the same characters and locale, was similarly popular, so the picture will benefit from the prestige, accumulated through the years, of two unusually successful novels.

With this prestige behind it, the picture at its inception was certain to have a market value. Now, after much thought has been lavished on it in highly expert editing, it emerges from the chrysalis as triumphantly as one of the Indiana moths that flutter through the story, and it looks like an exceptionally good box-office bet.

The picture was first shown reviewers while in an incomplete state. Seen a second time, the value of the film editor's work becomes apparent.

"A Girl of the Limberlost" is the story of a girl who is a lover of nature, of the reformation of her brutal mother and of a sentimental boy who thinks he loves another girl. For true dramatic values, the first three reels of the six could hardly be overestimated. Emily Fitzroy, playing the mother who failed to save her husband from

quicksands because of approaching motherhood, and who hates her daughter as the then unborn obstacle to the rescue, provides one of her finest characterizations. This sombre, brooding woman dominates the first half of the picture, partly through the dramatic force of the story and largely through her own expertness.

With the reformation of the mother a really new plot begins to unfold, and Gloria Grey, in the role of Elnora Comstock, the daughter, takes the center of the stage. She makes a very charming heroine, her work being delightfully natural and simple, lacking the superficial gestures and facial expressions that another actress might have resorted to. Raymond McKee gives a good characterization of the boy in love, and Cullen Landis and Gertrude Olmsted are satisfactory in minor roles.

"A Girl of the Limberlost" has one of the best openings we have seen. The various elements of the plot are knit together expertly within a remarkably short footage, so that the story quickly gets under way. Except in about two places, it continues smoothly. One of these is a serious fault. A subtitle showing a letter is the only indication that the boy is seriously ill. As he has just been showed in the best of health, the disclosure jolts the imagination.

While the picture is distinctly romantic, there are a few comedy touches in it. The best of these, one of the best seen in a long time, concern a group of hogs that have partaken too liberally of grape skins, and they are enormously funny. This bit has been well handled and should not offend.

Cast

Elnora Comstock Gloria Grey
Kate Comstock, her mother Emily Fitzroy
Philip Ammon Raymond McKee
Hart Henderson Cullen Landis
Edith Carr Gertrude Olmsted
Wesley Sinton Alfred Allen
Margaret Sinton Virginia Boardman
Story and scenario by Gene Stratton-Porter.
Directed by James Leo Meehan.

Length, 6 reels.

Story

Elnora Comstock is a child of hate because approaching motherhood had robbed Kate Comstock, her mother, of her strength when she might have saved her husband from the quicksands in Limberlost swamp. The mother's attitude toward the girl turns to love when she learns that her husband had been untrue to her, and that his horrible death was in the nature of a just punishment for his sin. At school Elnora meets Philip Ammon, who is engaged to Edith Carr. Edith resents Philip's interest in Elnora and jilts him. He quickly discovers that he loves Elnora. Edith later tries to reclaim his affections and Elnora disappears to let him choose between them. She returns when Philip is taken critically ill and by her presence wins him back to health, convinced that it is she he loves. Edith finds solace in the arms of Hart Henderson, a faithful, long-time lover.

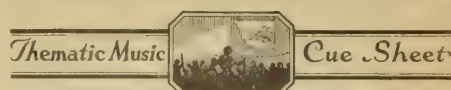
"Untamed Youth"

F. B. O. Offers Entertaining Picture with
Ralph Lewis, Lloyd Hughes and
Derelys Perdue

Reviewed by C. S. Sewell

In "Untamed Youth," F. B. O. is offering a picture with a theme that is out of the ordinary and holds the interest well. The story deals with a small town youth who is studying for the ministry and a gypsy girl who does not believe in Christianity. The struggle for love against these odds is shown, and there are a number of dramatic moments brought about by their conflict. Particularly effective is the sequence where the girl saves the life of the hero's little

MUSICIANS SHOULD FOLLOW



FOR PROPER PRESENTATIONS

brother who is ill, while the townspeople are yelling that she has killed him.

The production is melodramatic in tone, and religion plays an important part in the theme. While the fact that the girl is an unbeliever and the hero put his faith above all else, adds to the dramatic values, there are certain subtitles in which she shows hostility to his beliefs, and one scene where she

(Continued on page 227)

Specify

GOERZ

for

QUALITY

Reasons First and Last—
Backed by These
Clinching Points:

First—The immense resources and expert precision that made Goerz Lenses the WORLD STANDARD are back of every foot of Goerz Raw Stock.

Second—Goerz Raw Stock base is stronger, assuring better wearing qualities and longer life.

Third—Goerz Raw Stock has two points more gradation, meaning better details in highlights and shadows—the acid test of quality emulsion.

Fourth—If you use Goerz Raw Stock for prints for export you are entitled to a refund of \$3.96 per 1,000 feet.

Goerz Positive—Perforated
1.5c per foot

Goerz Negative—Perforated
3.5c per foot

Sole Distributors for
U. S. and Canada
Fish-Shurman Corp.
33 West 60th Street
New York City

**WHO WANTS
EDUCATIONAL FILMS**
TRAVEL SCENIC
INDUSTRIAL SCIENTIFIC
SPORTS MAGIC
HAND COLORED NOTABLES

STONE LIBRARY

220 W. 42nd St., Room 303 Phone 2110 Chickering



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The Junior Partner"

(Educational—Comedy—Two Reels)

"The Junior Partner," an Educational comedy with John Fox, Jr., Jack McHugh and others, scores as juvenile material. The early action is around a scene in a country store and includes such well known methods of evoking laughs as mixing castor oil with soda. The action then turns slapstick, with a cat upsetting packages of cereal, folding stairs and elevators. A bold, bad bandit is introduced at the end and his capture effected by the boy. There is nothing very different from the usual run of these comedies, but the picture has been well directed and the players inject plenty of pep into the fun-making.—S. S.

"Taxi, Taxi"

(Universal—Comedy—Two Reels)

Harry McCoy, who has been co-starred with Jack Earle, the giant, in a number of comedies, is starred alone in this two-reeler produced by Century Comedy Co., although he works with a pal. The two boys hate work, but necessity finally drives them to take jobs as taxi drivers, and they find they are competitors of a big bully whose enmity they have previously incurred. The boys combine to harass him and meet with a great measure of success. Considerable cleverness and ingenuity have been shown in devising the situations with the taxis by which the boys block the bully and get his customers away from him, and in addition to providing a number of laughs, this has the added element of novelty. It is well up to the standard of the usual Century comedy and should provide good entertainment for the majority of program houses.—C. S. S.

"The Bonehead"

(Educational—Comedy—Two Reels)

The Tuxedo Comedy, "The Bonehead," released by Educational and presenting "Poodles" Hanneford, manages to be satisfactorily funny though it follows conventional lines. The morning train brings a troupe of ham actors to the town, including a crooked theatrical manager, and the fun revolves around, first, the bonehead's interference with the show they put on, and second, with a chase after the manager, who has stolen money from the opera house owner. This chase is well staged and offers several real thrills when automobiles narrowly escape collision with trains. The acting is, of course, broad burlesque, and it is generally effective.—S. S.

"Pathe Review No. 19"

(Pathe—Magazine—One Reel)

Probably the most interesting item in this issue from the standpoint of the average patron is the section showing how gold leaf is made and beaten out to an almost unbelievable thinness until it is transparent. Other sections show how styles in women's hats were inspired by the love bird of Java, a color section showing Granada in Spain, and another portion picturing the strange methods of Mexican farmers.—C. S. S.

IN THIS ISSUE

Alice's Wild West Show (Winkler)
Alice's Day at Sea (Winkler)
Bonehead, The (Educational)
Bulltosser, The (Universal)
Junior Partner (Educational)
Near Dublin (Pathe)
North of 50-50 (Pathe)
Pathe Review No. 19 (Pathe)
Pigskin Hero, A (Universal)
When Winter Comes (Pathe)
Taxi, Taxi (Universal)

"The Pigskin Hero"

(Universal—Comedy—One Reel)

This Universal reissued single reel comedy stars one of the most popular teams of a few seasons past, Eddie Lyons and Lee Moran. The story revolves around a football game in which Eddie, a greenhorn, is mistaken for Lee, who is an expert. Naturally he creates all sorts of confusion, but somehow by accident is instrumental in helping to win the game. It is an amusing offering containing a good quota of laughs.—C. S. S.

"When Winter Comes"

(Pathe—Cartoon—One Reel)

The current issue of the Aesop Fable cartoons shows the various animals, dogs, cats, pigs and hippos engaged in different winter sports such as snowshoeing, sledding, and ice-skating. Paul Terry's usual ingenuity and ability to inject humor into the various situations is again evident, and there is much that will entertain the average audience.—C. S. S.

"Near Dublin"

(Pathe—Comedy—Two Reels)

The newest of the series of Hal Roach two-reel comedies starring Stan Laurel is, like the majority of the preceding issues, a burlesque. This time, it is the type of romantic Irish plays such as Chauncey Olcott appears in so successfully on the speaking stage, that it travesties. Stan is cast as a postman, the rival of the village noble for the hand of a fair colleen. The nobleman is a hard-hearted villain. He has Stan jailed but he escapes and in a fight Stan makes it appear that the nobleman has killed him. Stan keeps under cover, but during the murder trial a fire breaks out and Stan appears. Everyone believes he is a ghost and they scamper away in confusion. The nobleman learns the truth and an amusing chase begins. The way the characters skip lightly away is sure to get a laugh. There is considerable slap-stick and everyone indulges in brick throwing all through the picture. While it lacks some of the snap of the previous Laurel comedies, it is nevertheless amusing and the "plot" and atmosphere are quite out of the ordinary. It should prove an amusing and entertaining offering with the majority of patrons.—C. S. S.

"The Bulltosser"

(Universal—Western—Two Reels)

Pete Morrison is the star of this Universal two-reel Western and appears in the role of a cowboy who is always telling highly colored and altogether improbable stories of his exploits, but when called upon to prove his ability falls down hard. The character he portrays is that of a "natural-born" prevaricator and he seems incapable of telling the truth, even though he always gets caught. He incurs the displeasure of his sweetheart who treats him with contempt, but when she is attacked by a bandit and kidnapped, he rises to the occasion and makes good with her by rescuing her. He then starts to tell the truth, but she says she prefers his lies. The story interest is slight and not altogether consistent; however, it is amusing and contains considerable action. Will probably satisfy but is hardly up to the usual Pete Morrison standard.—C. S. S.

"North of 50-50"

(Pathe—Comedy—One Reel)

As intimated by the title which brings to mind the expression "North of 53" this Hal Roach Dippy-Do-Dad comedy introduces all of the familiar situations of the stirring melodramas of the far north with the familiar situations of the Mounted Police who starts out to "Get his man," who in this instance is his sweetheart's black-sheep brother. She hides him but blood dripping from the attic reveals his presence. All the principal roles are very cleverly portrayed by monkeys and there are a couple of ducks that figure in the plot. It is an entertaining reel with a number of clever and amusing situations and is well up to the high standard of the preceding issues in this novel series.—C. S. S.

COMING

A "HISTORIET"

TEAPOT DOME

(Not a Review)

Illustrated, Animated and "Cartoonized"
with "Multi-Color" Titles

Something new and unusual.

TO FOLLOW:

"Famous Sayings of Famous Americans"
"Witty Sayings of Witty Frenchmen"
"Witty Naughty Thoughts"
"Love Affairs of Famous Men" (A Series)

ALL Our "Historieta" Are
Illustrated, Animated and "Cartoonized"

AND BESIDES

Have "Multi-Color" Titles and Scenes
"See It in Colors"

REEL-COLORS, Inc.

LABORATORIES, LYNTHURST

(Art Studios and Offices)

85 RIVERSIDE DRIVE

NEW YORK

Phone Endicott 7784-7364

"Alice's Wild West Show"

(Winkler—Novelty—One Reel)

In this reel the first of a series produced by Walter Disney and distributed on the state right market by M. J. Winkler, clever use is made of photography and cartoon work in combination. There is considerable novelty in the manner in which this is handled, the photographed characters and cartoon characters working together against a cartoon background, there are also a number of scenes in which straight camera work is employed. A pretty and talented little tot, Alice, is the featured player, and she will make a hit with almost any audience. In this reel she gives a wild west show, introducing a lot of kid stunts and comedy. A tough gang cause the "actors" to go on strike and Alice saves the show by reciting some of her harrowing experiences out west. Here is where the cartoon work is utilized with Alice herself is chased by "cartoon" Indians, or proves a heroine in a fight with thugs, all of whom have been drawn by the cartoonist. This makes an interesting reel, with considerable pep, human interest and comedy, which should prove a pleasing novelty with the average patron and appeal especially to the children.—C. S. S.

"Alice's Day at Sea"

(Winkler—Novelty—One Reel)

This, the second of the Alice series distributed by M. J. Winkler, in which camera and cartoon work is cleverly used in combination, shows Alice having a wonderful dream after he has listened to a sailor's yarns. She is shown meeting with all sorts of adventures, finally landing at the bottom of the sea where she is attacked by a couple of octopuses which have been supplied by the cartoonist's pen. As in the first of the series this co-operation of camera and cartoon work is novel and effective and makes an interesting offering.—C. S. S.

"Untamed Youth"

(Continued from page 225)

takes the cross away from her grandfather's grave, which many will not like and will consider as sacrilegious. The scene where she drives the mother of the sick boy out of the room will also strike an unresponsive chord with a number of spectators, even though she saves the boy's life and explains that her action was necessary, as the mother was nearly crazed with grief and was harming the child instead of helping him.

The manner in which the heroine is converted by what is really in the nature of a

miracle, while impressive and providing for thrilling scenes, is not altogether convincing and is melodramatic.

The work of the cast is entirely satisfactory. Derelys Perdue is excellent as the gypsy, and Lloyd Hughes does good work as the hero. Ralph Lewis does fine work, but his role is a minor one, and the same is true of Emily Fitzroy. Joseph Dowling is congenially cast as a minister.

This picture should prove a satisfactory program attraction, because of its dramatic and melodramatic situations and the force of the story, except with patrons who are not in sympathy with the manner in which the religious angle is handled.

Cast

Marcheta Derelys Perdue
Robert Ardis Lloyd Hughes
Joe Ardis Ralph Lewis
Emily Ardis Emily Fitzroy
Pietro Joseph Swickard
Rev. Loranger Joseph Dowling
Jim Larson Tom O'Brien
Ralph Micky McBar

Based on play by G. Marion McNair.

Adapted by Beehan and Stillson.

Photographed by J. A. Dubray.

Directed by Emile Chautard.

Length, five reels.

Story

Robert Ardis, a small town youth, is studying for the ministry. A gypsy girl, Marcheta, and her grandfather Pietro come to town. Marcheta's dancing displeases Robert, so she starts to selling trinkets. Marcheta's beauty arouses the jealousy of the women, and when Robert's little brother is ill and she gives him medicine, driving everyone out of the room, the townspeople believe she has killed the child, but he recovers. Although Robert dislikes her because she does not believe in God, he is fascinated nevertheless. When her father dies, he tries to help her, but she turns on him in scorn and he will not let his heart speak. A fierce storm wrecks a bridge on which Robert is crossing and he falls into the water. Marcheta prays to heaven for aid and a tree falls across the stream. She finally rescues Robert and tells him that she believes in God, removing the barrier to their happiness.

"Wandering Husbands"

Lila Lee and James Kirkwood Co-starred in
Hodkinson's Clever and Entertaining
Domestic Drama

Reviewed by Beatrice Barrett

Hodkinson's "Wandering Husbands" presents a rather new angle of the domestic drama plot. It belongs to the type where the characters all seem to be real and familiar persons, with the situations sometimes

striking so near home as to seem bits of personal history.

Almost the entire action of the story is carried on by three persons, Lila Lee, James Kirkwood and Margaret Livingston, and they handle their roles so well that the interest is held from beginning to end. The picture teems with human interest and dramatic situations, with here and there a good comedy note, as to make it a splendid audience picture.

Lila Lee and James Kirkwood make the characters of Diana and George exceedingly natural and true to life. Lila is delightful to look at and there is a wistfulness to her portrayal of the devoted young mother which will add many to her list of admirers. Kirkwood as the philandering husband is also very good, while Margaret Livingston as the other woman does exceedingly well and gives us a new type of vamp, a vivacious, hoydenish playfellow. The two children in the cast emphasize the human interest appeal.

This makes no pretense of being a lavish production, but it is an artistic one with beautiful sets and exceptional photography adding much to the pleasing atmosphere of the picture.

The story culminates in a suspense producing situation where the wife by taking the three out in a leaky boat forces the husband to choose between her and the other woman. With the boat sinking, the other woman clamoring to be saved and the wife standing calmly ready to drown should her husband choose the other woman, the climax is guaranteed to give many thrills.

Cast

George Moreland James Kirkwood
Diana Moreland Lila Lee
Marilyn Foster Margaret Livingston
Percy Eugene Pallette
Rosemary Moreland Muriel Frances Dana
Jim Turner Savage
Bates George Pearce

Directed by William Beaudine.

Story by C. Gardner Sullivan.

Length, 6,300 feet.

Story

Diana Moreland, discovering her husband is spending his time with another woman, decides to get a divorce, but the thought of their child stops her. Moreland promises he will give up the other woman and tells her he is through. But she gets him back again, and the wife takes things into her own hands. Diana goes to a roadhouse where her husband and the other woman are having dinner and becomes the merriest one in the party. She invites the other woman home to spend a week end with them. She takes them out in a motor boat, knowing it is unsafe. The boat starts to sink and Moreland is faced with the problem of which woman he will save. He swims ashore with his wife. Another boat picks up the other woman, who goes out of his life completely.



Paramount presents Cecil B. DeMille's production "Triumph" with Leatrice Joy and Rod La Rocque. Screen play by Jeanie Macpherson, founded on the Saturday Evening Post story by May Edgington.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Richard the Lion-Hearted	Wallace Beery	Nov. 3	7,298
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Gambling Wives	Marjorie Daw	Mar. 22	6,438
Romeo Mix-Up	Edmund Cobb		
The Broncho Yesterdays	Edmund Cobb		
Western Fate	Hatton Gerber		
Whirlwind	Hatton Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		

ASSOCIATED EXHIBITORS

The Miracle Makers	Leah Baird	Dec. 22	5,834
The Yankee Consul	Douglas MacLean	Feb. 23	6,148
When A Girls Loves	Star cast	May 3	5,876

EDUCATIONAL FILMS CORP.

Neck and Neck	Mermaid comedy	Jan. 26	2,000
Oh, Girls!	Sid Smith	Jan. 26	1,000
The Butterfly	Tolhurst series	Jan. 26	1,000
Aggravating Papa	Jimmy Adams	Feb. 2	2,000
The Broncho Express	Clyde Cook	Feb. 2	2,000
About Face	Juvenile comedy	Feb. 9	2,000
Here And there	Sid Smith	Feb. 9	1,000
A Movie Pioneer	Hodge-Podge	Feb. 9	1,000
Lonesome	Lloyd Hamilton	Feb. 16	2,000
Old Friends	"Sing Them Again"	Feb. 16	1,000
Busy Buddies	Christie comedy	Feb. 16	2,000
Plastigrams	Stereoscopic	Feb. 23	1,000
Wide Open	Mermaid comedy	Feb. 23	2,000
Jumping Jacks	Hodge-Podge	Mar. 1	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1	2,000
Cave Inn	Sid Smith	Mar. 1	1,000
The Ant Lion	Secrets of Life	Mar. 8	1,000
Long Ago	"Sing Them Again"	Mar. 8	1,000
The New Sheriff	Tuxedo comedy	Mar. 8	2,000
Under Orders	Clyde Cook	Mar. 15	2,000
Midnight Blues	Lige Conley	Mar. 22	2,000
Family Life	Jack White prod.	Mar. 29	2,000
Bargain Day	Sid Smith	Mar. 29	1,000
Barnum Jr.	Juvenile comedy	Mar. 29	2,000
The Fly	Scientific	April 5	1,000
Killing Rime	Lloyd Hamilton	April 5	2,000
Dusty Dollars	Cameo comedy	April 5	1,000
Dandy Lions	Neal Burns	April 12	2,000
Safe and Sane	Jimmie Adams	April 12	2,000
There He Goes	Mermaid comedy	April 19	2,000
Heart Throbs	"Sing Them Again"	April 19	2,000
Realm of Sport	Hodge-Podge	April 19	1,000
Fold Up	Cameo comedy	April 19	1,000
Going East	Lloyd Hamilton	April 26	2,000
The Fun Shop	Humor reel	April 26	1,000
The Trader Keeps Moving	Bruce scenic	April 26	1,000
The Lady Bird	Instructive	April 26	1,000
Cornfed	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor Reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000

FAMOUS PLAYERS-LASKY

The Ten Commandments	Cecil B. DeMille prod.	Jan. 5	12,000
Heritage of the Desert	Daniels-Torrence	Feb. 2	6,917
Flaming Barriers	Logan-Moreno	Feb. 9	5,821
Pied Piper Malone	Thomas Meighan	Feb. 9	7,264
The Stranger	Compton-Dix	Feb. 16	6,660
The Next Corner	Tearle-Chaney-Mackail	Feb. 23	7,081
Shadows of Paris	Pola Negri	Mar. 1	6,549
Icebound	Dix-Wilson	Mar. 15	6,471
A Society Scandal	Gloria Swanson	Mar. 22	6,433
The Fighting Coward	James Cruze prod.	Mar. 29	6,501
The Dawn of a Tomorrow	Jacqueline Logan	April 5	6,084
Singer Jim McKee	W. S. Hart	April 12	7,098
The Breaking Point	Star cast	April 19	6,064
The Confidence Man	Thomas Meighan	April 26	6,500
The Moral Sinner	Dorothy Dainton	April 26	5,439
Triumph	C. B. DeMille prod	May 3	8,292

FILM BOOKING OFFICE OF AMERICA

After the Ball	T. O. D. C. prod.	Jan. 5	6,500
Babes in the Hollywood	"Fighting Blood"	Jan. 12	2,000
Beauty and the Feast	"Fighting Blood"	Jan. 12	2,000
The Switching Hour	"Fighting Blood"	Jan. 12	2,000
Phantom Justice	Feature cast	Jan. 26	6,238
Alimony	Featured cast	Feb. 3	6,917
Week-End Husbands	Alma Rubens	Feb. 9	6,700
White Sin	Madge Bellamy	Feb. 23	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb. 23	
Damaged Hearts	Featured cast	Mar. 1	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar. 8	2,000
North of Nevada	Fred Thompson	Mar. 15	5,000
Galloping Gallagher	Fred Thompson	Mar. 29	4,700

Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thomson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217
William Tells	"Telephone Girl"	May 3	2,000

FIRST NATIONAL

Boy of Mine	Ben Alexander	Dec. 8	7,000
The Wanters	Marie Prevost	Dec. 8	6,871
Thundergate	Owen Moore	Dec. 15	6,846
The Temporary Husband	Sydney Chaplin	Dec. 22	6,728
The Dangerous Maid	Constance Talmadge	Dec. 22	7,187
Jealous Husbands	Maurice Tourneur prod.	Dec. 29	6,300
Black Oxen	Corinne Griffith	Jan. 19	7,987
The Song of Love	Norma Talmadge	Jan. 19	6,000
The Love Master	"Strongheart"	Jan. 19	6,729
Painted People	Colleen Moore	Feb. 9	5,700
When A Man's A Man	John Bowers	Feb. 16	6,910
Flowing Gold	Nilsson-Sills	Mar. 1	8,005
Lilies of the Field	Corinne Griffith	Mar. 22	8,510
The Galloping Fish	Thos. H. Ince prod.	Mar. 22	6,000
Secrets	Norma Talmadge	April 5	8,345
The Enchanted Cottage	Richard Barthelmess	April 19	7,120
Cythera	Rich Stone	May 3	7,400

FOX FILM CORP.

Arabia's Last Alarm	Imperial comedy	Jan. 12	2,800
Gentle Julia	Bessie Love	Jan. 19	5,887
Spring Fever	Harry Sweet	Jan. 19	7,000
Hoodman Blind	David Butler	Jan. 26	5,434
The Canadian Alps	Instructive	Jan. 26	1,000
Just Off Broadway	John Gilbert	Feb. 9	5,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb. 9	4,823
The Net	Barbara Castleton	Feb. 9	6,000
Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,749
The Weakening	Sunshine comedy	Mar. 8	2,000
A Sculptor's Paradise	Instructive	Mar. 8	1,000
The Wolf Man	John Gilbert	Mar. 15	5,145
Be Yourself	Al St. John	Mar. 15	2,000
Rivers of Song	Instructive	Mar. 15	1,000
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Cowboys	Imperial comedy	Mar. 22	2,000
Feathered Fishermen	Instructive	Mar. 22	1,000
The Arizona Express	Charles Jones	Mar. 29	6,316
The Plunderer	Frank Mayo	April 5	2,000
On the Job	Chimpanzees	April 12	5,041
A Man's Mate	John Gilbert	April 12	1,000
A New England Farm	Instructive	April 19	5,812
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000

GOLDWYN

Through the Dark	Colleen Moore	Jan. 19	7,880
Yolanda	Marion Davies	Mar. 1	12,000
Wild Oranges	King Vidor prod.	Mar. 15	7,000
Nellie, the Beautiful Cloak Model	Star cast	April 5	7,000
Three Weeks	Pringle-Hamilton	April 12	7,540
Recoil	Blythe-Hamilton		
Greed	Von Stroheim prod		
True As Steel	Rupert Hughes prod		
Janice Meredith	Marion Davies		
Second Youth	Star cast		
The Rejected Woman	Nagel-Rubens		
Second Youth	Star cast	April 19	6,169
The Rejected Woman	Rubens-Nagel	May 3	7,761

HODKINSON

Grit	Glenn Hunter	Jan. 12	5,800
Love's Whirlpool	Kirkwood-Lee	Mar. 22	6,028
The Hoosier Schoolmaster	Henry Hull	Mar. 29	5,556
His Darker Self	Lloyd Hamilton	April 5	5,000
Try and Get It	Bryant Washburn	April 12	5,609
Which Shall It Be?	Star cast	April 19	5,000
The Night Hawk	Harry Carey		
Try and Get It	Bryant Washburn		
Wandering Husbands	Kirkwood-Lee		
Miami	Betty Compson		

METRO

Scaramouche	Rex Ingram prod.	Oct. 13	9,600
A Wife's Romance	Clara K. Young	Nov. 3	6,080
Shooting of Dan McGrew	Barbara La Marr		
Our Hospitality	Buster Keaton	Nov. 24	6,220
Fashion Row	Mae Murray	Dec. 8	7,380
Half-a-Dollar Bill	Anna Q. Nilsson	Dec. 15	5,780
The Heart Bandit	Viola Dana	Jan. 19	4,980
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1	9,087
The Uninvited Guest	Jean Tolley	Mar. 8	6,146
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod.	Mar. 22	7,500
A Boy of Flanders	Jackie Coogan	April 5	7,018
The Shooting of Dan McGrew	Star cast	April 12	6,318

(Continued from preceding page)

PATHE

		Review	Footage
Big Business	"Our Gang"	Feb. 9	2,000
Powder and Smoke	Charles Chase	Feb. 9	1,000
Animal Athletics	"Sportlight"	Feb. 9	1,000
Good Old Days	Terry cartoon	Feb. 9	1,000
The Man Pays	"Dippy-doo-dad"	Feb. 16	1,000
A Rural Romance	Terry cartoon	Feb. 16	1,000
Among the Missing	Will Nigh Miniature	Feb. 16	2,000
Postage Due	Stan Laurel	Feb. 16	2,000
The Man Who Smiled	"Frontier" series	Feb. 16	2,000
Peter Stuyvesant	"Chronicles of America"	Feb. 23	3,000
Half Back of Notre Dame	Sennett comedy	Feb. 23	2,000
Olympic Mermaids	"Sportlight"	Feb. 23	1,000
Political Pull	"Spat Family"	Feb. 23	2,000
Smile Please	Harry Langdon	Mar. 1	2,000
White Man Who Turned Indian	"Frontier" series	Mar. 1	2,000
Hard Knocks	Charles Chase	Mar. 1	1,000
The Cake Eater	Will Rogers	Mar. 1	2,000
Love's Detour	Charles Chase	Mar. 8	2,000
The National Rash	"Sportlight"	Mar. 8	1,000
The All Star Cast	Terry cartoon	Mar. 8	1,000
The Buccaneers	"Our Gang"	Mar. 8	2,000
Herman the Great Mouse	Terry cartoon	Mar. 8	1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15	1,000
The Mandan's Oath	Frontier series	Mar. 15	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15	1,000
Wolfe and Montcalm	Chronicles of America	Mar. 22	3,000
Scarem Much	Sennett comedy	Mar. 22	2,000
Fields of Glory	"Sportlight"	Mar. 22	1,000
Hunters Bold	"Spat Family"	Mar. 22	2,000
From Rags to Riches & Back Again	Terry cartoon	Mar. 22	1,000
Don't Forget	Charles Chase	Mar. 22	1,000
King of Wild Horses	Rex (horse)	Mar. 29	5,000
Big Moments from Little Pictures	Will Rogers	Mar. 29	2,000
Fraidy Cat	Charles Chase	Mar. 29	1,000
Shanghai'd Lovers	Harry Langdon	Mar. 29	2,000
The Champion	Terry cartoon	Mar. 29	1,000
Dirty Little Half Breed	Frontier series	Mar. 29	2,000
Seein' Things	"Our Gang"	April 5	2,000
Birds of Passage	Bird Novelty	April 5	3,000
Running Wild	Terry cartoon	April 5	1,000
Friend Husband	Snub Pollard	April 5	1,000
The Swift and Strong	"Sportlight"	April 5	1,000
Girl Shy	Harold Lloyd	April 12	7,457
Our Little Nell	"Dippy-doo-dad"	April 12	1,000
Medicine Hat	Frontier series	April 12	2,000
Brothers Under the Chin	Stan Laurel	April 12	2,000
Gateway of the West	8th Chronicle	April 19	3,000
The Hollywood Kid	Sennett comedy	April 19	2,000
Hit the High Spots	"Spat Family"	April 19	2,000
One At a Time	Earl Mohan	April 19	1,000
If Noah Lived Today	Terry cartoon	April 19	1,000
A Trip to the Pole	Terry cartoon	April 26	1,000
Sun and Snow	"Sportlight"	April 26	1,000
Get Busy	Snub Pollard	April 26	1,000
Highbrow Stuff	Will Rogers	April 26	2,000
Flickering Youth	Sennett comedy	April 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000

PLAYGOERS PICTURES

Counterfeit Love	Featured cast	June 30	6,000
Tipped Off	Featured cast	Nov. 3	4,284

PREFERRED PICTURES

April Showers	Colleen Moore	Nov. 17	6.3
The Virginian	Kenneth Harlan	Nov. 24	8.9
Maytime	Ethel Shannon	Dec. 8	7.5
Poisoned Paradise	Lenneth Harlan	Mar. 8	6,800

SELZNICK

The Common Law	Corrine Griffith	Nov. 10	7,500
Daughters of Today	Patsy Ruth Miller	Mar. 15	7,000
Woman to Woman	Betty Compson	April 26	6,804

TRUART FILM CORP.

The Unknown Purple	Henry B. Walthall	Dec. 8	6,950
Drums of Jeopardy	Elaine Hammerstein	Mar. 15	6,529
On Time	Richard Talmadge	Mar. 15	6,630

UNITED ARTISTS

Rosita	Mary Pickford	Sept. 15	8,800
A Woman of Paris	Chas. Chaplin prod.	Oct. 13	8,000

UNIVERSAL

Girls Will Be Girls	"Leather Pushers"	Feb. 2	2,000
Miscarried Plans	Bob Reeves	Feb. 2	2,000
The Mandarin	Neely Edwards	Feb. 2	1,000
The Breathless Moment	William Desmond	Feb. 9	5,556
Keep Going	Century comedy	Feb. 9	2,000
Hate Off	Pete Morrison	Feb. 9	2,000
Down in Jungle Town	"Joe Martin"	Feb. 9	1,000
The Fast Express	Wm. Duncan Serial	Feb. 9	2,000
Jack O' Clubs	Herbert Rawlinson	Feb. 16	4,717
Lone Larry	Eileen Sedgwick	Feb. 16	2,000
You're Next	Century comedy	Feb. 16	2,000
The Jail Bird	Neely Edwards	Feb. 16	1,000
Memorial to Woodrow Wilson	Special	Feb. 16	1,000
Ride For Your Life	Hoot Gibson	Mar. 1	5,310
A Society Sensation	Valentino (reissue)	Mar. 1	2,000
The Very Bad Man	Neely Edwards	Mar. 1	1,000
Peg O' the Mounted	Baby Peggy	Mar. 1	2,000
The Law Forbids	Baby Peggy	Mar. 8	6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8	2,000
Sons in Law	Century comedy	Mar. 8	2,000
Should Poker Players Marry?	Neely Edwards	Mar. 8	1,000

Fool's Highway	Virginia Valli	Mar. 15	6,800
Big Boy Blue	"Leather Pushers"	Mar. 15	2,000
The Oriental Game	"Pal"-Century	Mar. 15	2,000
Keep Healthy	Slim Summerville	Mar. 15	1,000
Phantom Horseman	Jack Hoxie	Mar. 15	4,389
Stolen Secrets	Herbert Rawlinson	Mar. 22	4,742
The Young Tenderfoot	Buddy Messinger	Mar. 22	2,000
Nobody to Love	Neely Edwards	Mar. 22	1,000
The Night Message	Gladys Hulette	Mar. 29	4,531
Shin Aho	Bobby Dunn	Mar. 29	1,000
That's Rich	Arthur Trimble	Mar. 29	2,000
The Galloping Ace	Jack Hoxie	April 5	4,561
Hit Him Hard	Jack Earle	April 5	2,000
Marry When Young	Neely Edwards	April 5	1,000
Checking Out	"Pal" the dog	April 12	2,000
Spring of 1964	Neely Edwards	April 12	1,000
Excitement	Laura LaPlante	April 19	4,913
The Storm Daughter	Priscilla Dean	April 19	5,303
The Racing Kid	Buddy Messinger	April 19	2,000
Forty Horse Hawkins	Hoot Gibson	April 26	5,149
One Wet Night	Neely Edwards	April 26	1,000
Pretty Plungers	Follies Girls	April 26	2,000
Riders Up	Creighton Hale	May 3	4,904
Politics	Slim and Bobby	May 3	1,000
Green Grocers	Slim and Bobby	May 3	1,000
A Lofty Marriage	Jack Earle	May 3	2,000

VITAGRAPH

The Leavenworth Case	W. Bennett prod.	Nov. 24	5,400
The Man From Brodney's	Special cast	Dec. 8	7,100
The Ninety and Nine	David Smith prod.	Dec. 23	6,800
Modern Banking	Urban Classic	Dec. 23	1,000
Newsprint Paper	Urban Classic	Dec. 23	1,000
Horseshoes	Larry Semon	Dec. 22	2,000
The Last Stand of Red Man	Urban classic	Dec. 29	1,000
Let Not Man Put Asunder	Feature cast	Jan. 26	8,000
My Man	Patsy Ruth Miller	Feb. 23	6,800
Virtuous Liars	David Powell	April 19	5,650
Between Friends	Blackton prod.	April 26	6,900

WARNER BROTHERS

Lucretia Lombard	Irene Rich	Dec. 23	7,500
The Marriage Circle	Ernest Lubitsch prod.	Feb. 16	8,500
Conductor 1492	Johnny Hines	Feb. 23	6,500
Daddies	Belasco play	Feb. 23	6,800
George Washington, Jr.	Wesley Barry	Mar. 22	6,700
Beau Brummel	John Barrymore	April 12	10,000

MISCELLANEOUS

APPROVED PICTURES CORP.

Rough Ridin'	Buddy Roosevelt	April 26	4,670
--------------	-----------------	----------	-------

GRAND-ASCHER DISTRIBUTING CORP.

Lucky Rube	Sid Smith	Nov. 10	2,000
Mark It Paid	Joe Rock	Nov. 10	2,000
The Way Men Love	Elliot Dexter	Nov. 17	7,541
A Dark Knight	Joe Rock	Dec. 1	2,000
Hollywood Bound	Sid Smith	Dec. 1	2,000
Taxi, Please!	Monty Banks	Dec. 1	2,000
The Satin Girl	Mabel Forrest	Dec. 8	5,591
Other Men's Daughters	Ben Wilson prod.	Jan. 19	5,936

CHARLES C. BURR

The Average Woman	All star cast	Feb. 2	6,000
Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293

C. B. C.

Hallroom Boys	Twice a month	2,000	
The Barefoot Boy	Star cast	Nov. 24	5,800
Forgive and Forget	Estelle Taylor	Nov. 10	5,800
The Marriage Market	Pauline Garon	Dec. 29	6,297
Innocence	Anna Q. Nilsson	Jan. 26	5,923

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000
---------------------	-------------------	---------	--------

PHIL GOLDSTONE

His Last Race	"Snowy" Baker	Sept. 1	5,000
Danger Ahead	Richard Talmadge	Dec. 29	5,000
The White Panther	Rex (Snowy) Baker	Feb. 9	4,000
Marry in Haste	William Fairbanks	Mar. 8	5,000

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8	14,000
---------	--------------	--------	--------

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept. 22	5,000
In the Spider's Web	Alice Dean	Sept. 29	5,000

LEE-BRADFORD

Shattered Reputations	Johnnie Walker	Oct. 27	5,000
-----------------------	----------------	---------	-------

LOWELL PRODUCTIONS, INC.

Floodgates	John Lowell	Mar. 8	7,000
------------	-------------	--------	-------

MONOGRAM PICTURES

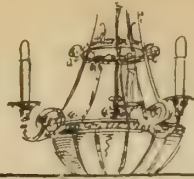
The Mask of Lopez	Fred Thompson	Nov. 24	4,900
The Whipping Boss	Star cast	Dec. 8	5,800

ROCKETT-LINCOLN CORP.

Abraham Lincoln	George A. Billings	Feb. 2	12,000
-----------------	--------------------	--------	--------

WM. STEINER PROD.

Surging Seas	Charles Hutchinson	April 26	4,700
--------------	--------------------	----------	-------



Lobby Logic

On the Subject of Theatre Reseating

PUTTING yourself in the other man's chair is the best way to find out whether he is comfortable in it or not.

A comfortable chair will often dispose a patron favorably toward an otherwise only moderately interesting exhibition.

An uncomfortable chair may send your patrons to another theatre.

An audience comfortably seated is half won.

The logical answer to uncomfortable theatre chairs is reseating by the

American Seating Company

Plans and Estimates Gladly Submitted



American Seating Company

General Offices:

NEW YORK
640-119 W. 40th St.

CHICAGO
4 East Jackson Blvd.

BOSTON
77-A Canal St.

PHILADELPHIA
1211-L Chestnut St.



EQUIPMENT · CONSTRUCTION · MAINTENANCE

Business Is Good!

Reports from Supply Dealers in Various Parts of Country Show Optimistic Outlook

Reports from theatre equipment supply dealers in various parts of the country indicate that business is good this Spring, and looks better than ever for the future. In an endeavor to learn just exactly what supply dealers are doing in the way of new business, Moving Picture World invited supply dealers to give information as to recent installations. Just a few of the many replies received are printed herewith:

J. H. Toler, of the Yale Theatre Supply Co., Kansas City, Mo., writes:

"It gives us pleasure to be able to report to you that we are doing a thriving business down in this section, and the Yale Theatre Supply organization is coming to the front by leaps and bounds. We are enclosing herewith a copy of the March issue of the Yale Service Bulletin, in which a number of very important installations are mentioned."

Some Installations

Among the installations were those of two Simplex Projectors and a Gardiner Gold Fibre Screen for Manager Means, Murray Theatre, Kansas City, and Simplex projectors of the New Memorial Hall, Independence, Kansas. The bulletin says that W. T. Girardot, of Lucas, Kansas, will have Simplex-Mazda projection; M. G. Kirkman, Strand Theatre, Hays, Kansas, will open his Rialto Theatre with Simplex-Mazda equipment; J. T. Salmans, Strand, Arkansas City, has a new 12 x 16 Gardiner Screen; E. C. Ober, Miltonvale, Kansas, steps into line

with Simplex-Mazda equipment; M. L. Guier, Auditorium, Slater, installs G. E. Mazda equipment to replace that recently destroyed by fire; O. W. Persons, Gem Theatre, Minden, Neb., and L. A. Burson, Sun Theatre, Gothenburg, Neb., also installed Gardiner Screens.

New Catalog

"It might also be interesting to you to know that our new catalog is now in the hands of the printer. It will consist of 48 pages, with a two-color cover.


"We are pushing at the present time the Simplex Projector, the Gardiner Gold Fibre Screen, the Incandescent lamp equipment, American Reflecting Arc and the A. D. C. Automatic Curtain Control. The two latter commodities have just recently been added to our line.

"It has been our observation in the past that the motion picture theatre supply house of the average type is always ready to sell those commodities which the customer comes in and asks for, but it is our belief that the

(Continued on page 235)



"THE SIGN OF THE LIPSTICK"
Recently opened Cosmetic Room of the Strand Theatre, New York, where milady can beautify herself in comfort and privacy.



PROJECTION

EDITED BY F. H. RICHARDSON

Up to Bob Welsh

Walter Johnson, Projectionist, Park Theatre Champaign, Ill., just simply rises on his rear legs and hands the Moving Picture World one, biff! bang! right square on the extreme end of its nose, thus:

Dear Friend and Brother Richardson: You have my permission to edit and publish this letter, but beyond that you keep your nose out of it, as it is none of your (uses a naughty word here) business. This letter is to the men who are engaged in motion picture projection, and who are not so far advanced in the art that they no longer bother to read matter pertaining to their profession.

Write

You who have been projecting "Topics of the Day" know that for some months past it has set forth this legend: "Write your Congressman today for tax reduction," which is darned good advice, if you ask me.

For a long while we have both wanted and DESERVED more space for the projection department. Think of it, men! Two pages (he said "measly pages," but I cut that, as being rough stuff.—Ed.) for the department which tells us how to place the product of the whole industry before its buyer, the public, and this chap Van, who writes "Straight from the Shoulder" is boosting for ten pages!

Van is all right, and I'm for him and his department. BUT when it comes to ten pages for that dope while we must worry along with LESS than two (the lens chart ad. reduces even our poor two) it is NOT fair. We have a right to more space and here is my plan to get it.

Let each of us write a personal letter to Robert E. Welsh, Editor in Chief, telling him we want more space, and why we ought to have it. I am sure if we all (take notice of that ALL—Ed.) take an interest and write Mr. Welsh, he will allot us more space.

Let our slogan be "Write Editor in Chief Welsh for more space for the Projection Department," AND, Richardson, I don't want to hear you howling about a little extra work! We are going to put this thing through, whether you like it or not! Come on, boys, BOOST THIS THING ALONG.

You're Full of Prunes!

You're full of prunes! It would not make me more work because as it is I have to reply to oodles of letters by mail which I could reply to with no more work through the department, were there room. We really should have three pages. We once had four, but three is enough. Friend Johnson has hit the Hon. nail square on the head. Moving Picture World gives space according to the APPARENT demand for matter. Exhibitors are interested in Straight from the Shoulder Tips, and they MAKE THAT FACT KNOWN. The projectionists, or at least the progressive ones, are interested in the projection department, BUT confine their interest strictly to writing to that department once in God knows when. Except for the Department, Editor in Chief Welsh hardly knows they are living! I shall watch the effect of your letter with interest, BUT I doubt with a mighty doubt. The average man will read it, remark "That's a good scheme," and ask his buddy if he's going to the dance, as he lights another cigarette—not in the projection room, of course.

Not a Slam

That last was NOT meant as a slam at all, mind you. It just represents a general condition of apathy which prevails in such matters. A more practical way to accom-

Bluebook School

Each week, taking them in rotation, I am publishing five of the 842 questions from the list at the back of the Bluebook. In the book itself the number of the page or pages where the answer will be found is indicated. Five weeks after asking the questions, that answer which seems to be best will be published, together with the names of those sending satisfactory answers. Beginning ninety days after publication the best reply by a projectionist, other than Canadian and United States, will be published, together with names of projectionists of those countries who send good answers. WARNING: Don't merely copy you answer from Bluebook. Put the matter in your own words. I want to know whether or no you really understand what you have read in the Bluebook.

This whole plan is calculated to get men to really study the Bluebook they have bought, and thus get real worth out of it.

Question No. 40: What occasionally happens, or may happen, to the cement (balsam) between the front factor lenses?

Question No. 41: Should or should not the lenses of projection lenses be clamped tightly in their individual mounts?

Question No. 42: How should Gundlach-Manhattan projection lenses be re-assembled?

Question No. 43: Is it possible (and practicable) to repair a projection lens if one of its lenses be broken?

Question No. 44: Should the broken lens referred to in question No. 43 be sent to the manufacturer?

plish results would, I believe, be to have local unions, as a body, communicate with Mr. Welsh, asking for an additional page, setting forth, at the same time, the fact that such additional page will be for the benefit of the industry, in that such information as is contained in the projection department helps to improve the final display of the finished product of the industry before the theatre audiences, who are buying it exactly in proportion to its excellence. Well, anyhow, we'll see what we'll see in this matter. Unquestionably if you ALL write we'll get the page alright right!

Most Excellent

Chauncey L. Greene, Minneapolis, Minnesota, voices his preference for the term, "Projection Room," as follows:

I am most heartily in favor of "PROJECTION ROOM," and most thoroughly opposed to "Projector Room" as applied to the room in the theatre from which comes all in the world that the theatre has to sell. This room was (or if it was not, then it should have been) located for, designed for, finished for and equipped for one thing, and one thing only, and that thing is PROJECTION.

On the other hand, the room in which the producer views the screening of his productions exists for the sole purpose of viewing these productions on the screen. The projection of the productions is incidental to their viewing, but it is not the prime purpose for which the room was set aside.

Accepting the self-evident truth that the

name applied to anything should as accurately as possible describe it, it seems indisputable that the projection room of the theatre has first claim on the term "Projection Room," and that the producer should adopt some other term, and one more accurately describing the room he now calls the projection room.

Excellent, though it might be added that there is a projection room in connection with every screening room—a room entirely separate from the screening room, in which the projectors are located. The producer therefore really has both a screening room and a projection room, hence he has no LEGITIMATE reason for objecting to the term projection room as indicating the enclosure for the projectors—the room from which pictures are projected. His representative (or one of them at least), at the Society of Motion Picture Engineers, wants to call the whole works—screening AND projection room of the producer—the "projection room." In fact he says the producer now does that, and since an awful, terrible, frightful amount of trouble would be caused the producer by being obliged to change to the extent of calling a thing by its right name—well, let's everybody call it something absurd and rather ridiculous.

Good Practice

In the very nature of things all manufacturers must and do make many experiments in the endeavor to make improvements. Some of these experiments can be carefully worked out theoretically and all difficulties overcome. But in some instances an improvement (?) plays horse with everybody by passing every factory and other test until put into actual use, when it flops with a dull and very annoying thud. The engineer is extremely important in all development work, but it very, very frequently happens that the "bug" in a new improvement or machine is discovered by the "man at the bench" who gives it its first thorough practical tryout.

Non-Oiling Bearing

In the past considerable trouble has been experienced by projectionists by failing to properly oil a motor attachment bearing which was in a not very convenient location. So the Nicholas Power Company, acting on what seemed to be very good grounds and best authority, adopted and put into use a non-oiling bearing of wood; having done this, they shouted "Hooray," "Huzzah" and "Banzai" (Jap word) and settled down to enjoy a life of free from bearing trouble. BUT—and there lies the rub—a non-oiling bearing which had worked so well in the tests, and by which the bearing folk swore a big swear, promptly caused the Power engineers to swear a big swear AT it, for it worked anything but well in actual practice. The company, however, without beating about the bush, frankly acknowledges that a little mistake had been made.

Power's Letter

I have before me a copy of a letter sent out to Power's distributors by Herbert Griffin, General Sales Manager of the Nicholas Power Company, which is thoroughly in line with good business practice. He states that inasmuch as the non-oiling bearing has not lived up to its reputation, the company will discontinue it in favor of a cast iron bearing having sufficient tolerance (clearance) to avoid all possibility of binding up even

The following sent excellent replies to questions Nos. 6 to 9:

Harry Dobson, Toronto, Ontario, 6, 6A, 7, 8, 9 and 10.

Walter E. Lewis, Endicott, N. Y., 6, 6A, 7, 8, 9 and 10.

N. L. Fell, Collingswood, N. J., 6, 6A, 7, 8, 9 and 10.

John Hubert, St. Louis, Mo., 6, 6A and 9.

P. L. Anderson, San Francisco, 6, 6A and 8.

Chas. C. Scribner, Mobile, Ala., 7, 9 and 10.

Dobson's answer to No. 6 was best, and was as follows:

"What is meant by the Angle of Projection?"

"The angle a line through the center of the projector optical system will make with a line horizontal with the center of the screen (not quite correct here—"with the center of a PERPENDICULAR screen" would be right. They all made the same error.) "Put into other words, suppose you had a screen setting perfectly level" (Wrong again. What brother Dobson MEANS is all right, but a screen in the position he has in mind would be perfectly perpendicular, and not "perfectly level." See how careful one must be in the matter of words?—Ed.), "with the projector up near the roof" (Wrong again. The screen MIGHT be up there too. I'm NOT criticising you, friend Dobson, but calling the attention of you ALL, through Dobson, whom I know to be good natured,

Bluebook Answers

to the need for careful study of the FORM of your answer—of the importance of setting your THOUGHT before us correctly in all details. "With the projector lens high above it" would have been technically correct.—Ed.). If you stretch a cord through center of optical system (along axis of projection would be better, though yours is correct—Ed.) to center of screen, by measuring the angle this cord makes with one stretched perpendicular (at right angles to) center of screen we will get the "angle of projection."

Note: Dobson knows. He has the right idea, but should be much more careful with his words.—Ed.

No. 7 is answered best by Brother Dobson, too. The question is: "What is a standard candle?"

Dobson says: "When measuring things, such as weights, measures, time, etc., including light intensity, all countries have a "standard" for the purpose, or each country adopts a certain, set rule. The official standard used in this country and England for measuring light is a sperm candle which consumes 120 grains of wax each sixty minutes. Modern practice has largely substituted the electric lamp as a standard. It is much more convenient and reliable."

Question No. 8: What is a "foot candle" or a "candle foot?"

P. L. Anderson, San Francisco. He is the only one of you, except Dobson, who did not just about copy the Bluebook answer. Anderson says: "Taking the Standard candle for example, a certain light flux is sent out in every direction. This light spreads out and becomes weaker in illuminating power as the distance is increased. The foot candle is the light density measured at one foot distance from the candle."

Question No. 9: What is a "candle meter?"

Dobson again: "The same as the Foot Candle, except that the distance is measured at one meter instead of one foot."

Question No. 10: What is the "Critical Angle?"

Chas. C. Scribner, Mobile, Ala., says: "The critical angle is the angle a ray of light makes with the surface of glass just when it ceases to be refracted into the glass, and is, instead, entirely reflected. In other words, if a ray of light strikes polished glass surface at varying angles it will be partly refracted into the glass and partly reflected back into the air. The amount reflected back will depend upon the polish of the surface and the angle of incidence, until the angle becomes so heavy that the light is all reflected back into the air. The angle where this occurs is known as the "Critical Angle"—which is a darned good answer, if you ask the editor.

though improperly lubricated by Mr. Boneheaddo, the careless.

The bearing which gives most trouble is the one just back of gear 757, figure 242, page 641 of Bluebook. The oil-holes are large and are countersunk to a great depth. Carelessness or laziness is the ONLY reason for failure to oil this bearing regularly, and if you don't, while it may not bind up, it certainly will wear out more rapidly.

Reason for Heading

Now here is the reason for the heading of this article: Mr. Griffin winds up his letter to the dealers with, "Naturally, it costs us a good deal of money to make replacements, but it is our endeavor to have things as perfect as possible from the standpoint of yourselves, the customer, and ourselves, therefore, if you will return to us any and all motor attachments having wooden bearings, we will replace them with the metallic bearing without cost." This is good practice because if a thing is wrong and bad, it is not the fault of the customer, and it is therefore up to every reputable manufacturer to make good.

Such procedure is thoroughly in line with modern business practice and is evidence of the honesty of purpose of the manufacturers. Projector manufacturers, let me add, give you a really marvelous value for the money expended. In any line I can think of you would pay at least \$1,000 for a machine such as the modern motion picture projector. And in many lines I can think of, once you had paid your \$1,000 or more for equipment or machinery, that would be that, and if you want some bum part replaced you would dig deep and PAY for it.

Very Interesting

Recently I was invited to view a new color process demonstration in the screening room of the Capitol. Mr. Rothafel himself was present and was interested in the matter to the extent of making several suggestions and pertinent comments.

The process differs from all other color processes of which I have knowledge, in that the whole thing, at least so far as projection is concerned, is in the projection lens.

The lens is divided into four equal compartments running lengthwise of the lens. One of them is dead, and in each of the others is a colored substance, presumably glass. Each frame of the film contains three pictures, one-fourth the size of a regular film photograph. All three of these are projected simultaneously, one through each of the colors. Of course each of the three images must be exactly superimposed on the others, but that is arranged for by a screw action attached to the lens. We therefore have three separate and distinct photographs, each taken with a separate color filter and all projected together, each through its own color, so that the result is natural colors on the screen, and without any possibility of fringing.

Colors Good

In the test we saw the colors were good,

GET IT NOW!

The Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing.

Price \$1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue

New York City

though the reds and greens predominated, except in one picture of a plate of fruit in which were some ripe peaches. In this Mr. Rothafel thought the reds slightly predominated, but I thought the presentation was absolutely perfect, even the fuzz on the peaches standing out with all the natural delicacy of coloring. In another scene, the photograph of a bouquet this time, were some pink roses, the hearts of which were of deeper coloring. The effect was really wonderfully perfect.

Just to what extent this process will prove itself available to motion pictures I do not, of course, know, but it certainly looks promising.

Joseph LaRose, formerly with Mr. Rothafel, later production manager Rivoli and Rialto theatres, now production manager of the Fox Academy of Music, was present at the demonstration, as also was Mr. Smith, Supervisor of Projection for the Capitol Theatre.

One comment I would make is this: Aside from the absorption by the colors, one-fourth of the projection lens is blocked off—dead, hence there is a total loss of one-fourth of the available light, which will be a rather serious matter, I am afraid.

Cleaning Compound

J. C. Patterson, St. Louis, Missouri, says: I have several reels of film I have used with a road show—showing small towns and for lodges, etc. It is very badly scratched and dirty, therefore very rainy. Can you advise me as to what I can use to clean this film?

Carbon Tetrachloride will do the trick, PROVIDED you get it chemically pure. THE COMMERCIAL ARTICLE WON'T DO! I happen to know that the Eastman Kodak Company is making Carbon Tetrachloride which is chemically pure, and therefore suitable for cleaning your film, but whether they will consent to exchange it for filthy lucre—whether they have it on sale or not, I don't know. You might write George Blair, Sales Manager Motion Picture Department, asking its price and instructions for using it. After cleaning with Carbon Tetrachloride, film should be wound upon a drying drum for a short while.

SAVE MONEY ON Roll Tickets

Your Own Special Wording
100,000 for \$13.50

10,000 for \$4.50, 20,000 for \$6.00

50,000 for \$9.50

Standard Rolls of 2,000

KEYSTONE TICKET CO.
SHAMOKIN, PA.

The Union Label if you want it

No Better Tickets to be had at
any price.

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the
trade in Great Britain and the Dominions. All
Official Notices and News from the ASSO-
CIATION to its members are published ex-
clusively in this Journal.

YEARLY RATE:
POSTPAID, WEEKLY, \$7.25
SAMPLE COPY AND

ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 1/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAF EXHIBITORS' ASSOCIA-
TION OF GREAT BRITAIN AND IRELAND, LTD.

DURATIZE
TREAT YOUR FILM

-DURA-
FILM PROTECTOR CO.

220 WEST 42ND STREET
NEW YORK

PHONE
CHICKERING 2937 ALLAN A. LOWNES
PRES.

MAILING LISTS

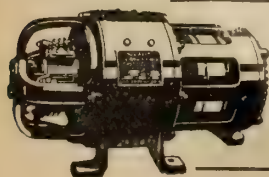
MOVING PICTURE THEATRES

21,776 Moving Picture Theatres, per M. . . \$5.00
3,674 Legitimate Theatres, per M. . . 7.50
327 Colored Moving Picture Theatres . . . 5.00
1,054 Film Exchanges . . . 10.00
163 Manufacturers and Studios . . . 3.00
411 Moving Picture Mach. & Sup. Dealers. 4.00

A. F. WILLIAMS

166 W. Adams Street

CHICAGO



HALLBERG
MOTOR
GENERATORS
Are the best for
Projectors.
J. H. HALLBERG
445 Riverside Drive
New York

Washington Houses Improve Equipment

Ed. Dolan, who recently purchased the Princess Theatre, Cosmopolis, Wash., is giving the house an extensive overhauling. He is installing, among other things, a Powers 6-B Projector, with roller pin intermittent movement and Governor speed controls. Installation will be made by the Theatre Equipment Co., of Seattle.

S. R. Stalcup, who is building a Community Theatre at South 56th and M Streets, Tacoma, Wash., in the Yakima Avenue district, has let complete contracts to the Theatre Equipment Co., for projection, 457 seats, stage scenery, decorating, carpets, drapes, etc. The house will cost around \$35,000, and will have a handsome marquee elaborating the front.

The Cosmopolitan Film Exchange announces installation of a projection machine in the Laurelhurst school, Portland, Oregon.

Projector Firm in Incorporations List

Albany—Including one company formed to manufacture motion picture projectors, ten companies incorporated in the motion picture industry in New York state during the past week. This company was incorporated under the name of Capitol Machine Co., Inc., and is capitalized at \$300,000. The directors include W. E. Greene, Julius Frankenberg, and L. J. Rosett, of New York city. Other companies chartered during the last few days were:

Northside Amusement Corporation, capitalized at \$6,000, with Harris and Dorothy Stravits, Irving Oksenkrug, New York city; Mae Marsh Productions, Inc., \$5,000, Mae Marsh Arms, Flint Ridge, Cal.; Joseph N. Patch, Brooklyn; Mae W. Marsh, New York city; Productions, Inc., \$5,000, John Marks, K. S. Deitz, New York city; F. E. Johnson, Brooklyn; Cameo Theatres Co., Inc., \$25,000, David and Benjamin Weinstock, New York city; Edwin Laitman, New York.

Dahaus Amusement Co., Brooklyn, \$25,000, David and Ethel Davis, Meyer Hausner, Brooklyn; Theatre Hammerstein, Inc., \$40,000, Theodore Hammerstein, Ardsley; Alonzo Price, Henry Redfield, New York city; Gothic Pictures Corporation, with Louis Baum, New York city; Freda Freeman, I. Levine, Brooklyn; Whitman Bennett Finance Corporation, Yonkers, Viola McLaughlin, Pearl Cohen, Sabra Ellis, New York; Instructive Pictures Corporation, R. B. Ittelson, Arthur Rosenbaum, New York; Mollie Marmor, Brooklyn, the amount of capitalization of the last three companies not being stated.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

ORGANIST AT LIBERTY—First-class trained musician. Organ graduate, two colleges. Expert picture player and soloist. Experience. Reputation. Union. Splendid library, all classes music. Play all makes. Good instrument essential. State particulars and best salary. Address: Organist, 415 Dupont Street, Roxborough, Philadelphia, Pa.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Price Drawings: 5,000 for \$6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES
Five Thousand \$3.00
Ten Thousand 5.50
Fifteen Thousand 6.50
Twenty-five Thousand 7.50
Fifty Thousand 10.50
One Hundred Thousand 15.00

National Ticket Co. Shamokin, Pa.

Universal
2 K.W. to 25 K.W.
Four Cylinder
MOTOR CO. ELECTRIC PLANTS

mean that no small town need be without its "movie". No theatre, already established, need suffer the handicap of consistently unreliable current. No city playhouse need face the terrific loss that goes with even a single dark-house. Traveling exhibitors can now produce the finest pictures—clear and flickerless. More "Universals" are used for permanent or emergency exhibiting purposes than any other make. No other so quiet, compact, simple or sturdy.

UNIVERSAL MOTOR CO.
15 Cease St.
Goshok, Wis.

Kindly state your problem fully when writing for FREE Catalog

ILLUSTRATION SHOWS 4KW

Ventilating Oscillating

AND all types of fans for immediate delivery, at attractive prices.

Fidelity Electric Co.
Lancaster, Pa.

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the

15th and 30th of Each Month

Foreign Subscription: \$7.00 or 65 francs per Annum
Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy



WELDED WIRE REELS

For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

Business is Good!

(Continued from page 231)

field can be broadened by selling ideas. We are therefore pushing to the limit every meritorious article of equipment or of a supply nature, that will be found useful or usable about the motion picture theatre.

"We maintain two stores, one here in Kansas City and one in Oklahoma City, and have five traveling men on the road in our territory, which consists of Eastern Missouri, Kansas, Oklahoma and Northern Arkansas.

Appreciate Interest

"We desire to express our appreciation for the interest you have taken in the supply dealers, and we assure you of our belief that your support cannot fail to prove mutually helpful to all of us."

The Southern Theatre Equipment Co., Oklahoma City, Okla., says:

"We are pleased to respond to yours regarding news of some of our recent sales and installations, one of which we are exceedingly proud of and that is a pair of Power 6-B's with G. E. Incandescent equipments installed in the new Cozy Theatre in Okmulgee, Okla., using $\frac{1}{4}$ size Snaplite Lens—with a field and picture as bright as any 50 or 60-amp. generator ever plastered it up there. Also two 6-B type 'E's' installed in the new Rialto Theatre, Tulsa; two 6-B's with Incandescent equipment in the Rialto, Wellington, Tex."

From the Denver Theatre Supply Co., Inc., Denver, Colo., we received the following:

"You might mention the fact that the new Sunshine Theatre at Albuquerque, New Mexico, owned by Joseph Barnett, of the

Barnett Amusement Company, will open about May 1. Same will be equipped with two Power Type E projectors, motor generator set, Minusa screen, Andrews opera chairs—in fact, the theatre is furnished throughout by us.

New Alcott, Denver

"The new Alcott Theatre of Denver opened with two Power 6B improved projectors, motor generator set, Andrews opera chairs, Minusa screen; the Riviera Theatre of Parco, Wyoming, owned and operated by Thomas Love, opened with two Power 6B improved projectors, generator set, Andrews opera chairs, screen; the Rex Theatre at Rock Springs, Wyoming, owned by Sartoris and Crocker, opened with two Power 6B improved projectors, generator set, screen. The new Capitol Theatre at Cheyenne, Wyoming, has been furnished with two Power 6B type E projectors, Minusa screen, generator set."

"Two months ago we made a complete Power installation in a high school, which is said to be the largest and finest of any high school in the United States," writes the Standard Theatre Equipment Corp., Minneapolis, Minn. "The estimated cost goes well over the four million dollar mark. The equipment includes two Power 6B projectors equipped with 100 ampere high intensity arc lamps, one Power double dissolving stereopticon, one Power spot lamp and one double 100 Fort Wayne motor generator set.

Decorating by Larsen

"All of the decorating in the entire high school, as well as the decorating and drapes in the auditorium of the school, was executed by H. A. Larsen, with whom our company is affiliated. In fact the two companies

have now consolidated and our office has been moved from 39 Western avenue to 1307 Hennepin avenue. The space occupied by the two concerns includes all of the first and second floors and part of the third floor of a building having a street frontage of 50 feet on the first floor and nearly 200 feet on the second and third floors."

From the South

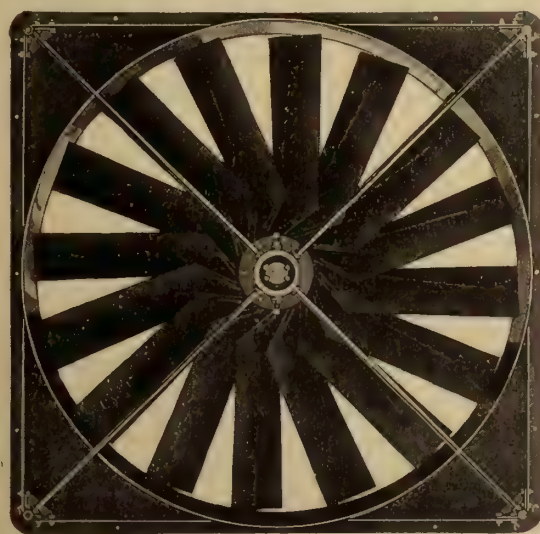
The Southern Theatre Equipment Co., Atlanta, Ga., writes:

"We are glad to list the following sales and installations: Kettler Theatre, West Palm Beach, Fla., two Power 6-B improved projectors, type E equipment; E. L. Kuykendall, New Princess Theatre, Columbus, Miss., two Power 6-B improved projectors, type E equipment, double 75 ampere transverter, Minusa gold fibre screen, display frames, ticket selling machine, etc.; Rockwood Amusement Co., Rockwood, Tenn., two Power improved 6-B projectors, transformer and Minusa de luxe screen; J. M. Curtis, Marks, Miss., two Power 6-B projectors, chairs and other equipment; B. F. Liddon, Gem Theatre, Corinth, Miss., two Power 6-B improved model projectors, transverter, ticket selling machine, and other equipment; Temple Theatre, Birmingham, Ala., two Power 6-B improved model projectors, high intensity equipment, transformer, Minusa de luxe screen, lobby display frame and other equipment."

Indiana

The Exhibitors Supply Co. of Indiana, Inc., Indianapolis, Ind., reports the sale of low intensity lamps to a number of the largest and best theatres in their territory. They also report the sale of Simplex machines,

(Continued on page 236)



1886

1924

JAMES M. SEYMOUR

LAWRENCE STREET, MECHANIC STREET AND KIRK PLACE

NEWARK

NEW JERSEY

U. S. A.

	Single Fan	Twin Fans
36 inch....	\$85.00	\$160.00
42 inch....	100.00	190.00
48 inch....	125.00	225.00
54 inch....	150.00	275.00
60 inch....	175.00	325.00
72 inch....	225.00	400.00
84 inch....	275.00	500.00
96 inch....	325.00	600.00
108 inch....	400.00	750.00
120 inch....	475.00	900.00

Solid Steel Disc Center
Hyatt Roller Bearings
Rigid Square Frames

Light Weight and
Light Running

Send For Bulletin
No. 159 and Trade
Discounts

Why Pay Drug Store Prices for Ventilating and Cooling?

THIRTY-SIX YEARS' EXPERIENCE in building Air Moving Machinery and installing Ventilating Apparatus is at your disposal for the asking. SEND YOUR PLANS and I will send you Specifications for your requirements. I will sell you the BEST FANS Built in the Country at Commercial Prices. I will instruct you WHERE and HOW to BUY the necessary Motors at FIRST COST.

Your local sheet metal worker or carpenter can assemble and erect a cooling system from the plans furnished as well as it can be done by men sent hundreds of miles to do this work, whose time and expenses YOU HAVE TO PAY, and very often you get an inferior installation for which you pay double.

Calvin Theatre, Northampton, Mass., Features Beautiful Lighting Effects

The newly-opened Calvin Theatre, Northampton, Mass., owned by Goldstein Brothers, is one of the best appointed and most modern houses in New England, and when its beautiful lighting effects are brought into play, especially the crimson-hued lattice-work lights, in addition to the purple-crimson crystal chandeliers, the effect is one of exquisite beauty. The color scheme of the theatre is old gold and grey. The scenic decorations about the theatre are the work of the William Eckart studios of New York. The auditorium ceiling, the work of Charles Stifter, noted New York sculptor, is of ornamental plaster, embellished with striking decorative effects.

The theatre is located in King street at Merrick lane and the building opens free on all sides. It has a majestic approach and is visible for a long distance.

The foundation of the building is of reinforced concrete; the roof of steel construction and the walls of brick.

The entrance to the new Calvin is imposing, and its arch, when illuminated, is

well silhouetted against the city's night skyline.

There is a marquise of special design with electric lights arranged on a flasher motor. The outer vestibule is of terrazzo and marble and contains poster and photograph display frames, especially constructed. The box office is in the center of the vestibule and is of marble with hand carved wood-work. It is equipped with two automatic ticket sellers.

From the vestibule entering the lobby on the left side is an additional ticket office, which can be used in case of reserved seat sales in advance of the shows.

Mezzanine Floor

On either side of the rear of the orchestra floor are the grand marble staircases leading to the mezzanine floor and the balcony. From the mezzanine floor there is an easy approach to the balcony.

The mezzanine floor also is of excellent construction, being of California gum-wood. Here are located the well-appointed women's

and men's retiring rooms, private telephone booths, check rooms and manager's office. The mezzanine lounge has drinking fountains and writing facilities and a true home-like atmosphere prevails there.

More than 200 tons of steel alone were fabricated into the construction of the balcony. There are no posts and an unobstructed view is had of the stage from all seats on both floors.

40-Foot Stage

The Calvin has a 40-foot stage and proscenium opening 36 feet in length and 25 feet high. The stage is of ample size to accommodate any sort of road show.

Many of the leading manufacturers of theatrical stage equipment were called upon by the Goldstein Brothers to make installations on the Calvin's stage. The Worcester Electric and Manufacturing Company built the large stage switchboard, which is of the dead front type.

The scenery for the Calvin was built by James Kennedy, who has charge of the Goldstein Brothers' scenic studios in Holyoke. Maurice Tuttle, scenic artist for the circuit, acted in that capacity for the Calvin and has turned out a veritable work of art. The main drop curtain has upon it a beautiful Yosemite Valley scene. It was executed from an enlarged photograph of an actual scene.

Business Is Good!

(Continued from page 235)

transverter and complete equipment for new theatre to be opened about May 1 at Jasper, Indiana. Name of theatre will be Tivoli and will be managed by Jos. Gutzweiler.

"Latest type Simplex machines with double bearing intermittent movements have been sold to Royal Theatre, New Castle, Ind. These machines replaced machines that were destroyed recently by fire.

"Grand Theatre, Cambridge City, Ind., has reopened after having been closed for some time on account of a fire which did considerable damage to the interior of the theatre. Theatre was newly decorated and the latest type Simplex machines were installed.

Keystone, Indianapolis

"Keystone Theatre, Indianapolis, has been leased by Mr. Appel, of Gregory and Appel, real estate dealers, Indianapolis. House is being thoroughly remodeled and latest type Simplex machines and other equipment has been installed.

"Central Amusement Co., Indianapolis, Ind., has installed the new Simplex double bearing intermittent movements in the machines in all their houses.

"Billy Conners, manager of Lunalite Theatre, Marion, Ind., has purchased low intensity lamps for the Lunalite.

"We are also glad to report the sale of a number of Kolograph semi-portable machines for which we are distributors. The Kolograph machine is manufactured in Indianapolis by the Kolograph Co."

Getting Their Share

"We are certainly getting our share of the spring business," says the S. & S. Film & Supply Co., Pittsburgh, "and can quote the following recent installations and sales we have closed in the representative houses of our territory. The majority of these theatres were closed for complete equipments, consisting of Power projectors, Westinghouse motor generator sets, screens, etc.

"The Grand Theatre, California, Pa.; the Ritz Theatre, Indiana, Pa.; the Penn Theatre, New Castle, Pa.; Colonial Theatre,

Masontown, W. Va.; Western Pennsylvania Amusement Co., Pittsburgh, Pa.; Indiana Theatre, Indiana, Pa.; Richelieu Theatre, Blairsville, Pa."

Salt Lake City

The Salt Lake Theatre Supply Company, 132 East Second South street, Salt Lake, is installing one of the most completely equipped and modern projection booths ever placed in a theatre west of the Mississippi River, in the new Peery Egyptian Theatre, in Ogden. This equipment is to consist of three of the latest type Simplex motion picture projecting machines, fully equipped with the latest lighting appliances. Other appliances and supplemental lighting effects will include the General Electric Company's most recent contribution to the movie picture world, amplifying and giving a tremendously wide range to all lighting and projection effects.

From Oklahoma City, Okla., the Yale Theatre Supply Company writes:

Oklahoma City

"Our office has been extremely busy for the past few weeks, and during this time we have placed two type S Simplex moving picture projectors in the Palace Theatre at Duncan, Oklahoma; equipped the American Legion at Kingfisher with the Simplex Mazda equipment; the Rialto Theatre at Hammon with the Simplex Mazda equipment and we are installing two Simplex Mazda equipped machines in the Grand Theatre at Kingfisher, Oklahoma. Two regular carbon equipped Simplex machines have been installed in the Runyon Theatre, at Barnsdall, and two Simplex Mazda equipped machines are en route to the Palace Theatre at Hobart, Oklahoma.

Hollis, Smith, Morton Co., Inc., Pittsburgh, report that they have equipped the following new theatres, which are not yet open, but will be within the next month: J. J. McFaddon, Renoco, Pa.; W. G. Maute, Maute Theatre, Irwin, Pa.; Amusement Hall, Carmichaels, Pa.

This includes Simplex projectors, screens, Hertner transverters and Vallen curtain machines.

First in the field, Moving Picture World still excels in exhibitor service departments. "Straight From the Shoulder Reports," "Newest Reviews," "Exhibitors' News and Views," "Selling the Picture to the Public," "Projection" and "Better Equipment"—you can't get their like anywhere else.

THEATRE ORGAN

Pianino with violin and flute pipes, cost \$950 new; cash \$550. Just like new.
Style G Wurflitzer Organ, just like new, cost \$2200; cash \$1200, contains violin, flute, pipes, drums and mandolin.

Orchestrian, excellent shape, \$6000.

Inquire HAYES MUSIC COMPANY
422 Superior Street Toledo, Ohio

The World's Market Place FOR SALE

Advertising under this heading \$5
per inch. Minimum space one inch.

Motion Picture Cameras and the World's
largest market of second hand and new
instruments, priced from \$50.00 up.

Send for big catalogue and bargain list.

BASS CAMERA COMPANY
109 NORTH DEARBORN CHICAGO

FILMS FOR SALE

"The Stafford Mystery," featuring Blithe Burke—"Mistaken Identity," featuring Anita King—"Adventures of Jimmy Dale," 32 reels, featuring E. Lincoln—also latest selection other Features, Serials, Comedies, Travelogues, etc. Send for our latest catalogue.

GUARANTY PICTURES COMPANY
126 WEST 46TH STREET NEW YORK CITY
Cable Address: "Gupitco"

Cooling your house in hot weather

It's a "cinch" with the
Typhoon Cooling System.

You simply snap the switch (located in your office or booth)—and instantly your audience feels a cool, refreshing breeze streaming through the house. No drafts—no noise.

Easily and quickly installed. Provides perfect ventilation in cool weather.

Write for Booklet 32.

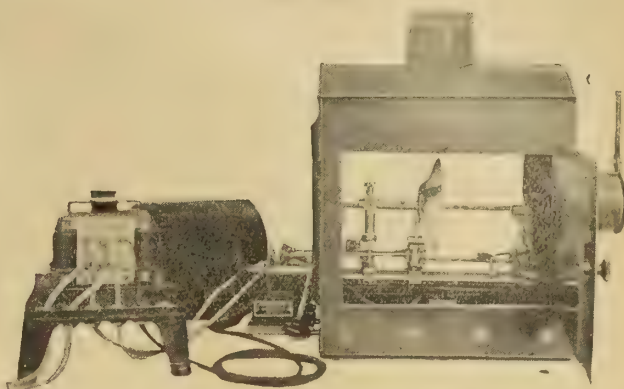
TYPHOON FAN COMPANY

345 West 39th Street New York, N. Y.
Philadelphia Jacksonville New Orleans Dallas Los Angeles

AMERICAN REFLECTING ARC

LATEST IN PROJECTION EQUIPMENT

Patents Applied For



OUR DISTRIBUTORS

Atlanta, Ga.	New Orleans, La.
Southern Theatre Equipment Co.	Southern Theatre Equipment Co.
Boston, Mass.	New York, N. Y.
Eastern Theatre Equipment Co., Inc.	Independent Movie Supply Co., Inc.
Chicago, Ill.	Oklahoma City, Okla.
Exhibitors Supply Co., Inc.	Southern Theatre Equipment Co.
Cincinnati, Ohio	Omaha, Neb.
The Dwyer Bros. & Co.	Exhibitors Supply Co., Inc.
Cleveland, Ohio	Philadelphia, Pa.
Exhibitors Supply Co., Inc.	Philadelphia Theatre Supply Co.
Dallas, Texas	Pittsburgh, Pa.
Southern Theatre Equipment Co.	Hollis, Smith, Morton Co., Inc.
Denver, Colo.	Salt Lake City, Utah
Exhibitors Supply Co., Inc.	Salt Lake Theatre Supply Co.
Indianapolis, Ind.	San Francisco, Calif.
Exhibitors Supply Co. of Indiana, Inc.	Theatre Equipment Supply Co.
Kansas City, Mo.	St. Louis, Mo.
Yale Theatre Supply Co., Inc.	Exhibitors Supply Co., Inc.
Milwaukee, Wis.	Washington, D. C.
Exhibitors Supply Co., Inc.	Washington Theatre Supply Co.
	Minneapolis, Minn.
	Exhibitors Supply Co., Inc.

AMERICAN REFLECTING ARC CORPORATION

24 MILK STREET, BOSTON, MASS.

RAVEN "HAFTONE" SCREENS

are used by

FAMOUS PLAYERS

for the

"COVERED WAGON"
"TEN COMMANDMENTS"
and other

SUPER PRODUCTIONS

"They Stay Put"

RAVEN SCREEN CORPORATION

345 WEST 39TH STREET NEW YORK CITY

FIRE!

May result from badly installed electrical equipment or poorly chosen materials.

Hallberg's Motion Picture Electricity

\$2.50 Postpaid

is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE

NEW YORK, N. Y.



The name of
Keith
is synonymous
with the best
in vaudeville

Similarly, in the equipment of Keith Houses nothing is omitted that will contribute to the comfort and convenience of Keith patrons.

And, as a matter of course, all of the Keith Houses are liberally equipped with

DIXIE CUP

Penny Vending Machines

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

Write for sample Dixies and details of Dixie Cup Penny Vendor Service.

INDIVIDUAL DRINKING CUP COMPANY, INC.

Original Makers of the Paper Cup

EASTON, PA.

NEW YORK, N. Y.

With Branches at Philadelphia, Chicago, Cleveland, Baltimore, Los Angeles.



Patented

EASTMAN POSITIVE FILM

Make sure the release print is on Eastman Positive Film and you make sure that the photographic quality of the negative is carried through to the screen for your audiences to enjoy.

Look for the identification "Eastman" "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The Robert-Morton Unit Organ

Gratifying Evidence of ROBERT-MORTON SUPREMACY

"The Robert-Morton installed for me
at the Astor Theatre exceeded even our
fondest expectations."

S. L. Rothafel, New York

"We have fourteen and consider
Robert-Morton most artistic achieve-
ment."

*Saenger Amusement Co.,
New Orleans*

"Congratulations on Robert-Morton.
We are thoroughly convinced of its
merits."

*Universal Film Co., New York
F. A. Flader, Gen. Mgr. Theatres*

"Consider Robert-Morton highest class
organ money can buy."

California Theatre, Los Angeles

The Photo Player Co.

NEW YORK CHICAGO
148 West 46th St. 845 So. Wabash Ave.
BERKELEY, CALIFORNIA

NEW ROBERT-MORTON CO-OPERATIVE SELLING PLAN

*Robert-Morton Organs are now
built in sizes and styles to suit every
type of theatre—large or small.
Mail coupon for full details of New
CO-OPERATIVE SELLING
PLAN.*



*Edwin H. Lemare, Dean of
American Concert Organists,
seated at the Robert-Morton
Console, University of
Southern California.*

The Photo Player Co.
148 West 46th St., New York City

GENTLEMEN: Please send catalog and full de-
tails of your new selling plan on Robert-Morton
Unit Organs.

Name of Theatre.....

Seating Capacity

Name

CityState

MOVING PICTURE WORLD

Harold Lloyd

IN

"Girl Shy"

Now on its second big week
at New York's Strand. Has
broken every Lloyd record
for that house. Crowds!
Crowds! Crowds!

A Pathe Picture

First in the Field!

Moving Picture

WORLD

Vol. 68, No. 3

May 17, 1924

PRICE 25 CENTS

Profit-Makers

A HANDY CHECK-UP ON BIG PICTURES

THREE WISE FOOLS. With Eleanor Boardman, Claude Gillingwater, Alec Francis, Wm. H. Crane, Wm. Haines, Brinsley Shaw, Zasu Pitts. King Vidor, Director. Adapted from play by Austin Strong. Staged by Winchell Smith. Presented by John Golden. June Mathis, Editorial Director. A Goldwyn Picture.

SIX DAYS. By Elinor Glyn. With Corinne Griffith and Frank Mayo. Directed by Charles Brabin. Scenario by Ouida Bergere. June Mathis, Editorial Director. A Goldwyn Picture.

THE GREEN GODDESS. With George Arliss, Alice Joyce, David Powell and Harry T. Morey. Directed by Sidney Olcott. Adapted by Forrest Halsey from the famous stage play by William Archer. A Distinctive Picture.

THE SPOILERS. By Rex Beach. A Jesse D. Archer. With Milton Sills, Barbara Hampton Production with Milton Sills, Barbara Bedford, Robert Edson, Anna Q. Nilsson, Ford Sterling, Louise Fazenda, Noah Berry, Robert McKim. Directed by Lambert Hillier. A Goldwyn Picture.

ENEMIES OF WOMEN. By Vicente Blasco Ibanez. With Lionel Barrymore and Alma Rubens. Directed by Alan Crosland. Scenario by John Lynch. Settings by Joseph Urban. A Cosmopolitan Production.

RED LIGHTS. With Marie Prevost, Johnny Walker, Alice Lake, Raymond Griffith. A Clarence Badger Production. Adapted by Carey Wilson from Edward E. Rose's Stage Play. June Mathis, Editorial Director. A Goldwyn Picture.

THE RENDEZVOUS. By Madeleine Ruthven. With Conrad Nagel, Lucille Rickson, Elmo Lincoln, Sidney Chaplin. Directed by Marshall Neilan. A Goldwyn Picture.

THE ETERNAL THREE. With Hobart Bosworth, Claire Windsor, Bessie Love, Raymond Griffith. Directed by Marshall Neilan and Frank Urson. A Goldwyn Picture.

THE STEADFAST HEART. Sheridan Hall. Director. With Marguerite Courtot, Mary Alden, Joseph Seiter, Miriam Battista, Joseph Depew. Adapted by Philip Lonergan from Collier's Weekly Story by Clarence Budington Kelland. A Distinctive Picture.

SLAVE OF DESIRE. Presented by Gilbert E. Gable. Directed by George D. Baker. With George Gable, Bessie Love, Carmel Myers. Adapted from Walsh. The immortal story "The Magic Skin" by Balzac. June Mathis, Editorial Director. A Goldwyn Picture.

THEDAY OF FAITH. By Arthur Sommers Roche. Directed by Tod Browning. With Eleanor Boardman, Ford Sterling, Raymond Griffith, Tyrone Power, Wallace MacDonald. Adapted for the screen by June Mathis and Katherine Kavanaugh. June Mathis, Editorial Director. A Goldwyn Picture.

IN THE PALACE OF THE KING. By Marion Crawford. Directed by Emmett Flynn. With Blanche Sweet, Pauline Starke, Hobart Bosworth, Edmund Lowe. Written for the screen by June Mathis. A Goldwyn Picture.

LITTLE OLD NEW YORK. With Marion Davies. Directed by Sidney Olcott. Adapted by Luther Reed from stage play by Rida Johnson Young. Settings by Joseph Urban. A Cosmopolitan Production.

UNSEEING EYES. From Arthur Stringer's Story. Directed by E. H. Griffith. With Lionel Barrymore, Serena Owen, Louis Wolheim. Adapted by Bayard Veiller. Settings by Joe Urban. A Cosmopolitan Production.

RENO. Written and Directed by Rupert Hughes. With Helene Chadwick, George Walsh, Lew Cody, Carmel Myers. A Goldwyn Picture.

THROUGH THE DARK. Directed by George Hill. With Colleen Moore. Adapted by Frances Marion from the story by Jack Boyle. A Cosmopolitan Production.

UNDER THE RED ROBE. Directed by Alan Crosland. With Robert B. Mantell, John Charles Thomas, Alma Rubens. Adapted by Bayard Veiller from the story by Stanley Weyman. Settings by Joseph Urban. A Cosmopolitan Production.

WILD ORANGES. By Joseph Hergesheimer. Directed by King Vidor. With Frank Mayo, Virginia Valli, Ford Sterling. June Mathis, Editorial Director. A Goldwyn Picture.

NAME THE MAN! Victor Seastrom, Director. Adapted from "The Master of Man" by Sir Hall Calton. With Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale. Screen adaptation by Paul Bern. June Mathis, Editorial Director. A Goldwyn Picture.

NELLIE, THE BEAUTIFUL CLOAK MODEL. With By Owen Davis. Directed by Emmett Flynn. With Claire Windsor, Edmund Lowe, Mae Busch, Raymond Griffith, Lew Cody, Hobart Bosworth. Adapted by H. H. Van Loan. Scenario by Carey Wilson. June Mathis, Editorial Director. A Goldwyn Picture.

THE GREAT WHITE WAY. E. Mason Hopper, director. With Anita Stewart, Oscar Shaw, T. Roy Barnes, theatrical, newspaper, sports celebrities and Ziegfeld Chorus. Adapted by Luther Reed from story "Cain and Mabel" by H. C. Witwer. Settings by Joseph Urban. A Cosmopolitan Production.

SECOND YOUTH. Directed by Albert Parker. With Alfred Lunt, Mimi Palmeri, Walter Catlett, Herbert Cortell, Jobyna Howland, Lynn Fontanne. Adapted by John Lynch from Allan Updegraff's novel. A Distinctive Picture.

TRUE AS STEEL. Written and Directed by Rupert Hughes. With Aileen Pringle, Eleanor Boardman, Louise Fazenda, Norman Kerry, William H. Crane, Raymond Hatton, Huntly Gordon.

RECOIL. By Rex Beach. Directed by T. Hayes Hunter. A. J. Parker Read, Jr. Presentation. With Betty Blythe, Mahlon Hamilton and Europe's Ten Most Beautiful Women.

THE REJECTED WOMAN. Albert Parker. Director. With Alma Rubens, Conrad Nagel, Wyndham Standing. From the story by John Lynch. A Distinctive Picture.

THREE WEEKS. Elinor Glyn's Production of Her Famous Novel. Alan Crosland, Director. With Conrad Nagel and Aileen Pringle. Scenario by Elinor Glyn. Continuity by Carey Wilson. June Mathis, Editorial Director. A Goldwyn Picture.

Goldwyn Cosmopolita

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. \$3.00 a year.



CENTURY COMEDIES

MEET THE FOLKS! Here are the stars who uncork the riot of fun in which your audience delights! Spice! Pep! Variety! Here is the company of infinite jest who pack these two-reel features with gales of laughter. The Century Follies Girls, Pal the Dog, Al Alt, Buddy Messinger, Spec O'Donnell, Martha Sleeper, Hilliard Karr, Jack Earle, Harry McCoy, Harry Sweet, Arthur Trimble, Waunda Wilie—and now, Bubbles! These are the names that make the fans ask for more! And in Century Comedies you will find that dependable supply of clean, crisp, comedy that gets the business!

"Consistently Good"

Released One Every Week Thru

UNIVERSAL

ANNOUNCEMENT EXTRAORDINARY

Be sure you get your copies of the Motion Picture News and the Universal Weekly—out next week, issues dated May 24th—for Universal's greatest Fall Announcement. Beautifully illustrated, two colors. If you do not receive your Universal Weekly, write the Editor, 1600 Broadway, N. Y.



POLA NEGRI IN "MEN"

DIMITRI BUCHOWETZKI
Production

Supported by Robert W. Frazer,
Robert Edeson and Joseph Swickard

Story by Dimitri Buchowetzki
Screen play by Paul Bern

Presented by Adolph Zukor and Jesse L. Lasky

THE famous emotional star in a Parisian romance produced by Europe's foremost director. But filmed entirely in Paramount's studios with an all-American supporting cast.

Easily the greatest Pola Negri picture so far. The story of a girl who, tricked by men, becomes rich and famous and makes men her playthings. A happy ending. A corking box-office wallop released May 26.

Paramount SPRING AND SUMMER CLEAN-UPS!



Released in May and June

No need to play weak pictures this Spring and Summer.

Here are five big new Paramount gold-getters all released in May and June—just when you need them most!

Gripping stories, celebrated stars, famous directors, good enough to fill *any* theatre in *any* weather.

Book every one of them!



Paramount Pictures

Big Paramount Pictures Now



A SAM WOOD PRODUCTION

"BLUFF"

WITH

AGNES AYRES ANTONIO MORENO

From the story by

RITA WEIMAN and
JOSEPHINE L. QUIRK

Scenario by Willis Goldbeck

Presented by Adolph Zukor and Jesse L. Lasky

A SPARKLING, fast moving comedy-romance produced by the man who made "Prodigal Daughters" and "Bluebeard's 8th Wife."

Two famous stars in the leading roles. New York's snappy roof gardens and artists' studios as the setting. And those startling gowns! Released May 12.

A Paramount Picture



A VICTOR FLEMING PRODUCTION

"CODE OF THE SEA"

WITH

ROD LA ROCQUE
JACQUELINE LOGAN

Story by Byron Morgan

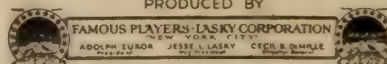
Adapted by Bertram Millhauser

Presented by Adolph Zukor and Jesse L. Lasky

A ROARING, crashing love-melodrama of the sea. Nothing better for warm weather. Written by the author of the famous Wallie Reid auto racing yarns and produced by the man who made "To the Last Man" and "The Call of the Canyon."

A great cast and a big, elaborate production. Note the release date—June 2.

PRODUCED BY



Paramount

When you need them most !



A JOSEPH HENABERY PRODUCTION

**“THE
GUILTY ONE”**
WITH
AGNES AYRES

Supported by Edward Burns,
Cyril Ring, Craufurd Kent
and Clarence Burton

From the play by
Michael Morton and Peter Traill
Screen play by Anthony Coldewey

Presented by Adolph Zukor and Jesse L. Lasky

A GREAT picturization of the
sensational Broadway play.
The story of a young wife daz-
zled into indiscretion, and how
she saved herself. Every woman
will eat it up!

Coming to you on June 9.

A Paramount Picture



A

WILLIAM de MILLE
PRODUCTION
**“THE BEDROOM
WINDOW”**

with

May McAvoy, Malcolm
MacGregor, Ricardo Cortez,
Robert Edeson, George
Fawcett and Ethel Wales

Story and screen play by
CLARA BERANGER

Presented by Adolph Zukor and Jesse L. Lasky

WHAT a title for exploitation!
And what an exciting, baf-
fling, hilariously funny mystery-
romance-melodrama the picture
is! Better even than “Grumpy”
and the best William de Mille
picture ever. Released June 16.

PRODUCED BY
FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK CITY
ADOLPH ZUKOR JESSE L. LASKY CECIL B. DANFILL

Pictures

"WHAT SHALL I

Happy With Her Husband and Babe

starring

Then without warning comes a terrible accident. As a result her husband, who had been loving and devoted, becomes a different person. He refuses to recognize her as his wife. He denies his child.

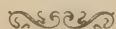
She faces the world alone with her baby. Not only must she care for herself and the child, but the great problem of caring for her little one while she works confronts her.

What Shall She Do? What Would You Do?

There is one course open to her. *Shall She Take It?*

Here is a story, transferred to the screen by the master hand of Frank E. Woods, that strikes at the very core of a vital social problem.

Dorothy MacKaill, who has won her way in the hearts of the American public, has never been seen in a more appealing role. In her support there is a distinguished cast including John Harron, William V. Mong and Louise Dresser.



*Here is a picture, Mr. Exhibitor,
that means more money for you and
more prestige for your theatre.*

Released May 11, 1924

BOOKING RESERVATIONS NOW.



DO^{II}

Dorothy Mackaill

A Frank Wood Production
with

JOHN HARRON LOUISE DRESSER
and WILLIAM V. MONG

Directed by
JOHN G. ADOLFI

Story, supervision and editing by
FRANK WOODS

A HODKINSON Release

Foreign Distributor
WM. VOGEL
Distributing Corporation ~



James Kirkwood

WANDERING



Distributed by **HODKINSON**

^{2nd}/₆ *AND* Lila Lee in

HUSBANDS

SUPPORTED BY
MARGARET
LIVINGSTON

STORY BY
C. GARDNER SULLIVAN
DIRECTED BY
WILLIAM BEAUDINE

PRESENTED BY
REGAL PICTURES
INCORPORATED

FOREIGN DISTRIBUTOR
W^M VOGEL, DISTRIBUTING
CORP.

J. A. Partington, Granada Theatre,
San Francisco, Calif., *Reports—*

San Francisco, Calif.,
May 4, 1924.

W. W. Hodkinson Corp.,
469 Fifth Avenue,
New York.

"Congratulations on 'WANDERING HUSBANDS.' It is hundred percent all-the-year picture. Opened at Granada today to capacity afternoon and evening and they liked it from start to finish. Kirkwood and Lee are at their best. Picture is sure-fire audience and hope to see more like it, especially this season. Regards."

J. A. PARTINGTON.

The Proof of the Picture Is in the Showing
The Answer Is—Grab it Quick


Prints in All Exchanges.

Now Booking

Season 1924-1925 Thirty First-Run Pictures

FROM F.B.O.

comes another new red hot box office picture backed by showmanship that means money to you. Here's a great story of hot Gypsy blood, wild youth, stern parents, mad adventure, —It speeds across the screen with action, fine acting and sure fire entertainment. It's great for the flappers, and still greater for mothers and fathers. See this picture—



"UNTAMED YOUTH"

And LOOK at this Cast!

Ralph Lewis, Derelys Perdue, Lloyd Hughes,
Joseph Swickard, Emily Fitzroy

A Real Audience Picture

FILM BOOKING OFFICES

of America, Inc.

723 SEVENTH AVENUE
NEW YORK, N. Y.
EXCHANGES EVERYWHERE

Sales Office United Kingdom:
R-C Pictures Corp., 26-27 D'Arblay St.,
Wardour St., London W. 1, England

1,285,320

Theatre-
goers

will see this
advertisement-
many of them
live in your city.
Will you be ready
to cash in on
this?

A Real Diamond
or
A Glass Bubble ?

—which would you choose?
There's just that difference
between the regular so-
called Alaskan picture and

"The
CHECHAHCOS"
PRONOUNCED CHEE-CHAW-KOZ

First and only picture ever
actually filmed in Alaska.

A tremendous story of the days
when gold rated far higher than a
woman's honor.

ASK YOUR THEATRE
WHEN IT'S COMING

Copy of
advertisement
appearing in
July issue of

Photoplay
Picture-play
Classic
Motion Picture
Magazine

Combined circulation
1,285,320

Encore
Pictures

ASSOCIATED EXHIBITORS

Physical Distributor Pathé Exchange, Inc. Arthur S. Kane, President Foreign Representative Sidney Garrett

Announcing
"PUPPY LOVE STORIES"

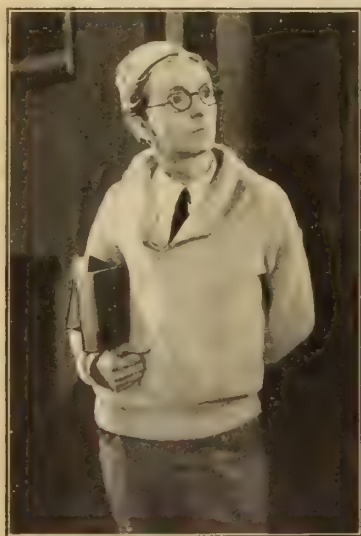
A series of eighteen two reel athletic comedies

Directed by Robert Eddy

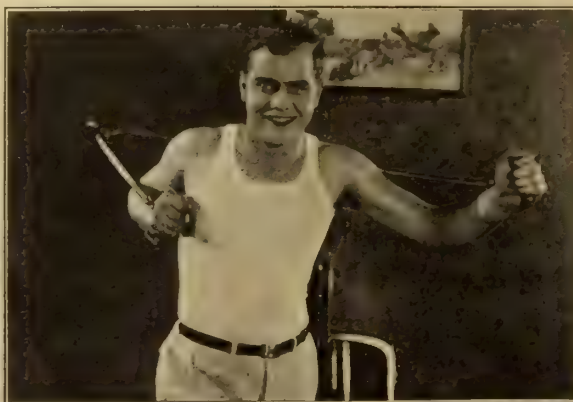
*Clean, Entertaining Feature Comedies Devoid
of Slap Stick and Burlesque*

COLLEGE TYPES

COLLEGE ATMOSPHERE



"Horace"
Ben Hall



"The Boy"
Gordon White



"The Girl"
Edna Hanam



"Tubby"
Lincoln Stedman

Now in Production at F. B. O. Studios, Hollywood, California

HOLLYWOOD PHOTOPLAY PRODUCTIONS

L. S. Ramsdell, President

Randall Faye, Supervisor of Productions

CARL LAEMMLE
presents

FAST STEPPERS



These are the logical
successors to "The
Leather Pushers"

because—

- they have action
—the thrills of horseracing
- they have romance
—beautiful love scenes
- they have comedy
—the kind that made the
"Leather Pushers" famous

Play them to win!

Universal's Greatest Announcement, beautifully illustrated in two colors, in the M. P. News and the Universal Weekly issues of May 24th—out next week. Be sure you get your copies!

Ask me about horses and
I'll give you the dope—
But don't ask me about women—
I don't get them at all—

Starring

**BILLY
SULLIVAN**

popular star of
"The Leather Pushers" as
"THE INFORMATION KID"

Supported by

Shannon Day, Duke Lee,
Caesare Gravina, James
T. Quinn and others.

From the world famous
Red Book Magazine racing
stories by

GERALD BEAUMONT

Directed by

EDWARD LAEMMLE

UNIVERSAL JEWEL SERIES

3rd Big week!

At GRAUMAN'S RIALTO LOS ANGELES

GRACE KINGSLEY in the
LOS ANGELES TIMES ~ ~

"POISONED PARADISE is a peach of a title. Brilliant touches introduced by Waldemar Young and Gasnier seem truly inspired. Clara Bow, that marvelous child, is a joy every minute. Carmel Myers' siren is endlessly alluring."

TED TAYLOR in the
LOS ANGELES RECORD ~ ~

"Here is a romantic kaleidoscope. Many characters, quaint, crafty and sympathetic, falling into new patterns. Interesting, at moments fascinating. An array of actors that could hardly be bettered."

GUY PRICE in the
LOS ANGELES HERALD ~ ~

"Filling all expectations, it is a picture only too true of the comedy, tragedy and drama that is to be found in any gambling centre. The whole affair is excellent and the action never lulls."

The
Forbidden
Story of
Paris and
Monte Carlo

CHARLES GOSS in the
LOS ANGELES EXPRESS ~ ~

"POISONED PARADISE is interesting. The cast is composed of well known players and they give a good account of themselves. Clara Bow is an excellent choice. Kenneth Harlan plays with a nice distinction of light and shade."

POISONED PARADISE

GASNIER'S Newest Production ~ Presented by B.P. SCHULBERG

From the novel by Robert W. Service ~ Adapted by Waldemar Young
with CLARA BOW ~ KENNETH HARLAN ~ CARMEL MYERS ~ RAYMOND GRIFFITH

Preferred Pictures
Corporation

B.P. Schulberg Pres. J.G. Bachmann, Treas.

1600 Broadway, New York

Foreign Distributors: Export and Import Film Co., Inc.



Producers Security Corporation
Takes pleasure
in
Presenting

*Carlyle
Blackwell*

in WM. J. LOCKE'S
most widely read and
best loved story

**"THE
BELOVED
VAGABOND"**

High class advertising material and
accessories ready prepared for this
unusual photo-dramatic offering.

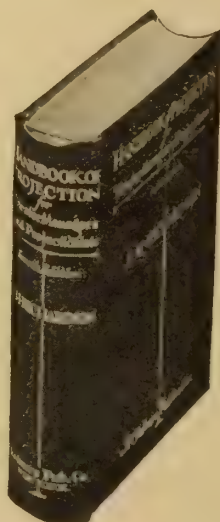
FILM BOOKING OFFICES

OF AMERICA, Inc.

723 Seventh Avenue: New York City

EXHIBITORS

It's How You Show Up At The Show
Down That Counts.



When something goes wrong with the projection
you want help and you want it mighty quick.

\$6.00 WOULD SOUND CHEAP TO YOU THEN.

DON'T PUT IT OFF.

The Best Time To Get This Great Book Is NOW!

Price \$6.00 at your dealer or postpaid direct from

Chalmers Publishing Company

516 Fifth Avenue

New York City

Get this !! Windows! Complete Displays for same! Thousands of 'em! Free! For Showmen!!

"The **PERFECT FLAPPER** *"*
with
COLLEEN MOORE,

"The Flaming Youth Girl" in her Greatest Role.
Adapted from the story by JESSIE HENDERSON
Presented by First National Pictures Inc.,
Directed by John Francis Dillon

The Biggest ready made - Ready to use - Tie-ups with nationally known products ever made in the industry

For Complete details and full particulars read the

NATIONAL TIE-UP SECTION

in next week's issue (Dated May 24th.) of

EXHIBITORS TRADE REVIEW

**A great opportunity to stampede your box office!
A big ticket selling FIRST NATIONAL hit - and
lots of free advertising space in your town ~**



Look for it! Read it! Clip the coupons early

It's a gripper! Will hold any audience in the World!

Never has there been a picture with so many tense moments. Never a picture that grips the emotions, hold-

ing one on the edge of his seat from start to finish as this one. "Those Who Dance" is a wonder. They'll all like it.

Thos. H. Ince
presentation

"THOSE WHO DANCE"

By GEORGE KIBBE TURNER

Adapted by ARTHUR STATTER, Directed by LAMBERT HILLIER

Under the personal supervision of THOMAS H. INCE

With BLANCHE SWEET, BESSIE LOVE
WARNER BAXTER, ROBERT AGNEW
and MATHEW BETZ

A First National Picture



Foreign Rights Controlled by
Associated First National Pictures Inc.
363 Madison Avenue, New York



The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

What Is "Balance" in a Programme?—The Flapper and the Teacher— Block Booking Again on Top of the Heap

ON an occasion in the past, we undertook to proclaim the "Chronicles of America" series worthy of editorial comment. Here, in our estimation, is the ideal opportunity for the exhibitor to tie in concretely and definitely with the most critical element in his community.

Now a new problem has arisen.

In the case of the "Chronicles," the phrase, "the cooperation of your school and church authorities," is not an empty one. Backed by the prestige and assurance of Yale University's name, together with a really comprehensive campaign of cooperation, the showing of the subjects in most cases becomes a community event.

This is where the trouble enters.

The School Superintendent, who has made a vigorous effort to secure the attendance of his pupils and teachers at the local showing, comes away a bit miffed, when he finds that he has also aided the success of a jazz picture of the most hectic type.

He feels that he has been bilked. His enthusiasm for cooperation on the later subjects in the series is considerably dampened. And one of the most admirable opportunities the industry has ever had for theatre and community linking is endangered.

* * *

WITH many exhibitors this tying up of the "Chronicles" with ill-considered subjects on the balance of the program may readily be ascribed to thoughtlessness.

In other cases it is very probable that the exhibitor has decided, "Well, I have one high-brow subject now, so I'll go to the other extreme for my feature and get the proper program balance."

If this is the thought, we cannot too strongly urge the exhibitor that this is one occasion when he cannot expect to digest his cake and still find it reposing on the pantry shelf.

When school officials cooperate on a showing, as they can be induced to help on the "Chronicles," then it is only the part of wisdom—and fair play, too—for the theatre to go the limit on cooperation with them.

Program "balance," secured by pandering to two widely separated extremes, may easily defeat its purpose by sending both classes away dissatisfied.

* * *

THE Fall announcements are under way. We have glanced over quite a number of the schedules—and finish the task considerably encouraged.

First reactions are generally reliable, and our first reaction to the wealth of material offered for the coming season is that the theatres of the country are going to have a plenitude of satisfying, worthwhile entertainment to present.

In good years and lean years—the picture is the answer. So there is encouragement for all of us in the brightly promising schedules.

One interesting phase of the forecasts is that we are once more to have "Famous Forties," "Dreadnaught Tens," and so on. A year ago all the talk was of "each picture on its own merits," "no block booking," "see the picture before you book it."

The pendulum is swinging again. As might have been expected.

The theory of single picture booking is ideal. From both producer's and exhibitor's viewpoint a most convincing case can be made out against the evils of block booking.

(Continued on following page)

The Editor's Views

(Continued from preceding page)

But the theory encounters trouble when it clashes with the problem of distribution costs. Which is not alone the distributor's worry, for these are costs that are shared by production and exhibition alike.

We have never held with those who feel that the small exhibitor spends sleepless nights worrying over the dread bugaboo of block booking. Often, we believe, the small man closes up too much of his time with one or two flourishes of the pen.

It is in the happy medium that efficient booking, efficient selling, and efficient production policies can be found.

* * *



A face that you will be meeting more and more around the film gatherings in the months to come. Been in our midst quite a while, but hovering in the background. F. C. Munroe is the name. Worth watching—worth knowing. For his charmingly engaging personality, for the strides that the Hodkinson Corporation is making since he stepped to the foreground. Have you noticed a week go by recently that didn't bring the announcement of some new product—REAL product, too—for Hodkinson?

* * *

We Must Have Our "Problems"

ONE trouble about the "Summer picture problem" is that for the majority of picture theatres it isn't a "Summer problem" at all, but rather a September and October worry. Each Fall sees a flood of wonderful screen entertainment available for the big first runs. There are only four weeks in a month. By the time the first run has set in dates and the subsequent houses receive their opportunity we are well into November. And the later runs have found themselves with nothing but the left-overs of the Summer season to offer returning patrons in September and October.

* * *



Hiram Abrams asks no other title than that of Salesman—in the fullest sense of the word—but this week we will have to label him Showman. For "Dorothy Vernon of Haddon Hall" Hi Abrams has turned the exterior of the Criterion Theatre into a show that is worth the price of admission if you never pass the man at the door. We won't attempt to describe it, but as soon as photos are taken will let you see it. It's "stopping them in their tracks" on Broadway and holding them—and selling Mary Pickford and the picture.



Jack Meador. Gets in our private Hall of Fame this week for a claim to the "All Around" title. Whether it is circus exploitation, dignified big picture presentation, week in and week out routine star and production publicity, or Broadway engagement—you find that Metro staff measuring up. Trade paper ads, press books, merchandise tie-ups—no matter what the need, you find them hitting the mark. An achievement. Some men can do it on one picture, some on a few a year; it takes something to hold to the pace fifty-two weeks a year—and for many years.

* * *

On To Boston!

WE have every confidence in the coming M. P. T. O. A. convention at Boston. Possessing that confidence we cannot let too many weeks pass by without urging exhibitors to attend—and we say it in the belief that it rests entirely with those who do attend to decide what Boston will accomplish. There is an encouraging lack of personal political bickering in the air these days, an encouraging undercurrent of thought that we will pass our convention season this year without damaging mud-slinging. Let's keep it that way. And—if you value exhibitor organization—go to Boston and do your share to keep it the kind of organization worth valuing.

* * *



Al Altman. One of the comparatively young "comers." Take our word for it. Write it down. A personality you can't help liking. A sincerity that is backed by real selling sense. Al sits in New York and watches the contracts—and brings 'em in—for Louis B. Mayer. Got his first sales experience on the hard pan of book selling. Just now putting full steam behind "Why Men Leave Home." We heard John Kunsky, Harry Crandall and other showmen tell him at New Orleans of the satisfaction it gave their box offices. That helps.

* * *

Business Reading for Business Men

FOR beauty of presentation and efficient strength of selling argument the industry has seen few examples to equal the booklet now being issued by Famous Players on the coming "Famous Forty." And back of the sheer excellence of the presentation there is evidence of a well-thought-out, carefully balanced program of entertainment. Here is real business literature. The exhibitor grown weary of press agent flub-dubbery will never tire of the opportunity to study the concrete, straight-forward, detailed presentation of PRODUCT—that on which his business fate rests.

Robert E. Welsh



INVESTORS SERVICE DEPARTMENT

Of prime importance to every holder of securities is the constant supervision of his holdings.

It is not good investment practice merely to purchase sound securities.

The cautious and intelligent investor keeps himself thoroughly posted as to earning power, trade and general conditions affecting the bonds or stocks in which he is interested.

Our Investors Service Department is prepared to aid in keeping you advised regarding these factors.

Inquiries addressed to our offices at 1531 Broadway, second floor, Astor Theatre Building, will receive prompt attention.

NEWBURGER, HENDERSON and LOEB

*Members
New York and Philadelphia
Stock Exchanges*

100 BROADWAY

BRANCH OFFICES:

202 Fifth Avenue
at 25th Street

1531 Broadway
at 45th Street

511 Fifth Avenue
at 43rd Street

PHILADELPHIA:
1512 Walnut Street

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - EDITOR

Published Weekly by
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York, N. Y.

Member Audit Bureau Circulation

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, \$3.00 a year; Canada, \$3.50; foreign countries (post-paid), \$10.00 a year. Copyright, 1924, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 68



NUMBER 3

Features

Editorial	261
Thumbnail Editorials—F. C. Munroe, Hiram Abrams, Jack Meador, Al Altman	262
Bozo	264
How One Man Beat Radio	265

News of the Week

Daniel Loeb Speaks on Investment Securities	266
Western Pennsylvania Exhibitors Hold Fourth Annual Convention	267
M. P. T. O. A. Headquarters Assured of Large Western Attendance	269
Universal Announces Twelve Big Fall Releases	271
New York Governor Vetoes Murphy Bill	281
Nebraska Exhibitors Would Tax Gasoline to Fix Roads for Picture Fans	303

Departments

Exhibitors News and Views	283
Straight From the Shoulder Reports	290
Selling the Picture to the Public	308
Reviews	316
Pep of the Program	320
Schedule of Releases	322
Equipment, Construction and Maintenance	325
Projection	326

One of a Series

The Hamilton National Bank

130 West 42nd Street

Once upon a time—

The towering pillars and imposing marble front of a bank building reflected the attitude that a business man expected to find when he entered its portals.

That time has passed.

And today the business man who attempts to carry on without availing himself of the full cooperation of a helpful bank is disregarding a most valuable asset.

Especially—

When it is possible for you to find a bank that understands **YOUR** business, and looks upon it with sympathy.

Hamilton National is **YOUR** bank.

The cozy, cheerful atmosphere of its conveniently located offices are only an index to the attitude you will encounter—the sincere counsel, the whole-hearted cooperation.

You wouldn't attempt to do business without satisfying yourself on every factor—production, laboratory, distribution, etc.

Then don't omit the bank.

Get 100% there.

It means fewer worried hours over financial problems, more consistent development and growth, greater utilization of your resources.

A talk with one of our officials will give you new light on this important factor in every business man's undertakings.

Hamilton National Bank

130 West 42nd Street

(Bush Terminal Bldg.)

New York City

Open 9 A. M. till 10.30 P. M.
Our Deposit Vaults—open at the
same hours—are admitted to be
the best equipped in the city.

Oscar the Operator Raps

"Bozo" Jones

"World's Greatest Film Salesman"

DEAR BOZO—Lend me your ears, Bozo, you aint gonna get away with that world's greatest film salesman stuff for another issue of the M. P. World. I got your No., Bo. I seen you around here off and on—mostly off—for the last fifteen years. You never sold nothing here but slides. You couldnt peddle an SRO sign in this Sinema house.

"Take 'Em Off"

I know you, Jonesy. The last time you was in here the Big Smoke told Tillie the Ticket Taker to hook you for admission if you ever come back. Sell? Huh, you couldnt sell the High Mogul a press sheet unless he was lit up. You couldnt come in this house and sell a news reel of the battle of Marathon. Bozo, you couldnt sell a trailer here for three bucks if you gave personal appearance with it of Sept. morning.

The only thing you ever took out of this house was laughs. When you come around we know whats a matter with the movie business. When you lean up again the pay box and smile at the sales lady, I know they aint got all the comedians on the screen. Bozo, when you crash this burgh people wonder who Will Hays is that the picture folk art mindful of him. Laugh that one off.

You ain't one reason why theys 20,000 movie theatres in the U. S. A. Your one reason why they aint more.

Where did you jump from to the W. g. s.? How many

years was you on the ticket chopper or grinding real in the old projection room?

Read on, Bozo. Maybe I can make a salesman outta you even if you haven't had training. Why take orders all your life?

A good pair of legs don't make a salesman. Ed Weston never sold filum in his life. A real good salesman dont lower themselves to go round the country and swap risque yarns with exhibs. Long distance selling is my specialty. If I couldnt sell through printers ink I wouldnt call myself a salesman. Any bird can carry a suitcase around and sell. A bootlegger does that. Who ever invented order sheets anyway? My game is silent salesmanship. I sell them with advertising and when they dont order by wire the order is turned back marked nothing purcolating.

"You Know Me"

You seen me in the ads—Oscar the Operator, the Coupon Kid himself. I was on the job for Hodkinson a while. I wouldn't let the trade papers run me unless it was in paid space. Your fooling your time away Bozo on them editorial pages.

I dictated the ads but never read them. Exhibs tied up the mails getting in orders. Some bird rote The Mailman to get sympathy for the Confederate soldiers in disguise. Those ads was so good that I used to go over to our exchange and make bookings myself. The copy I rote had everything the advertising writing cor. schools said to put in—and more—arouse desire—create action—get the jack—read the proofs three times. The trade papers readers couldnt wait for this copy. Exhibs wired in for advance proofs and they placed orders before the advertising came out. The printers got so interested in the copy they would dash out in the middle of the day to see the picture. Finally foreign printers who couldnt read English was used to set my copy.

John Flinn Enters

Then John Flinn came along. He inquired who was wagging the tongue that was bringing in more orders than a snake has hips. Paul Mooney said it had all the earmarks of being Bozo Jones.

Then the truth came, as Western Union messengers dashed back and forth with booking orders. That was the 1st time Mr. Flinn heard of me—and that aint all—the last. He told Jo Berger, our genial P. a., to take my typewriter away sos they could get caught up on orders.

Kept in "Jail"

They kept me in the projection room from 9 to 6 and kept all writing material away. My finger nails was even filed sos I could not scratch copy on the walls.

When they got caught up with orders I went back to Jersey. I claimed all worlds records for sales was broken and what more could a bird do?

"Look Me Up"

Look me up, Bozo. See the A. A. You. sales records for 'twenty-three. Dont try to get it over on the public that YOU ARE THE W. G. S., and that your arguments is so good you believe them yourself. If you cant sell without leg work climb down of your high horse and hit it back to the great o. s. If you ever come in this house look me up and I will show you ads that will make you want to see the pictures you sell. What more could mortal salesman do?

Revengefully yours,

OSCAR THE OPERATOR.

From Hodkinson's House Organ, "The Dotted Line."



Oscar the Operator—Himself in Person

Theatre Broadcasting Station Increases Steady Attendance

How One Man Beat Radio—

When You Say "Radio"
in Houston, Texas, You
Mean The Iris Theatre—

IS Radio Broadcasting Hurting the Movies?

There is at least one theatre in the United States that has taken advantage of Radio and made the ether waves serve its own ends. That theatre is the Iris Theatre, at Houston, Texas. It owns and operates the radio station WEAY. Both station and theatre are owned by Will Horwitz, Jr. Both are successful beyond the average and one is part of the other, as Mr. Horwitz has proved.

Because the experience of the Iris Theatre answers the question from the viewpoint of experience, and because it is one of the romances of business, it is well worth the telling.

Mr. Horwitz, like all other successful theatre managers, is a believer in advertising. However, he goes beyond the average "live wire" in this respect. He sets his own pace—is guided entirely by his own conclusions. And he is quick to seize upon the things that are occupying the public attention and turning those things to his own advantage.

A "Live Wire"

This latter trait was directly responsible for the Iris Theatre broadcasting station. When radio took the country by storm—small though it was in the beginning—Mr. Horwitz was busily engaged in exploiting the airplane in connection with his theatrical investments. He was maintaining a fleet of "ships" and fliers and was "pulling stunts," himself as pilot, when he could make the onlookers and the people generally talk about the Iris Theatre.

Then came radio. He got aboard at once. On top of his theatre he built a radio shack and employed a semi-professional from the Pacific Coast to install a small broadcasting set for him. It was small as sets go nowadays, but it was a beginning that showed the way to larger things—including vastly larger box office receipts.

Inexpensive Station First

The initial Iris Theatre radio station was of the twenty-watt variety—sufficient in strength to be heard for possibly twenty or twenty-five miles. But it was a new thrill for the people of Texas. It gave them something to wonder at and to talk about—and, of course, to identify it, they had to talk about the Iris Theatre.

Then they had to see it. That brought new patronage to the theatre. It did more, for it taught a great many thousands of persons something they did not know—the whereabouts of the Iris Theatre and the character of the pictures offered by it to the public.

The small station was continued in operation and the box office continued to reflect increased patronage directly traceable to the broadcasting. That brought on more talk

within the organization. If the small station was so good a thing—if it succeeded in increasing the receipts so materially, wouldn't a more powerful broadcasting plant do better? To make the plant more powerful was largely a matter of buying vacuum tubes of large capacity and supplying more electric current to them. This was done and the "set" was increased to 100-watts—capable of reaching a hundred miles from Houston.

A careful check of the business was kept. It was soon discovered that two very healthy things had happened: First, the general attendance had increased perceptibly, and, Second, the peak and lean days were disappearing; the attendance day by day was being evened and becoming much more substantial.

The success of the "Hundred-Watter," as the radioists call it, brought forth a complete remodeling of the plant. New and more powerful equipment was purchased and installed. The range of the broadcast was increased to 250 watts, sufficient to reach several hundred miles, and then to 500 watts, with which the Iris Theatre has been heard to the four corners of the North American continent.

Pictures Never Mentioned

All the while the attendance at the Iris has been on the up-go. Broadcasting was begun more than two years ago. There has never been a day since when the theatre has not been on the air with an entertainment of some kind. Other stations came into the territory and the time on the air had to be divided, but the Iris is on the air three nights each week and four times each week-day, with never a mention of the picture being shown on the screen.

Recently Mr. Horwitz went on the air himself. He told his listeners one morning at 11 o'clock that he was thinking of buying a still more powerful broadcasting set. He asked them to write him and tell him frankly whether he should go ahead or whether he should get out of the air entirely and give them opportunity to listen to other and more distant stations. Again there was a marvelous response. In consequence a new Western Electric broadcasting station has been ordered and will be in operation on top of Mr. Horwitz's new theatre, the Texan, now in course of construction.

No Additional Cost

Thus is it proved that in this instance radio is NOT a competitor for the movies, but rather an ally, if properly used. The box office probably is the proof of the pudding. In the more than two years the Iris Theatre has been using a radio broadcast station as an advertising medium, the box office receipts have more than doubled; the lean days have been wiped out; each day's attendance has been brought up to a general average—and all without one cent additional cost of advertising.

The latter statement may sound queer, but it is a fact. When he had proved that radio was a good advertising medium—that it kept the people informed of the existence of the Iris Theatre and led them to patronize it—Mr. Horwitz began the elimination of other advertising items, and turned the money thus saved to the maintenance of the radio department. Soon he had saved the cost of maintenance in its entirety, so that his advertising, with almost twice the attendance, is no more costly than it was prior to the radio with half the attendance.

The new Texan Theatre station will be one of the most powerful in the South. It will cost close to \$25,000, including the new studio with its Carrier ventilating system, the new antenna towers and exterior equipment and the extra equipment necessary for broadcasting from places other than the theatre studio. And yet, Mr. Horwitz considers it one of the best investments he can make in putting the new theatre on a paying basis quickly.

Daniel Loeb Speaks on Security of Principal in Making Investments

By DANIEL LOEB

THE MOVING PICTURE WORLD has stated to me that its readers would be glad to have before them one or more short discussions of securities. They suggest that rather than have specific securities submitted the men who are associated in the great industry of moving pictures would appreciate concise statements on securities in general.

The business man who has surplus funds, either for temporary or permanent investment, is confronted first by the question as to which class of securities he should select, and second, as to what issue in such class. His training, his energies and indeed his thoughts are largely centered in the problems connected with the development of his own business. Such study as he may be able to make of the relative value of securities is, after all, only casual.

My first and most emphatic suggestion to men of the motion picture industry is that they should keep everlastingly before them the importance of safety of their principal. It is proper and natural to desire the largest return on an investment that is consistent with safety. Over a period of many years, however, I have observed that frequently this desire for safety is sacrificed to the greater return to be obtained from less well secured investments.

It does not necessarily follow that a security yielding 5½ per cent. is safer than another security yielding 6½ per cent. The point I wish to make, however, and to drive home to my readers, is that as between a 5½ per cent. return on a security of unquestioned merit, and a return of 6½ per cent. on an investment that is even to some slight degree questionable, there should be no hesitation on the part of the investor in favor of the first named issue.

It is the practice of many individuals and firms to lay aside in readily marketable securities such an annual amount as can conveniently and safely be withdrawn from the conduct of a business. This policy has many advantages. It prevents over-expansion. The invested funds yield a worth while return in interest. In the event of a need for capital, either for the regular business or for a new enterprise, the funds are immediately available through sale of the securities. If the new credit so desired is only for a very short period, the alternative exists for bank accommodation, through the use of the securities as collateral. This supplies additional and frequently new avenues of banking accommodations.

In my next article I shall discuss in more detail the various kinds of security investments and the proper methods to be used in their selection.



DANIEL LOEB
General manager, Newburger, Henderson & Loeb.

Start First in May

News from the Metro studios in Hollywood report that Robert G. Vignola has already taken up his headquarters there and is busy with preliminary arrangements preparatory to starting work on his first special production for Metro. Mr. Vignola was accompanied to the coast by Philip Carle, his assistant in all his big productions the last several years. Production on his first Metro picture will begin early in May.

M. P. T. O. A. Delegation Again to Capitol; Oppose Music Tax

A DELEGATION of motion picture theatre exhibitors, under the chairmanship of President Sydney Cohen of the M. P. T. O. A., returned to Washington, D. C., May 6 to further the discussion with the House Committee on Patents on the Newton bill and the music tax.

This was the field day for "Tin Pan Alley," which is the new slang phrase applied by Washington newspaper men to the members of the Authors, Composers and Publishers Association. About fifty song writers appeared before the committee to refute the claims made against the association by broadcasters, exhibitors, hotel managers and dancing school teachers. These latter have piled up a huge mass of evidence in support of the Newton bill to so amend the Patent Laws as to prevent this association from levying a fee for the use of copyrighted music which it controls.

The music makers made a great plea to the committee to disregard the Newton bill. Their spokesmen told the congressmen how the money raised by this levy is distributed. Their president, Gene Buck, told of the conditions under which popular songs are written and handled commercially. He declared less protection is given Americans than is accorded composers of any other country.

The theatre men fear that unless the music makers are restrained there is no predicting the extent to which they will extend their demands. Ten cents per seat per year charged the movie houses may seem reasonable, they declare, but what is to prevent

this from being increased ten times that sum if it is the will of the music organization members so to do.

There is little likelihood of any action being taken by congress at this session looking towards curtailing the activities of the composers and publishers' organization. However, realizing this, President Cohen expresses the belief that the theatre men have made an excellent showing and that before the next Congress convenes the record will be full of evidence to warrant the legislation now being sought.

Fred Quimby Recovers

Fred C. Quimby, sales manager of Short Products for the Universal Pictures Corporation, has returned to work after an illness of six weeks. He has practically recovered from the operation for appendicitis he had to undergo.

"Lone Wolf" Bookings

"The Lone Wolf," Associated Exhibitors release starring Dorothy Dalton and Jack Holt, had such a successful run at the Rivoli Theatre, New York, this week that it has been booked for the entire circuit of United Booking Offices in Greater New York. The start will be made May 19 and the picture will show from four days to a week in each house.

Variety of Short Subjects to Be Released by Universal

UNIVERSAL'S short subject release schedule for the week of May 12 contains a varied list of short reel entertainment, ranging from the beginning of a new special two-reel series to westerns, one and two-reel comedies, a serial and International News reels.

This week marks the beginning of "Fast Steppers," Universal's two-reel series, following in the footsteps of "The Leather Pushers." "Fast Steppers" is made with the same star, Billy Sullivan, and the same director, Edward Laemmle, who made the last "Leather Pusher" series. The "Fast Step-

pers" stories are written around race track adventures instead of around prize fighting, however. Gerald Beaumont is the author. The opening two-reel is entitled "The Fiddlin' Doll."

The Century comedy for the week is "Trailing Trouble," starring Buddy Messinger, in a fun-film directed by Al Herman. The Universal one-reel comedy is "My Little Brother," featuring Slim Summerville and Bobby Dunn. It was directed by William H. Watson under the supervision of Zion Myers. Jean Arthur plays a supporting role.

Western Pennsylvania Exhibitors Hold Great Fourth Annual Convention

THE fourth annual convention of the Motion Picture Theatre Owners of Western Pennsylvania, held at the Fort Pitt Hotel, Pittsburgh, April 28, 29 and 30, was well attended. M. A. Rosenberg was convention committee chairman, while Henry W. Gauding served throughout the three days as convention chairman.

Dennis A. Harris, of Pittsburgh, was chosen as president for the ensuing year; M. Rosenbloom, of Charleroi, vice-president; Fred Herrington was re-elected secretary; and Ben Nadler, of Ambridge, treasurer. New directors elected were: N. Friedberg, H. B. Kester and M. A. Rosenberg, all of Pittsburgh, and John Newman, of New Castle.

Support of the convention delegates was pledged to M. E. Comerford, of Scranton, Pa., for president of the national organization, at the election during the convention late in May at Boston. Twenty-three local exhibitors have agreed to make the trip to the Boston convention, and this will be the largest crowd that the Western Pennsylvania theatre owners have ever sent to a national convention.

H. R. Campbell, of the Washington, Pa., Chamber of Commerce, was present on the last day of the meetings, and extended an invitation to the organization to hold its convention next year in that city. The invitation was unanimously accepted by the delegates, and accordingly next year the fifth annual convention will be held in Washington, with headquarters at the magnificent George Washington Hotel. This will be the first time that the organization has convened in any city other than Pittsburgh.

A resolution was adopted, urging the Senate and House of Congress to give favorable consideration to the request of the postal employes for increased salaries.

The censorship service bureau and the committee to confer with the state censors, Jerome Casper, M. J. Schad and M. J. O'Toole, were indorsed. Sydney S. Cohen, of New York, president of the national organization, who will resign in May, was given a vote of thanks and appreciation for the invaluable service he has rendered the theatre owners of America.

A resolution was adopted, approving ef-

forts of the national organization to relieve members of the license tax imposed by music publishers, and impressing on national lawmakers the necessity of passing the Newton, Johnson or Dilis bills to relieve theatre owners of the license tax on copyrighted music. Senators G. W. Pepper and David A. Reed and all Western Pennsylvania Congressmen were asked to vote for these measures.

That the organization would co-operate with the Pittsburgh Child Health Council in the health and safety campaign and would show slides in all theatres in behalf of the movement was the sense of another resolution.

The report of the retiring treasurer, Hyman Goldberg, was very encouraging, the disclosure being made that financially the M. P. T. O. of W. Pa. is better than it has ever been in the history of the organization.

Hereafter the Western Pennsylvania theatre owners will render no services to exhibitors who are not members of this organization. To hold membership can be accomplished by merely flashing a slide on the screen of the theatre at every performance, the slide to be furnished by the organization.

An entertainment committee to function the whole year around will soon be formed. It will be the duty of this committee to see that all visiting members are duly entertained upon their visits to the city, and also to arrange several social functions for exhibitors throughout the year.

A field representative is soon to be appointed, and it will be his duty at all times to keep in close touch with the exhibitors. His headquarters will be Western Pennsylvania and his time will be spent on the road making regular visits to every exhibitor in this section.

The banquet which closed the convention on April 30 was a great success, approximately 400 guests being present. Among the speakers were: Sydney S. Cohen, M. J. O'Toole, Daniel Winters, president of the Pittsburgh City Council; Rabbi Goldenson, of Rodef Shalom Temple; Joseph N. Mackrell, register of wills, Allegheny County; Allen Dale, representing the Music Publish-

ers, and H. T. Palmer, of Fairport Harbor, Ohio, vice-president of the Ohio Theatre Owners.

Following is a list of those exhibitors who registered at the sessions:

Joseph M. Steinitz, Liberty, Rankin; Wm. R. Wheat, Sewickley and Coraopolis; M. M. Finkel, Colonial, Pittsburgh; M. A. Rosenberg, Rialto and American, Pittsburgh; Fred J. Herrington, secretary, M. P. T. O. of W. Pa.; D. A. Harris, William Penn, Pittsburgh; J. Richman, Pearl, Pittsburgh; William Wray, Crescent, New Castle; Henry W. Gauding, Lincoln, Pittsburgh; A. P. Way, Avenue, Du Bois; Bennett Amdur, Garden, Pittsburgh.

Paul L. Thomas, Casino, Greensburg; Charles V. Holmes, Arcadium, Pittsburgh; Paul W. Huhn, Idle Hour, Pittsburgh; Mark Browar, Kenyon, Pittsburgh; Joseph Wagman, Merlin, Duquesne; John M. Alderdice, Delton, Dormont; John S. Newman, Nixon, New Castle; H. Goldberg, Western Pennsylvania Amusement Co., Pittsburgh; Walter J. Silverberg, Mercer Square, Greenville; M. B. Nadler, Princess and Regent, Ambridge; L. J. Nadler and M. Winograd, Majestic, Rochester; H. B. Kester, Cameraphone, Pittsburgh.

A. Fineman, McKee, Pittsburgh; Chris Vollmer, Idle Hour, Pittsburgh; Wm. F. Mason, William Penn, Pittsburgh; P. H. Fleishman, Brighton, Pittsburgh; Julius Markowitz, Grand, New Castle; Phates Parros, Rialto, Erie; Carl Foke, Shiloh, Pittsburgh; Bart Dattola, Alhambra, New Kensington; M. A. Tauber, Oakland, Pittsburgh; Samuel Gould, Gould, Pittsburgh; F. W. Fein, Arcadia, Pittsburgh; Paul Jones, Rowland and Colonial, Wilkinsburg; Peter Demas, Minerva, Pittsburgh; Jerome Casper, Rowland and Clark Theatres, Pittsburgh.

Nathan Friedberg, Alhambra, Pittsburgh; Jacob Silverman, Strand, Altoona; Michael Rosenbloom, Majestic, Charleroi; M. Schaffel, Empire, New Brighton; Morris Roth, Merlin, Duquesne; A. Bennett, Victoria, Pittsburgh; J. E. Stahl, Homestead; Samuel Pearl, Pittsburgh; C. E. Gable, Sharon; Harry Handel, Hippodrome, Pittsburgh; M. Weintraub, Lyric, Coraopolis.

C. H. Elder, Capitol, Washington; L. R. Myers, McKeesport; Harry Rachiel, Comfort, Sharpsburg; Jacob Kaiser, West End, Pittsburgh; Andrew Battiston, Lyric, Yukon; H. L. McIntyre, Main, Uniontown; M. K. Miller, Novelty, Pittsburgh; Miss Mildred Clark, Helma, Etna; George McGowan, Blairsville; Sam Bullock, Cleveland, Ohio; H. T. Palmer, Fairport Harbor, Ohio; C. G. Couch, Carnegie; M. A. Sybert, Moundsville, W. Va.; H. C. Morrison, Grand, Mt. Pleasant; B. E. Cupler, Bijou, Washington; Peter Antonoplos, Frederick, East Pittsburgh.



Scenes from "Hold Your Breath," an Al Christie feature comedy for release through W. W. Hodkinson Corporation. Dorothy Devore is starred.



Scenes from "What Shall I Do?" starring Dorothy Mackaill. It is a Frank Woods production, distributed by W. W. Hodkinson Corp.

Fox Starts Production of "Last Man on Earth"

FOX announces that production has been started at the William Fox West Coast studios on "The Last Man on Earth," by John D. Swain, which will be one of the big special productions on next season's schedule. The photoplay version of this story is being made under the direction of J. G. Blystone, who directed "Soft Boiled," a Fox special, and many Fox comedies of this season.

This highly imaginative story, which first appeared in Munsey's Magazine, presents the unique situation of a world suddenly denuded of all men through a strange disease called "masculitis." For ten years women explorers kept up the search for an adult male but without success until a

woman crook stumbles upon a hermit in the mountains of New Hampshire, far away from the "masculitis" germ. She sells the man, who is a woman hater, to the nation for one million dollars. From this point on the story develops a series of surprises that should thrill and entertain all classes of theatregoers.

Earle Fox plays the title role in "The Last Man on Earth." The others cast in principal parts include: Grace Cunard, Gladys Tennyson, Maryon Aye, Clarissa Selwynn, Pauline French, William Stelle, Jean Dumas, Harry Dunkinson, Fay Holderness, Jean Johnson, Buck Black and Maurice Murphey. Donald Lee prepared the scenario.

I. M. P. P. D. A. Arbitration Is Successful in First Case

THE arbitration plan of the Independent Motion Picture Producers and Distributors Association was given its first trial this week. A New York producer and a St. Louis exchange had a dispute over a contract which would have required expensive and long drawn out litigation to adjudicate.

The plaintiff and defendant each named an arbitrator and the Arbitration Society of

America, with whom the I. M. P. P. D. A. have recently become affiliated, named an umpire. Within an hour the arbitrators had heard the evidence and reached a decision which was entirely satisfactory to both litigants.

The hearing was held in the headquarters of the association, 1650 Broadway, New York. The arbitrators were Samuel Zierler, president of the Commonwealth Film Exchange; Harry Durant, author and motion

Delights Marcus Loew

After Marcus Loew had seen "A Boy of Flanders" in New York he immediately sent Jack Coogan, Sr., a wire employing more adjectives than a couple of press agents could summon together, wherewith to express his admiration of and delight in the picture. Mr. Loew was as much pleased with the great beauty of the picture as he was with its telling story and Jackie's acting, which was nothing short of sheer genius, he said.

Talmadge in New York

Richard Talmadge, star in Truett productions, arrived in New York this week where preparations are now being made to start work on the first picture of his second series of thrill-dramas being produced by Carlos Productions for Truett distribution. This is the first time in over eight years that Richard Talmadge has been in the East, he having been engaged continuously during that period in motion picture productions on the coast.

picture director, and William S. Grossman, 115 Broadway, New York City.

Great interest was manifested by officials and members of the I. M. P. P. D. A. in this first case. Judging from remarks made, they were all highly pleased and the courts will be rarely used in future in settling controversies that arise between Independent Motion Picture Producers and Distributors Association and the exchangemen throughout the country.

Van wants reports on all pictures you play for his "Straight From the Shoulder" Department.



Hunt Stromberg presents Harry Carey in "The Lightning Rider." The production was directed by Lloyd Ingraham and is distributed by W. W. Hodkinson Corporation.

M. P. T. O. A. Headquarters Assured of Big Western Group at Convention

FROM far off California, Oregon, Washington and other states on the Pacific Coast comes the news that theatre owners, in view of the spirit of the national organization, will make the trip across the continent to attend the convention of the Motion Picture Theatre Owners of America at the Copley-Plaza Hotel on May 27, 28 and 29.

The California delegation will leave May 21 and it is expected that at Chicago several of the delegations from these western states will merge so as to reach Boston at the same time. Information has also come to national headquarters from Montana, Illinois, Missouri, Tennessee, West Virginia and adjacent states indicating that the delegates have already been elected and will be in Boston together with a considerable number of theatre owners from these states in time for the convention.

The convention held in St. Louis recently, which took in theatre owners from Southern Illinois and Western Missouri, was one of the most imposing gatherings of exhibitors yet brought together in the Middle West. Outstanding theatre owners from all of this territory were present and the convention sessions were enlivened with the discussion of many important subjects affecting the general welfare of the industry and the exhibitor division especially. The delegates were instructed along certain lines and will bring to the Boston convention in concrete form many of the elements discussed at this interstate meeting, all of which will be placed on the convention program in advance of the sessions.

The meeting of theatre owners in eastern Pennsylvania at Philadelphia and the large convention of the western Pennsylvania theatre owners held in Pittsburgh during the week were typical of the spirit prevalent in all sections of that state relative to exhibitor organization. In both instances delegates were selected to the convention and instructions given regarding the handling of certain propositions affecting the advancement of the organization and the general trend of affairs within the industry. The same situation prevailed at the recent meeting of the Motion Picture Theatre Owners of Maryland.

Because of this previously arranged program of many states it is expected that the

Boston convention will be the center of many animated discussions regarding the industry and that a number of new elements will be brought to the front that will materially change the lines of procedure within the national organization.

The Boston committee, under the direction of Henry Wasserman and Ernest Horstman, reported that arrangements are now complete in every way and that the convention sessions and the general program of entertainment will be carried out accord-

ing to schedule and in a manner which will be entirely satisfactory to all concerned. The convention gives promise of being the most constructive yet held by the national organization and the personnel of delegates will differ very materially from those who attended previous sessions, as a large number of theatre owners who hitherto took but a passing interest in organization have evidenced a disposition to come to Boston to make themselves heard on issues affecting the advance of the exhibitor's position.

Paramount Gets Another Four Underway at Eastern Studios

ONE period of production activity at the Paramount Long Island studio has ended and another is beginning. Three new pictures will be started this week and next and shortly after that a fourth will be under way.

Allan Dwan has completed the cutting of "Manhandled" and has started work with Gloria Swanson on an adaptation of "The Queen's Love Story," by Mary Roberts Rinehart. Ian Keith and George Fawcett will have supporting roles in it.

"Unguarded Women," with Richard Dix and Bebe Daniels as the featured players, is now in the hands of the studio editors and Alan Crosland, who directed it, is preparing for the start of "Sinners in Heaven," in which Bebe Daniels and Richard Dix will again be featured.

Herbert Brenon has just finished "The Mountebank" with Ernest Torrence and Anna Q. Nilsson, and Sidney Olcott has entered on the last week of the filming of "Monsieur Beaucaire," with Rudolph Valentino starring and a stellar supporting cast, including Bebe Daniels, Lois Wilson, Lowell Sherman and Doris Kenyon. Shortly after Valentino finishes "Beaucaire" he will start work under the direction of Joseph Henabery in "A Sainted Devil," an adaptation of a story by Rex Beach.

Irvin Willat, who has been at the Technicolor laboratories in Boston cutting and assembling his latest production, "Wanderer of the Wasteland," which has been done entirely in color, will remain in the East to make the so-called "Story Without a Name" at the Famous Players Long Island studio. Agnes Ayres and Antonio Moreno will be the featured players in this as yet untitled picture.

Thomas Meighan, whose unit has been working constantly in the East since the production of "Woman Proof," will go to the coast to make his next picture, "The Alaskan," under the direction of Herbert Brenon. He will return to the East immediately after finishing this picture.

Negri Starts Second

Camera work was started last week at the Lasky studio on Pola Negri's latest starring picture, "Compromised." Dimitri Buchowetzki, the noted Russian director who produced Miss Negri's most recent Paramount picture, "Men," is again directing her.

"Compromised" was written for the screen by Paul Bern, who also adapted Buchowetzki's "Men." A notable cast has been assembled for the forthcoming picture.



Scenes from the William Fox Production, "The Warrens of Virginia." It was directed by Elmer Clifton.

Famous Murders of History

Julius Caesar
Thomas a Beckett
Abraham Lincoln
Jack de Saulles
Joseph Elwood
Jacques Lebaudy
Dorothy King
and
The Shooting of Dan McGrew

"Dorothy Vernon" Breaks Two Records in Connecticut

MARY PICKFORD'S new United Artists Corporation release, "Dorothy Vernon of Haddon Hall," closed its first showing in Connecticut at the Princess theatre, Waterbury, last week, after a one-week run, in which this picture, being shown at regular attraction prices, broke two Connecticut records.

Several successful tie-ups were put over in connection with the showing. At a Waterbury Main street book store a five-foot panel of Mary Pickford was placed in a window, surrounded by the Grosset and Dunlap motion picture version of the book "Dorothy Vernon of Haddon Hall." The proprietor reported that never in his twenty-seven years' experience

had he sold so many copies of one book in such limited time.

At the W. T. Grant department store in Bank street, one of the main business thoroughfares, a similar panel of Miss Pickford was placed in a window, the tie-up being made through the Mary Pickford song-theme of the production, "Love Has a Way." At McCoy's music store a similar display was made. In the windows of Walter Dallas, Inc., the leading florist, were stills of Miss Pickford surrounded by orchids, lilies and other cut flowers. This tie-up was staged in the week before Easter Sunday, including Easter day, the opening of the engagement.

Independent Is Exhibitor's Safeguard, States C. C. Burr

PREPARATORY to the issuance of his next year's production schedule, C. C. Burr has some very interesting remarks to make concerning the lot of state-rights producers and the problems that have and still are confronting them. Mr. Burr's statement, which carries with it the weight of five years of consistently good product for the state-rights market and which gives food for thought not only for the other independent producers but for exhibitors in particular, follows:

"This year, more than any other, we have repeatedly heard the cry, 'This is the Independent year. This is the year the Independents will come into their own. This is the year when the golden harvest is to be reaped.' I should like to get on the band wagon and do my share of shouting, but conditions, actual, stark conditions as they really exist in the Independent market today, prohibit my enthusiasm from getting the better of my real judgment. I have been in the picture business, and in the state-rights end of it in particular, long enough to know what the actual conditions are, and it is in lieu of this experience that my thoughts on the question are offered.

"The Independent rainbow is literally smeared with shadows that momentarily threaten to eclipse it. That is the bugaboo, and the only way to eliminate it lies in the hands of exhibitors throughout the country.

"For many years there has always been a small coterie of Independent producers whose product equalled, and in many instances surpassed, that of the national releasing organizations, yet when it came down to the brass tacks of exhibitor bookings, these pictures upon which the Independent producers had expended all their efforts in an attempt to give the exhibitors a real box-office attraction, were forced to accept at least a 30 per cent. cut under the prices usually given for national releases that had nothing more to warrant it than the fact that it was released by a state-right organization.

"That is the condition as it exists and as it always has been. What chance, then, has the Independent producer to reap his golden harvest? Why should he invest

many thousands of dollars over and above the sum that is usually expended by the rank and file of state-righters whose product is ordinary, when he knows that he cannot hope to get his just reward?

"Why can't exhibitors realize before it is too late that what with the present combines and mergers of the national releasing organizations their only means of protection lies in fostering and aiding those Independent producing organizations that want to, and are capable of turning out productions that, picture for picture, match up favorably and oftentimes supersede in entertainment value the product of the national releasing units. Instead of forcing the real Independent producer to accept a 30 per cent. cut on his pictures, exhibitors should really pay 30 per cent. more, for as things in the industry look at present, the Independent product is visibly their one and only means of protection from the gouging and iron-rule terms and stipulations of the national organizations."



Bobby Vernon and his mother, Dorothy Vernon, will appear together on the screen in the latest of Bobby's comedies for Christie entitled "Cornfed."

Universal's Fall Program Includes Twelve Big Jewel Productions

DEFINITE announcement of Universal's plans for the fall were made recently at a Universal sales conference held in the Hotel Astor, New York City, attended by all exchange executives and salesmen east of the Alleghenies and north of the Potomac.

Universal's schedule for the coming season, as outlined by Al Lichtman, general manager of exchanges for that company, embraces the release of twelve big Jewel pictures during the first half year beginning August 3. They will be released one every other week. Alternating with them will be a series of fast action western dramas and comedy dramas, some to be made as Hoot Gibson Special Productions, and others to be made by Jack Hoxie and William Desmond.

The twelve pictures will be sold en bloc, according to Lichtman's instructions to his field force. Five of them already are completed. Prints of the five now are being rushed to the exchanges and will be ready for pre-viewing before June 1. Most of the others are nearing completion at Universal City and will be available for exhibitors who want to see them during the summer.

The twelve Jewels, in the order of their prospective release, are "The Signal Tower," with Virginia Valli; "The Reckless Age," with Reginald Denny; "The Gaiety Girl," with Mary Philbin; "The Turmoil," with an all-star cast, including George Hackathorne; "The Family Secret," also an all-star cast, including Baby Peggy; "Butterfly," a special cast including Laura La Plante; "Captain Fearless," with Reginald Denny; "The Rose of Paris," with Mary Philbin; "K—the Unknown," with Virginia Valli; "Love and Glory," with a special cast; "Wine," with Clara Bow, and "The Tornado," with House Peters.

In outlining Universal's new sales plan, Lichtman brought to light several interesting sales policies that are being grounded home into the Universal sales force.

"I would like to eliminate haggling and horse trading in this business," announced the Universal sales chief. "I want every salesman, with the help of every exchange manager, to sit down and figure out a just and equitable price for each theatre in his territory on every picture. The sales man should talk the situation over with the exhibitor so that real understanding and confidence between the exhibitor and the distributor are created.

"Carl Laemmle has more exhibitor good will than any other man in the industry today because he has endeavored by his treatment of them to create a feeling of partnership between the exhibitor and Universal. It is up to every salesman to cultivate this good will and make sure that Universal has nothing but satisfied exhibitors.

"Universal doesn't want disputes. Settle them. There's no money in disputes. Each salesman should strive his utmost to come to an amicable agreement with all exhibitors even to the extent of stretching a point or two. We don't want an enemy in the business. Our motto is fair and square treatment for all. We can do more for our business by appealing to the fairness and justice of an exhibitor than by trying to bulldoze him."

The 1924-25 schedule is the greatest lineup Universal ever offered to exhibitors, according to Lichtman. Ranging from twelve Jewels of unprecedented quality and fifteen super-westerns, with a strong array of one- and two-reel comedies, as well as four radical innovations in serial releases and a powerful program of series pictures, such as the Jack Dempsey two-reelers, and an unbeatable news reel, together with the re-issued "Blind Husbands," Universal exhibitors face a successful season, he forecasts.

A rousing reception was accorded the announcement that Lon Chaney had been engaged for another super-production, a worthy successor to "The Hunchback of Notre Dame." Mr. Laemmle, it was said, intends to produce one great, stupendous picture each year. What Chaney's forthcoming production is to be will be announced at an early date, as soon as rights to the story in view have been obtained.

Paul Gulick, Director of Publicity, paid tribute to Universal three "service" departments, advertising, exploitation and publicity, which had done so much to assist Vice-President R. H. Cochrane in putting the Universal and Carl Laemmle in their proper place in the industry, as well as obtaining the whole-hearted good will of the nation's exhibitors. He outlined in brief some of the exploitation campaigns and nation-wide tie-ups now being devised for forthcoming Jewels, and, after analyzing the works of the three departments and their influence on sales, called the convention's attention to next week's issue of the Universal Weekly, a de luxe, two-color Fall Announcement Number.

Fred C. Quimby, Universal's Short Product Chief, gave a comprehensive report on the forthcoming short product schedule. Four radically different serials, all sure-fire box-office magnets, will be released in 1924-25, he said. Stressing the great improvement in both one-reel Universal and two-reel Century Comedies, he predicted an unqualified success for Hysterical History Comedies, "U's" latest innovation in the comedy field, which, he declared, were good enough for the finest first-run houses in the land. Two directors will alternate on the production of these, he said.

The biggest bet in the forthcoming short subjects schedule was, of course, the Jack Dempsey Series of ten two-reelers, he said.

House Peters to Make 6 for Universal

Universal has signed House Peters to make six big Jewel pictures in over a period of two years. The first will be "The Tornado," from the melodrama by Lincoln J. Carter. This picture is scheduled as the last of the twelve big Jewels to be raised by Universal during the first half-year of the 1924-1925 season.

After "The Tornado" Peters will be starred in "Miracle," Clarence Buddington Kelland's romance of the north woods.

Dempsey has been secured at great expense and after a terrible battle with a competitive producer, he confessed.

Jerome Beatty, Director of Exploitation, spoke briefly of necessary cooperation between the sales force and exploiters.

Short talks were made by Messrs. Landow, Levy, Moritz, Asher Herrmann, Holden, Morris, Kramer, Osserman, Jeffery, Schulman, Moynihan, Liebeskind, Bendel, Britton and Heiber, all of whom assured the "U" sales chief of their heartiest cooperation. Among those present at the convention were: Messrs. Al. Lichtman, E. H. Goldstein, Paul Gulick, Jerome Beatty, Fred C. Quimby, George Brown, Sydney Singerman, F. A. Flader, Julius Stern, Ned Marin, Maurice Pivar, Henry C. Bate, Tom Gerety and Paul Perez, and the Misses Rebecca Joffe and Florence Wallach, of the Home Office; Messrs. W. C. Herrmann, Lou Kutinsky, H. First, Ben Price, Ben Rapaport, Joe Friedman, Nat Liebeskind, Joe Weinberg, Lou Levy, Charles Kenneth, Henry S. Richland, Sam Liggett, "Pop" Hartman, Nat Goldberg, Sig. Kusell, Leo Abrams and Sig. Rosenbaum of the New York Exchange. J. C. Osserman, C. H. Parker, Eddie Heiber and Jos. Schneider, of Washington, D. C.; M. S. Landow, Jules Levy, S. Whitman, E. J. Epstein, R. Smith, H. Weiner, D. Miller and M. Schulman, of Philadelphia; Harry Asher, M. E. Morey, E. Cohen, J. Davis, L. Hermann, W. P. Kelly, J. Curran, P. Kahn and E. McAvoy, of Boston; G. Jeffrey, of Toronto; J. Kahn, of Portland, Me.; A. S. Moritz, L. F. Britton, A. L. Titus and L. S. Gard, of New Haven; E. W. Kramer, J. S. Savage, G. Schaeffer and F. Moynihan, of Buffalo; J. W. Holden, F. E. Duffy, V. Bendel and H. Thompson, of Albany, and W. L. Sherry, Division Manager.

F. B. O. Super-Specials

The Film Booking Offices have signed a contract with O. E. Goebel and Ludwig G. B. Erb, whereby the later are to produce six super-specials at the F. B. O. studios, Hollywood, within the next twelve months.

The type of stories to be filmed, the directors and stars to be engaged, will be announced in the near future.

Both Erb and Goebel have been in the film business for some time and are fully conversant with the requirements of good box office attractions. Erb is president of the Erbograph Company, 203 West 146th Street, New York. Goebel is a thoroughly experienced film executive and well known in producing and distributing circles.

Has Juvenile Lead Role

William Nye is at work on "Born Rich" at the Biograph Studio for Garrick Pictures Corporation.

Cullen Landis, whose delightful characterization in James Cruze's production of "The Fighting Coward" for Paramount was one of the outstanding attractions of the picture, has been cast as juvenile lead in support of Claire Windsor and Bert Lytell. Released through First National.

Paramount's "Famous Forty" to Get Big National Advertising

FOLLOWING the announcement of forty new Paramount pictures for releases during the six months period from August 1 to February 1, the Famous Players-Lasky Corporation states its intention of conducting the biggest campaign of national advertising in the company's history.

Paramount has been a large national advertiser for approximately nine years, using the Saturday Evening Post as the backbone of its annual campaigns. The bulk of the Post advertising has consisted of full pages, with an occasional double-page spread. During the past two years a large proportion of these page advertisements has been in two colors, and from now on the schedule calls for two-color advertising exclusively, one page every four weeks until August.

Starting with the issue of August 23, and every four weeks thereafter, the space will be increased to two pages, each page being printed in a different two-color combination, giving the unique effect of a four-color spread and providing an innovation in Post double-truck advertising.

Paramount now enters its sixth year of

continuous advertising in the Ladies' Home Journal and now enjoys the distinction of being one of the oldest every-issue users of that medium. This record entitles the account to preferred position and during the coming year the Paramount advertisement will regularly occupy the second black and white advertising page following reading matter.

New advertising of unique design is now being placed in all of the leading fan magazines and these, together with the Saturday Evening Post, Ladies' Home Journal and Coloroto Weekly, will give Paramount national advertising a total reader circulation of approximately thirty millions.

On or about August 1 advertisements of 1,500 lines each, or nearly a full page, will be run in the leading papers in the exchange cities and other important cities of the country. A month later there will be the usual Paramount Week newspaper campaign, and present plans call for an even larger outlay than last year, when big space was used in approximately 4,000 papers located in nearly 3,000 cities and towns.

Board of Directors Elected

The following were elected on the Board of Directors of the Illinois association last week: Joseph Hopp, Fort Armstrong Theatre, Rock Island; R. C. Williams, Majestic, Streator; Ben Berve, Majestic, Rochelle; Oscar Komdat, Lyric, East Moline; John Dittman, Lindo, Freeport; Adam Dernbach, Grand, Wheaton; John C. Miller, Princess, Woodstock; Barney Brotman, American, Moline; Steve Bennis, Lincoln, Lincoln; L. H. Frank, New Palace, Moline; John Koletis, American, Rock Island; August Bossen, Strand, Mendota; Charles Nathan, Madison, Peoria; Gus Karasotes, Strand, Springfield; Earl Johnson, Auditorium, George E. Johnston, Lincoln, Sterling; and Samuel Abrahams, Gold, Ludwig Siegel, Prairie; Sidney Selig, Gem; M. Siegel, New Home; George Hopkinson, Hamlin; Abe Cohen, Midway-Hippodrome; Aaron Saperstein, Lexington; Frank Siem, Stanley; Jack Miller, Plaisance; Harry Brunhild, Rogers; and J. Paley, Empire; all of Chicago.

Maryland Exhibitors Meet in General Session at Baltimore

THAT the Motion Picture Theatre Owners of Maryland intend to keep in the advanced ranks among the exhibitors of the United States was very evident at a largely attended meeting held in the Emerson Hotel in Baltimore on May 1, 1924.

President Durkee was in the chair. Representatives of approximately one hundred and fifty theatre owners were present. Outstanding matters discussed were those relative to legislation both in the State of Maryland and Washington.

M. J. O'Toole, chairman of the public service department of the Motion Picture Theatre Owners of America and also a member of the National Legislative Committee, who was present by special invitation of the Maryland Organization, reported for that body on their activities at Washington.

Delegates from Maryland to the Boston

convention of the Motion Picture Theatre Owners of America have been selected and will be announced at a meeting to be held within the next two weeks.

Compliments Metro

Talking about Metro pictures, Metro service and "The White Sister" in particular, Oscar T. Becker, manager of the Lincoln Theatre in Belleville, Ill., one of the houses operated by the Lincoln Theatre Company, wrote to Charles Werner, Metro's manager in St. Louis: "I would be ungrateful indeed if I did not take time to compliment you upon your latest production, 'The White Sister.'"

Twelve pages of "Straight From the Shoulder Reports" in this issue. Send all reports you can to Van. See pages 290 to 301 inclusive.

Starts on "Born Rich"

Bert Lytell in New York to Make Garrick Production

Bert Lytell arrived in New York last week from Los Angeles to start work in "Born Rich," a new production of Garrick Pictures which will be distributed by First National Pictures, Inc. Lytell will be co-featured with Claire Windsor, who is due in New York this week. Other members of the cast are Cullen Landis, J. Barney Sherry and Frank Morgan. Will Nigh is directing.

The picture will be put into production immediately.

North Carolina Meet

The annual convention of the Motion Picture Theatre Owners of North Carolina will be held at the Atlantic Hotel, Morehead City, N. C., on June 11 and 12. In addition to the convention there will be a regular meeting of the Allied State Organization of Motion Picture Theatre Owners, headed by W. A. Steffes, which was inaugurated in Chicago on April 8.



Paramount Convention Delegation arriving in San Francisco by ferry from Oakland



Adolph Zukor, president of Famous Players-Lasky, listens in on the radio especially provided on the train for the Paramount Convention on its way to Chicago and San Francisco.



Acting Mayor of San Francisco presents to Adolph Zukor the key to the city in honor of the Paramount Division Sales Convention.



The Play, From The Picture Angle

—By Robert G. Lisman—

"FLAME OF LOVE," a drama of ancient China, by Maurice V. Samuels and Malcolm La Prade, presented by G. W. McGregor at the Morosco Theatre on April 21, 1924.

This play should make a gorgeous picture if colored photography is ever perfected.

The hero is a silk weaver of Old China. He hopes that by keeping his vow of celibacy to the goddess Si-Ling, she will guide his fingers so that he may weave the immortal silk called "The Flame." In the end he succeeds, but not until he has passed through many ordeals. He is sorely tempted by the heroine and even succumbs to her charms, but the goddess forgives him because his temptress' love was sincere.

A story of much intrigue is always good picture material, but the question is, is the public interested in pictures of old China? There hasn't been a good picture produced along these lines in many years. Perhaps it is about time for the cycle to come around again.

* * *

"THE BRIDE," a comedy by Stuart Olivier, featuring Peggy Wood, presented by Jewett and Brennan, Inc., at the 39th Street Theatre on May 5, 1924.

This is a mystery play of the type that is not very popular on the screen.

The story concerns itself with two confirmed bachelors who are visited in the middle of the night by a fleeing bride. Further developments show that she is in the house to steal a one hundred thousand dollar collection of rubies, but in the climax she proves to be a detective, and the bachelors lose a crook butler and one of them gains a detecting wife.

* * *

"HELL-BENT FER HEAVEN," a melodrama of the Blue Ridge Mountains, by Hatcher Hughes, presented by Marc Klaw, Inc., at the Frazee Theatre, opened January 4, 1924.

"Hell-Bent fer Heaven" is, in a way, a misnomer—it should be "Heaven-Bent fer Hell," because the main character, the blackest of villains, does all his hellish work under the impression that he is carrying out the Lord's wishes.

The plot concerns itself with a returned soldier who expects to come home to peace and quiet, but within the first twenty-four hours after his arrival, he is shot at by his old pal and rejected by his sweetheart. He also has to survive a flood and suppress a blood feud. The man who causes all these things to happen is the handy man around the house, a religious fanatic.

There is no reason why, for picture purposes, the locale could not be made Western. Also the religious element would have to be suppressed. There are plenty of thrills, also speed and love interest in this material. With careful handling it should make an exceptionally good Western and should not be an expensive production, as it only requires a small cast and mostly exteriors.

Fall Program Is Century's Biggest, Says Julius Stern

JULIUS STERN, president of the Century Film Corporation, now supervising activities of the New York office and preparing for his coming European trip, announces the Fall program of Century product.

"It is the most ambitious program that Century has ever had the honor to announce, and every picture has been made with an eye to the eventual recognition of short product as the back-bone of every theatre's program," says Stern.

The fifty-two productions that will constitute the program have been made with such stars as Buddy Messinger, Al Alt, "Bubbles," Century Follies Girls, Jack Earle, the youthful giant, Hilliard Karr, Harry McCoy, Henry Murdock, "Spec" O'Donnell, Waunda Wiley and "Pal," the wonder dog of the screen. Directors engaged in the making of these pictures include Harry Edwards, Arvid Gillstrom, Al Herman, Noel Smith, Edward I. Luddy and Charles Lamont.

Julius and Abe Stern were among the first to successfully produce comedies featuring more than one lion. In 1920 they released a series of lion comedies, employing seven and eight of the huge beasts. They were also among the first to produce a baby comedy; this was made in 1920 with Baby Peggy and was called "Her Circus Man."

The fall announcement is headed by "Traffic Jams," "Some Tail," "Low Bridges," "Sahara Blues."

Abe Stern, vice-president of the Century organization, will remain on the coast to supervise the completion of the program as now mapped out. Julius Stern will remain in New York until the end of June, when he will leave with Carl Laemmle, president of Universal, for an extended trip abroad. He will take with him his assistant studio manager, Max Alexander, who is now in New York. While in Europe Mr. Stern will be on the lookout for new material.

**Famous
Murders
of
History—**

**Julius Caesar
Thomas a Beckett
Abraham Lincoln
Jack de Saulles
Joseph Elwood
Jacques Lebaudy
Dorothy King
and
The
Shooting
of Dan
McGrew**



Scenes from the Educational-Hamilton comedy "Going East," starring Lloyd Hamilton.

Reel Colors Opens Offices

Reel Colors, Inc., of which A. L. Godoy is general manager, announces the establishment of its art studios and general offices at 85 Riverside Drive, New York City (with laboratories at Lyndhurst) for the mechanical "multi-coloring" of black and white positive films for the trade; the production of "Prologues in Colors," "Creations in Colors," "Historiots" and sundry short subjects.

Big F. B. O. Deal

The Film Booking Offices have consummated a deal whereby they will distribute the screen version of the romance of Napoleon and Josephine. The film will be released under the title of "Napoleon and Josephine." The leads will be played by Gwlyn Evans and Gertrude McCoy.

Finish Hoxie Film

Jack Hoxie has just completed work in "Fighting Fury," his newest Universal Western feature. It is an adaptation of a magazine story, "Triple Cross for Danger," by Walter Coburn. Clifford Smith directed the film. Hoxie is supported in the Coburn story by Helen Holmes, Fred Kohler, Duke R. Lee, Bert LeMarc, Al Jennings, George Connors and Art Manning.

Brandt on Extended Tour

Joe Brandt, president of C. B. C. Film Sales Corp., left last week on an extended trip to start the ball moving on the preliminary whirlwind campaign on the fall output to be released by C. B. C.

It is Mr. Brandt's opinion that the two series of Columbia and Perfection Pictures are the biggest his organization has ever handled and accordingly it is his intention to cover the major part of the territory himself.

He will swing the entire circuit, covering the key cities, and see the big territorial holders in each.

"Daring Love" Finished

"Daring Love," starring Elaine Hammerstein and being made by Truart under the direction of Roland G. Edwards, has been completed at the Truart West Coast studios. It is now being cut and titled and will be ready for release by the end of May. In this story of regeneration, an adaptation of the novel by Albert Payson Terhune, the star is supported by Huntley Gordon, Walter Long, Johnny Arthur, Cissy Fitzgerald, Morgan Wallace, Gertrude Astor.

To Start New Play

James Cruze will start his forthcoming Paramount production, "Merton of the Movies," at the company's West Coast studio the week of May 4. Walter Woods is writing the screen version of the Harry Leon Wilson story which was so successfully dramatized by George S. Kaufman and Marck Connolly.

Glenn Hunter, star of the stage play, who will also portray the title role on the screen production, will leave for California next week, immediately following the close of the long road tour of "Merton," which included engagements in Chicago, Philadelphia, Boston and other New England cities.

New F. B. O. Releases

The Film Booking Offices will release two Henry Kolker productions, "I Will Repay" and "The Great Well," on June 30 and July 14, respectively.

"I Will Repay" concerns itself with the French revolution and is adapted from the adventure story by Baroness Orczy. Holmes Herbert plays the leading role. "The Great Well," starring Seena Owen, is a society drama by Alfred Sutro, author of "The Laughing Lady," in which Ethel Barrymore starred on the legitimate stage some months ago.

"Red Lily" Cast

Since the announcement of the selection of Ramon Novarro, Enid Bennett, Frank Currier and Mitchell Lewis for "The Red Lily," his new production under Metro-Louis B. Mayer auspices, Fred Niblo has added the names of Wallace Beery and Rosemary Theby to the cast, by no means yet complete.

Opens \$200,000 House

George Fischer, manager of the New Milwaukee Theatre, in Milwaukee, opened the \$200,000 Capitol Theatre and Recreation Building in West Allis, Wis., a few nights ago and made the occasion of the formal dedication a gala one, showing Douglas MacLean's "Going Up."

"Love of Women" Finished

Whitman Bennett completed work recently on "Divorce in Name Only," the title of which has been changed to "Love of Women." Helene Chadwick heads the cast with Lawford Davidson playing the lead opposite her.

In Sardinia

The Fox Educational Entertainment, "Ten Minutes in Sardinia," released April 27, is a speedy trip around the little island in the Mediterranean. Sardinia, written down in history for the past 3,000 years, has changed owners more often than a schoolboy's pocket knife. The intermingling of races has made the present-day Sardinian an unusual type, picturesque, interesting and distinct from the people of the mainland.

Leaves for Europe

Miss Edna Williams, head of the foreign department for R. C. Pictures and Film Booking Offices, has booked passage on the Berengaria, sailing May 14, for Cherbourg.

Books Arrow Film

"The Mysteries of Mah Jong," the Arrow novelty featurette telling what the Chinese game is all about, has been booked at the Adams Theatre, Detroit, beginning May 4 for an indefinite run.



Scenes from a Century comedy release for May, "Tired Business Men."

Exhibitor Praises Film

Missouri Showman Speaks Highly of "Way Down East"

"We all know that if a picture was a big production when it first was released that it still is big, and if our patrons haven't seen it, it is still a new picture so far as they are concerned," wrote J. C. Stapel, of McBeath and Stapel, of the Victor Theatre, Rockport, Mo., after he had shown the D. W. Griffith feature, "Way Down East," the United Artists release.

"Way Down East" is an old picture," he went on. "It's a big picture and stood up for three days in our town of 1,000. We played it Thursday, Friday and Saturday, and had a larger crowd Saturday than any other of the three. This, you say, is entirely natural. Very true, were it not for this fact—on the same Saturday night we were playing a good picture in another house across the street at 10 cents less admission.

"The exhibitor who hasn't played 'Way Down East' shouldn't 'lay off' it on account of age. Buy it and then spend the price of film rental in advertising. Those who saw it when new will want to see it again and the more who have seen it the more good it will do you."

Big Picture in Works

"Being Respectable" Well Under Way at Warner Brothers' Studios

"Being Respectable," the Warner Bros. motion picture version of the book by Grace H. Flandrau, is well along in production at the Warner West Coast Studios, two weeks of hard work having been put in since shooting began.

Phil Rosen has been engaged by Warner Bros. to wield the megaphone for this production, which was adapted for the screen by Dorothy Farnum.

Marie Prevost and Monte Blue are portraying the leading roles, ably supported by Louise Fazenda, Irene Rich, Frank Currier, Eulalie Jensen, Theodore Von Eltz, Lila Leslie, Sidney Bracey and Charles French complete the cast.

"Being Respectable" will probably be finished and ready for cutting in another two weeks or so, as the schedule of release on this classic calls for national distribution during the summer.

Violet Mercereau Cast

The cast of "Her Own Free Will" was completed this week with the signing of Violet Mercereau for the second lead and Allan Simpson for the heavy role.

"Her Own Free Will" will picturize the famous Ethel M. Dell story of the same name, with Helene Chadwick as the star and Holmes Herbert in the leading male role. Production has already been started at the Biograph studio under the direction of Paul Scardon. It is scheduled for release by Hodkinson on July 20.

Add to "Inferno" Cast

Lorimer Johnson, Lon Poff and Bud Jamieson have been added to the cast of "Dante's Inferno," now being made at the William Fox West Coast studios, Hollywood, under the direction of Henry Otto. Jamieson supplies the comedy in the modern sequence of the big Fox special. Ralph Lewis, Gloria Grey, Pauline Starke, William Scott and Bob Klein play the featured roles.

Ballin's First Film for Eastern Productions Is "Prairie Wife"

ANNOUNCEMENT is made by Eastern Productions, Inc., that Hugo Ballin, one of the best known producers and directors in the industry, has become affiliated with it as head of one of its producing units. Mr. Ballin's first feature under the new arrangement will be "The Prairie Wife," now being shot on the Goldwyn lot in Culver City, Cal., for distribution through Goldwyn-Cosmopolitan.

The other features to be made by Mr. Ballin for Eastern will be announced later in the spring. The agreement between Mr. Ballin and Eastern Productions, Inc., coupled with the fact that a New York unit is now at work on the first of a series of Hodkinson, indicates that the first year of the new company will be an intensive one. Fall

plans for the corporation include the making of an international romance, with scenes to be taken on both sides of the Atlantic.

Eastern's contract with Hodkinson calls for a series of star pictures with Helene Chadwick. The first, "Her Own Free Will," dramatized by Gerald C. Duffy from Ethel Dell's book, was put into work at the New York Biograph studios on May 5 under the direction of Paul Scardon.

Sol and Irving Lesser now have ready for distribution through Principal Pictures the first of the Eastern product, "The Masked Dancer," with Helene Chadwick and Lowell Sherman, directed by Burton King.

W. O. Hurst is president of Eastern Productions, Inc., and Charles S. Hervey is treasurer.

Warners' 1924-25 Films Booked in Entirety by Two Big Units

WITH the definite production policy of a minimum of twenty pictures announced by Warner Bros. for the forthcoming season, territorial distribution franchises are now being closed, covering, they say, every key point in the United States and Canada.

To the Franklin Film Co. of Boston, Mass., goes the distinction of being the first to sign up for the big twenty Warner Bros. Classics of the Screen for 1924-25. This exchange under the management of W. D. Shapiro also was the first to acquire the present season's product.

The Skouras Bros. of St. Louis, Mo., have signed for the St. Louis Film Exchange, Inc., to handle the Warner product for the ensuing year. This is also a "repeat booking," as the

Messrs. Skouras successfully handled the Warner output last year.

The booking of next season's product puts the above two concerns in possession of 35 to 40 big features. All of the releases on the current season's eighteen have made good.

Ramsdell Picks Beauty

Dancer to Co-star in Hollywood's "Puppy Love" Two-Reelers

From more than one hundred pretty Hollywood girls who desired to appear opposite Gordon White, eighteen-year-old high school boy, now being featured in a series of eighteen puppy love two-reelers, President Leland S. Ramsdell of the Hollywood Photoplay Productions has chosen Eddie Hanam.

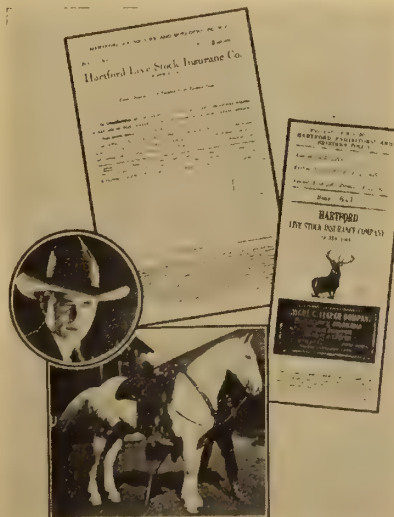
Miss Hanam, who has been in pictures but a short time, was formerly a member of Gus Edwards' Revue on the Orpheum circuit.

Completes "Mountebank"

Herbert Brenon has completed his production of "The Mountebank," William J. Locke's story, at the Paramount Long Island studio. Ernest Torrence plays the title role. The cast also includes: Anna Q. Nilsson, Louise Lagrange, Effie Shannon, Katherine Lee, Mme. D'Ambricourt, Neil Hamilton, Maurice Cannon, William Ciccardi and Lawrence D'Orsay.

Public Likes Them

That pictures of an educational nature have at last come into their own as a popular form of screen entertainment is convincingly demonstrated by the success of the "Secrets of Life" series of microscopic pictures produced for Sol Lesser by Louis H. Tolhurst and distributed by Educational Film Exchange, Inc., the latter organization states.



SILVER KING INSURED FOR \$100,000
Fred Thomson, star of the Western pictures being released by the Film Booking Offices, and owner of the famous horse Silver King, appearing on the screen with him, has insured the equine star of the movies for \$100,000 against loss arising from death caused by fire, lightning, tornado and against accidental injury.

Public Warmly Welcoming Mabel Normand Everywhere

MABEL NORMAND is making personal appearances at the Fox Theatre, Philadelphia, this week in connection with the run there of "The Extra Girl." The run got off to a good start, according to advices to the Associated Exhibitors home offices, and the star has been accorded a warm reception daily. Miss Normand's tour, in fact, has been from the beginning one of the most successful ever made by a screen player. In every city and town visited great crowds have greeted her and in some the theatre attendance record has been broken. Invariably, too, the newspaper reviewers have expressed enthusiasm over the picture.

The tour began on March 22 when the Newark run of "The Extra Girl" started at the Branford Theatre. Miss Normand was met at the railway station by a large crowd, and when she left the theatre after her first appearance the throng in the street was so great that the police had difficulty in clearing a path to her car. Always, both in Newark and in the other cities visited, the audiences and the outside crowds have been enthusiastic and cordial.

Following the Newark run "The Extra Girl" played the theatres of the Fabian circuit in Paterson, Passaic and Elizabeth, N. J., Miss Normand paying visits to each of these houses and making her talk at each showing. In St. Louis, where she appeared at the New Grand Central during the week of April 5, Miss Normand was received by the mayor, who gave her a formal welcome to the city. S. P. Skouras, of Skouras Brothers, owners of the New Grand Central, sent the following telegram to J. S. Woody, general manager of Associated Exhibitors:

"Mabel Normand's personal appearance here created a sensation. Undoubtedly her appearance is the best we have ever had on our stage. The impression she conveys to our audience is truly wonderful. We broke all records. We are grateful to you for arranging for Miss Normand's personal appearance here and send congratulations for 'The Extra Girl!'"

So successful was the run in Detroit, with the star's personal appearances during the week of April 13, that Phil Gleichman of the Broadway Strand Theatre was inspired to wire Mr. Woody: "Mabel Normand has proved the biggest personal feature ever offered in Detroit. We were absolutely un-

able to care for the crowds at the Broadway Strand, and the finest society women were forced to stand at the rear of the gallery. Everyone says a good word for 'The Extra Girl!'"

The week of April 20 saw Miss Normand and "The Extra Girl" at Loew's State Theatre, Cleveland, where the big successes registered in the cities previously visited were repeated. When she finishes the run in Philadelphia this week Miss Normand will go to Columbus, Ohio, where she will appear at the Southern Theatre every day next week. During the week of May 11 she will be at Shea's Hippodrome, Buffalo, and through the week following at the New Theatre, Baltimore.

High Film Exports

Commerce Reports Figures for February Set Value at \$750,000

Three-quarters of a million dollars' worth of moving picture films were exported during February, according to figures just issued by the Department of Commerce. Included in this total were 5,147,429 feet of raw stock, valued at \$117,273; 597,038 feet of negatives, with a value of \$129,350, and 13,666,608 feet of positives, worth \$532,317.

Nearly half of the raw stock exported was destined for Japan, whose imports during the month amounted to 2,239,845 feet, worth \$56,683. The next largest market was France, with imports of 1,096,458 feet, worth \$16,916. England was the largest purchaser of negatives, taking 253,278 feet, with a value of \$104,837, and was also our best customer for positive films, taking 1,007,669 feet, valued at \$67,767. Other good markets for positives were Canada, 1,529,122 feet, valued at \$65,636; Australia, 1,750,408 feet, valued at \$64,051; and Argentina, 1,403,320 feet, valued at \$60,926.

Working on "Tess"

Director Marshall Neilan has taken Blanche Sweet, Conrad Nagel and several other members of the company making a photoplay from Thomas Hardy's "Tess of the D'Urbervilles" to San Francisco to film certain sequences. Several important episodes will be photographed in Golden Gate Park and the lobby of the Fairmont Hotel.



Scenes from Pathe's "Near Dublin," a two-reel comedy, starring Stan Laurel and produced by Hal Roach.

Finishes "Fast Steppers"

Production has been completed at Universal City on the sixth and last of the "Fast Steppers" series of race track stories starring Billy Sullivan.

The pictures, made in two-reel length, are based on Gerald Beaumont's famous Red Book magazine stories of "The Information Kid," with their setting at Tia Juana.

Beatrice Van with F. B. O.

Beatrice Van, adaptor of the successful "Fighting Blood" series based on the H. C. Witwer Collier's Magazine stories, has been engaged by General Manager Fineman of the F. B. O. studios to write the scripts for future episodes of the Witwer "Telephone Girl" series, featuring Alberta Vaughn.



Scenes from First National's "The Perfect Flapper."

T. O. D. C. Advisory Board

True Announces Exhibitors Personnel of New Organization

Reporting progress and promising an important announcement regarding pictures to be released by Theatre Owners Distributing Corporation in the near future, William A. True, president of the new organization, gives out the following names of prominent exhibitors as members of his Advisory Board enrolled to date:

Thomas Arthur, executive committeeman, M. P. T. O. A., Mason City, Iowa; E. H. Bingham, executive committeeman, M. P. T. O. A., Indianapolis; Mack J. David, member, M. P. T. O. of Washington, Port Angeles; Merle Davis, president, M. P. T. O. of Montana; Fred J. Dolle, national committeeman, M. P. T. O. A., Louisville, Ky.; Lawrence E. Goldman, member, M. P. T. O. of Missouri, Kansas City; Cliff Griffin, president, M. P. T. O. of North California, Oakland; H. J. Hermann, secretary, M. P. T. O. of Louisiana, New Orleans; H. E. Huffman, president, M. P. T. O. of Colorado, Denver; J. E. Kirk, secretary, M. P. T. O. of Nebraska, Omaha; M. C. Kellogg, executive committeeman, M. P. T. O. A., Lead, S. D.; C. M. Maxfield, vice-president, M. P. T. O. of Connecticut, New Hartford; Joseph Mogler, vice-president, M. P. T. O. A., St. Louis, Mo.; Joseph Phillips, executive committeeman, M. P. T. O. A., Fort Worth, Texas; John A. Schwalm, treasurer, M. P. T. O. of Ohio, Hamilton; Charles T. Sears, director, M. P. T. O. A., Nevada, Mo.; Howard J. Smith, executive committeeman, M. P. T. O. A., Buffalo, N. Y.; Phil A. Schlumberger, executive committeeman, M. P. T. O. A., Nebraska Excelsior Springs, Mo.; Don Thornburg, member, M. P. T. O. A., Iowa, Marshalltown; John M. Urbansky, executive committeeman, M. P. T. O. A., Cleveland, of Connecticut, Hartford; E. J. Walton, member, Ohio; Joseph Walsh, president, M. P. T. O. of Florida, Tampa.

Pick Cast for Big Film

Production Starts on "Ramshackle House" at Miami, Fla.

The Tilford Cinema Corporation has announced the completion of the cast for their third Hodkinson release, "Ramshackle House," with Betty Compson in the star part.

Robert Lowing, the well-known Broadway leading man, has been cast as Don Counsell in the leading role opposite the star and John Davidson, who has just completed the heavy role in "Monsieur Beaucaire," has been cast as Ernest Riever, the heavy in the Hulbert Footner story.

The other three principal parts in "Ramshackle House" are filled by Dan Duffy, William Black and Guy Coombs.

Production will be started at Miami.

Minister Lauds 'Happiness'

"'Happiness' is a fine picture and a gripping story," is the verdict rendered by Rev. Henry R. Rose, pastor of the Church of the Redeemer, Newark, N. J., who presented Laurette Taylor's latest Metro picture in his church last week before a crowded audience. "I am also going to present it to another big audience at the High School of Commerce this week."

Universal Has Exceptionally Fine Summer Program Ready

BELIEVING that the exhibitor is entitled to extra good pictures during the summer time, so he can compete to better advantage with out-of-doors sports, Universal has arranged for an unusual schedule of releases during the next three months. The schedule is especially strong in high-class, feature quality short subjects.

The heralded series of ten two-reel features starring Jack Dempsey, the world's heavyweight ring champion, heads the list as the most important and the biggest box-office bet among the scheduled short subjects. Of scarcely less importance, however, is the "Fast Steppers" series, the two-reelers being made with Billy Sullivan of "Leather Pushers" fame. It is a race track series.

As a summer special, calculated to attract good business, Universal has made arrangements to reissue "Blind Husbands," Erich von Stroheim's picture. Universal is putting out a complete new set of paper, advertising and other accessories for this reissue. Only new prints of the film will be issued.

Universal also has two other pictures, "The Kentucky Derby" and "Trifling with Honor." New prints have been made of them in anticipation of the coming summer.

Two Laura La Plante features are scheduled for summer. They are "The Dangerous Blonde," to be released late this month, and "Young Ideas," scheduled for July.

In addition to Hoot Gibson's current feature, "Forty Horse Hawkins," summer exhibitors will have another Hoot Gibson picture for showing, "Broadway or Bust." It will be available early in the summer. Also, Universal has listed "High Speed," Herbert Rawlinson's latest picture, for release late this month, making it available as a summer picture.

Other summer feature pictures to be released by Universal include "The Dark Stairway," with Rawlinson; "Ridgway of Montana" and "The Back Trail," with Jack Hoxie, and the following all-star pictures: "Riders Up," with Creighton Hale and Ethel Shannon, and "Souls That Pass in the Night."

As another summer special, Universal will release five Baby Peggy comedies of two reels each, in addition to the weekly issues of Century Comedies. These are Baby Peggy Specials, which have been held in reserve by Universal since last fall, to follow her success in "The Darling of New York" and "The Law Forbids," her current Jewel releases.

Vitagraph Names Pictures Available for the Summer

JOHAN B. ROCK, general manager of Vitagraph, left last week on his third tour of Vitagraph exchanges. He will go to Los Angeles for a conference with Albert E. Smith, president, and the two executives will come east together for the general sales convention which will be held in Chicago this month.

Branch managers of this company are directing a ten-week drive for summer business. To stimulate patronage in theatres and to help the exhibitor over the summer, Mr. Rock has announced the release of eight 1924 specials for summer bookings.

"Vitagraph believes that exhibitors are entitled to new productions for summer business," Mr. Rock said before leaving for the West. "For that reason we are making available for theatres eight special features, two of which were finished last month and two of which now are being produced on the West Coast under the direction of David Smith and J. Stuart Blackton. It has been customary for producers and distributors to offer old pictures during the summer season. We believe that the exhibitor is entitled to all the help our organization can give him during these slim weeks."

"'Between Friends,' which opens at the Rivoli, New York City, on May 11, the date of its release, now is being booked in all our territories. David Smith is completing 'The Code of the Wilderness,' a magnificent Western romance with John Bowers and Alice Calhoun in the leading roles. This will be released on July 6. Mr. Blackton is ready to begin cutting his new special made from the novel by E. Phillips Oppenheim, and this too will be rushed to branches for the service of exhibitors during the summer."

"One Law for the Woman," Charles E.

Blaney's latest melodrama with Cullen Landis and Mildred Harris in the principal parts, has been shipped to exchanges, and "Borrowed Husbands," David Smith's picturization of the novel by Mildred K. Barbour; "Virtuous Liars," a Whitman Bennett society drama; "My Man," with Patsy Ruth Miller and Dustin Farnum, and "Let Not Man Put Asunder," with Pauline Frederick and Lou Tellegen, also are booking for summer dates.

Vitagraph also has ready reissues of the ten one-reel Larry Semon comedies, selected among those which this comedian made for this company.

Charles Hutchison

"Hutch of Serial Fame"

announces release by Wm. Steiner, New York City, of his first of a series of features—

"Surging Seas"

with an all-star cast, including Edith Thornton, George Hackathorne, David Torrence and "Hutch," in a

Maximum of Real Stunts



Scenes from the Pathe one reel Dippy Doo Dads comedy, "North of 50-50," produced by Hal Roach.

"Miami" Shows Up Big

Acclaimed a Success at World's Premiere in Providence

The Alan Crosland production, "Miami," with Betty Compson in the stellar role, was given its world's premier presentation at the Rialto Theatre in Providence, R. I., April 28, where it opened for a week's run, attended by many socially prominent people who had met Miss Compson in Miami during the making of the picture, executives of the Hodkinson Corporation and many exhibitors from various parts of the New England territory.

Capacity business throughout the day and S. R. O. for the evening showings despite strong competition caused William J. Mahoney, manager of the Rialto Theatre, to send telegrams in glowing praise of "Miami" to all of his exhibitor friends and to the editors of the trade press.

No formal invitations were issued. The entire attendance was in response to newspaper advertising, the popular song hit tie-up and the publicity value in the title of the production.

Critics Laud Coogan Film

Jackie's "A Boy of Flanders" Praised by Detroit Newspapermen

The pace set by the New York critics in appreciation of "A Boy of Flanders," Jackie Coogan's second Metro picture, is being matched by critics in other cities, according to reports that are beginning to come into the Metro offices. Following the presentation of "A Boy of Flanders" at the Madison Theatre in Detroit the critics of that city gave it their heartiest endorsement.

"It's too bad twins weren't born when Jackie Coogan came into this world," wrote Joseph L. Kelley in the Detroit Times. "And we'll wager that a good many Detroiters who saw Jackie flicker over the screen in 'A Boy of Flanders' at the Madison are thinking the same thing."

The critic of Free Press wrote: "Jackie Coogan in 'A Boy of Flanders' is one of the most appealing pictures this greatest of all juvenile stars has ever made. He is the same appealing, wistful little figure that screen fans of every age have come to love and he is the same charming little actor who can bring tears or laughter as no other actor in the screen world can do."



Scenes from the new Universal comedy, "Politics," featuring Bobby Dunn and Slim Summerville.

Deserts Turf for Films

With the close of the racing season in Tia Juana, William Russell is quartering his racing stable for the year and turning his attention once more to motion pictures. During all but two or three months of the year Mr. Russell is a man who might be known as an "actor and sportsman."

The sport of kings is a serious business with Mr. Russell, more serious, even, than such a role as that of Matt Burke in Eugene O'Neill's "Anna Christie," which was his last and most important dramatic effort.

Bader Goes Abroad

David Bader, for the past four years associated with the Century Comedy Company at its New York City headquarters, left for England on Saturday, April 26. Mr. Bader will tour all the European countries for the purpose of gathering material for the screen and studying conditions abroad.

Completes Photography

Camera work on King Vidor's third Goldwyn picture, made from Rachel Crothers' stage success, "Mary the Third," which will have a new film title, was completed last week.

May Releases Are Listed

First National Schedule Is Headed by "Cytherea—Goddess of Love"

Three pictures are on the May release schedule of First National Pictures. First is the Samuel Goldwyn production, "Cytherea—Goddess of Love," which will be issued on May 4. This picture was directed by George Fitzmaurice from the novel by Joseph Hergesheimer. The screen adaptation was made by Frances Marion. The principals in the cast are Alma Rubens, Lewis Stone, Irene Rich, Constance Bennett and Norman Kerry. More than fifty first-run houses will show it the first week.

"The White Moth," a Levee-Tourneur production, has Barbara La Marr in the title role. Conway Tearle is co-featured and the supporting cast includes Ben Lyon, Edna Murphy, Charles de Roche, Josie Sedgwick, William Orlamond and Kathleen Kirkham. Maurice Tourneur directed and the picture is an adaptation of the magazine story by Izola Forrester.

"The Perfect Flapper," starring Colleen Moore, completes the First National May schedule. Frank Mayo has the leading masculine role. Other principals are Sydney Chaplin, Phyllis Haver, Mary Carr and Cleve Moore. John Francis Dillon directed.



Scenes from Paramount's "The Confidence Man," starring Thomas Meighan.

Preferred Will Release Nine Specials Before the Winter

NINE special productions to be made by B. P. Schulberg for summer and fall release by Preferred Pictures will be in preparation by the end of May, according to an announcement just made by that organization. These pictures will include a number of stage plays and popular novels to be made by Gasnier and several other well known directors whose names will be announced shortly when Mr. Schulberg is ready to assign specific pictures to each.

"In spite of the belief expressed early this year that the season just closing would see a decrease in the number of big pictures offered exhibitors, the market is still overstocked," Schulberg stated.

"For this reason Preferred has withheld the production of some of its biggest stories. By the early fall, however, the slogan of 'fewer and better pictures' promises to become a reality

and at that time we will be ready to fill a release schedule that will assure exhibitors of a steady supply of box-office attractions of the highest quality."

In listing the company's product for 1924-25, Mr. Schulberg said that the number of releases for the entire season had not yet been definitely set, but those which will be ready at an early date include "The First Year," Frank Craven's play of married life; "The Boomerang," David Belasco's stage success by Winchell Smith and Victor Mapes; "Faint Perfume," from the novel by Zona Gale; "The Breath of Scandal," from Edwin Balmer's recent novel; "White Man," a story of adventure by George Agnew Chamberlain; "The Triflers," from Frederick Orin Bartlett's novel; "My Lady's Lips," by Olga Printzlau; "When a Woman Reaches Forty," by Royal A. Baker; "A Mansion of Aching Hearts," suggested by the song by Arthur J. Lamb and Harry Von Tilzer.

Long Island Cinema Corp. Making "The River Road"

MAY ALLISON and Mahlon Hamilton have been signed to head the all-star cast that the Long Island Cinema Corporation is assembling for "The River Road," the coast guard patrol romance, which will be the first picture. Ernest Shipman, president of the company, announced this week that Director Kenneth O'Hara will start work on the interior scenes at the Glendale Studios on May 5.

Among others of the cast are May Marbe, Flora Finch, William G. Colvin, William Calhoun, George Williams and Mary Foy. The rest of the cast will be announced next week.

One of the unique features of the picture is in the fact that "The River Road" will mark the first effort to dramatize the U. S. Coast Guard for the screen, it is said.

Because of the nature of the story of "The

River Road," the U. S. Treasury Department, under whose direction the coast guard operates, has taken an active interest in the production. Through Rear Admiral Reynolds and Commander Billard, Mr. Shipman has arranged to use U. S. Coast Guard men, ships and equipment throughout the picture. Many of the exteriors will be photographed at the Ditch Plain Coast Guard Station on Long Island.

Gets English Actresses

Betty and Stella Doyle, well-known stars of the English screen and stage, arrived in New York this week from London and immediately signed contracts with B. P. Schulberg to appear in several forthcoming Preferred Pictures which will be produced at the Schulberg Studios in the near future.



Harold Lloyd and Jobyna Ralston in a scene from Pathe's latest Harold Lloyd release "Girl Shy."

Famous Murders of History

Julius Caesar
Thomas à Beckett
Abraham Lincoln
Jack de Saulles
Joseph Elwood
Jacques Lebaudy
Dorothy King
and

The Shooting of Dan McGrew



Scenes from Pathe's two-reel Spat Family comedy "Bottle Babies," produced by Hal Roach.

Working on Second

Charles Hutchinson is commencing the second of his series of six features at the Goldwyn studio, "Hutch of the U. S. A." Buck Thomson plays the lead opposite Hutch in the whole series. James Chapin is co-directing with Hutch and Ernest Miller is cameraman. Several new death-defying thrills are mapped out for this picture.

Starts on Big Film

Production work on "The Siren of Seville," starring Priscilla Dean, has been started at the Thomas H. Ince studio with the filming of the big bull fight sequence that has been troubling the producers ever since the selection of the story. It is a Hunt Stromberg production for release through W. W. Hodkinson Corporation.



Scene from "Delivering the Goods," fourth Century comedy for May release.

Praise Pickford Film

Canadian Critics Say "Dorothy Vernon" is Mary's Best

"Dorothy Vernon is one of the best pictures Mary Pickford has produced for a good many years," said the reviewer for the Edmonton Review, when Miss Pickford's "Dorothy Vernon of Haddon Hall" was shown recently at the New Empire Theatre, Edmonton, under a United Artists release at regular attraction prices. "Miss Pickford remains throughout the play the same lovable little person who won her way into the hearts of the multitude in years gone by. The film provides thrills and tears but its dominant feature is humor."

"The greatest picture in which Mary Pickford has yet appeared," said the critic for the Edmonton Bulletin. "It shows 'The World's Sweetheart' at her best. She has every chance in the world to display her versatility—and she does. She portrays the part to perfection. It is a masterful piece of acting. As a whole 'Dorothy Vernon' is an outstanding picture, and it is more than likely that those who select the 'ten best' pictures of the year will place this one in that select group."



LLOYD HAMILTON

In a scene from the Educational-Hamilton comedy, "Going East." The production was directed by Fred Hibbard.

Wants Export Club

George E. Kann has started the ball rolling toward the organization of an export club to include in its membership all members of the industry whose work brings them in contact with the foreign fields. It is to be all-embracing, including all companies and individuals.

New Hepworth Sales Head

R. T. Cranfield, president of Hepworth Productions, Inc., announces the appointment of Edward M. Hopcraft as general sales manager of the company. The appointment is effective as of May 5, 1924. Hopcraft succeeds Joseph di Lorenzo.



Scenes from "Racing Luck," featuring Monty Banks. It is an Associated Exhibitors' release.

Vitagraph Convention

Branch Managers to Gather in Chicago at Smith's Call

Managers of Vitagraph branches are preparing to attend the annual convention of the sales force in Chicago this month. The meeting was called by Albert E. Smith, president, and marks the beginning of new business policies inaugurated by John B. Rock, following his appointment as general manager.

The Vitagraph sales force is comprised of men of long service with this company. Upon taking charge Mr. Rock found himself surrounded by old associates in the organization. He purposes to mold this asset of loyalty into even closer co-operation with the producing organization. At his suggestion, made on visits to exchanges recently, the managers are preparing for submission to the general meeting of elaborate data covering the names of exhibitors in their territory. The managers have canvassed theatre owners for stories that would make acceptable audience pictures and these novels and plays will be carefully scrutinized by the editorial council of Vitagraph.

Among those who will attend the convention are: Albert E. Smith, John B. Rock, A. Victor Smith and A. J. Nelson of the executive offices, George A. Balsdon, special representative, and J. M. Duncan of Chicago, H. Bradley Fish of Los Angeles and Thomas G. Guinan of Atlanta, division managers; S. N. Burns, Albany; Ira P. Stone, Atlanta; C. W. Sawin, Boston; C. W. Anthony, Buffalo; J. A. Steinson, Chicago; C. L. Kendall, Cincinnati; J. E. Beck, Cleveland; J. E. Huey, Dallas; Frank E. Hickey, Denver; J. H. Young, Detroit; C. A. Schultz, Kansas City; C. N. Hill, Los Angeles; Fred H. Knispel, Minneapolis; B. A. Gibbons, Montreal; M. W. Osborn, New Orleans; C. P. Nedley, Omaha; Robert S. Horsley, Philadelphia; F. W. Redfield, Pittsburgh; R. Romney, St. John; A. Danke, St. Louis; R. S. Stackhouse, Salt Lake City; W. C. Wheeler, San Francisco; H. A. Black, Seattle; Stanley Spoehr, Washington; C. A. Clatworthy, Winnipeg.

Unalterably Restrictive

Drastic Blue Measure Would Insure Sunday Snooze at Capitol

Washington, D. C.—What is characterized as the most restrictive blue law ever offered in Congress has been introduced in the Senate by Senator Jones of Washington. If enacted into law, this would make the District of Columbia the quietest place in the country on Sunday.

The measure prohibits Sunday exhibitions by moving picture or other theatres, closes all public amusements operated for profit, prohibits the printing of Sunday newspapers or their sale, the keeping of any stores open or any other work except that of necessity or charity. Where work of "necessity or charity" was performed by paid employees, employers would be required to give them a day off during the week.

Violations of the proposed law would be punishable by a fine of not less than \$5 nor more than \$50 for the first offense and each subsequent offence by a fine of not less than \$25 nor more than \$500, or imprisonment for from one to six months, or both.

Two Executives Tour

Pathe's Short Subject and Serial Manager Start Trip

Miles Gibbons, short subject sales manager for Pathe has left for an extensive tour of the Pathe exchange system which will take him from coast to coast. His mission will include a national survey of conditions in the field for the purpose of studying the needs of exhibitors in the matter of short subject entertainment.

Edgar O. Brooks, Pathe serial sales manager, left this week for an extensive trip through the South, his itinerary taking him to Washington, Charlotte, N. C., New Orleans, thence to Memphis and so far west as Cincinnati.

The object of Mr. Brook's trip will be to carry the news personally to the Pathe field force and to prominent first run exhibitors in the territories through which he will pass, of the remarkable progress made in the Pathe production campaign, of newer, greater and better serials.

Paramount Delegates

E. E. Shauer, Mel Shauer, C. E. McCarthy and A. O. Dillenbeck, of the Paramount home office delegation, which attended the sales conventions in Chicago and San Francisco, arrived in New York May 6, coming directly through from Los Angeles. President Adolph Zukor and S. R. Kent, general manager of distribution, remained in Los Angeles for further conferences with Jesse L. Lasky and Cecil B. DeMille. Mr. Zukor will return to New York in a week or ten days, while Mr. Kent will visit several of the western exchanges before returning home.

Reports Business Good

George West, special representative for the Arrow Film Corporation, returned to the home office this week from a trip through the Middle West. He reports that the conditions with the independent exchanges are improving steadily and they anticipate a constant increase in the volume of independent bookings.

New York's Governor Vetoes Murphy Bill; Poorly Drawn

THE Murphy bill, the only motion picture measure to pass the New York State Legislature during its recent session, was vetoed by Governor Alfred E. Smith.

The bill, commonly referred to as the Murphy measure, was designed to remove existing restrictions on the manufacture, sale and use of the so-called non-hazardous film.

According to the terms of the bill, the State Department of Labor would have had supervision of issuing permits for the use of such film, except in the City of New York. During the course of the hearing Governor Smith remarked that the head of the Labor Department had already informed him that he would be unable to administer the law should it be enacted. The head of the Labor Department declared that it would be impossible to furnish a staff large enough to take care of the provisions of the law, with the amount of money on hand.

Among those opposing the bill were: T. J. Hayes, chief of the Bureau of Fire Prevention in New York City; William A. Walling, Assistant Corporation Counsel of New York; H. S. Wynkoop, of the Department of Water, Gas and Electricity, New York; Edward P. Doyle, of the Real Estate Board of New York City, James P. Holland, head of the State Federation of Labor; Frank H. Richardson, Harry Mackler, Captain N. Taylor Phillips and Alfred J. McCosker.

Those speaking in favor of the bill were its introducer, Assemblyman Vincent B. Murphy, Cortlandt Smith, F. J. T. Stewart,

Eugene Chrystal, Sidney Morse, chairman of the Motion Picture Chamber of Commerce; John Sullivan and Raymond Ingersoll, both of New York City.

The bill was among the hundreds of thirty-day measures which automatically went to the Governor at the close of the Legislature and on which he has until May 10 to act.

On Tuesday afternoon, May 6, Governor Smith vetoing the Murphy bill, appended the following memorandum, in connection with his action:

"I have given this bill the most exhaustive study and I am in hearty sympathy with what the bill seeks to do to make available to schools and churches the use of the motion picture for religious and secular study.

"I find, however, after careful study of the bill that by section 216, all restrictions on the purchase, sale, use or similar disposition of motion picture film, of a non-hazardous character, are repealed, and the fatal weakness of the bill is that it fails to compel the use of some distinguishing mark, by which for purposes of enforcement, it would be easy to distinguish between inflammable and non-inflammable material. It would be quite possible under the operation of the bill, should it become law, for inflammable film to be used without the careful restrictions now imposed by the statute and the inspectors of either the Labor Department or the Fire Department would be unable to discover the violation."

Representatives of 10 States Study Arbitration with Hays

LAST month a meeting was held in Chicago of the representatives of the exhibitors of ten states who have been acting together as a Motion Picture Theatre Owners Special Committee in connection with matters in which they are jointly interested and relative to which they have

been co-operating with the Motion Picture Producers and Distributors of America, Inc. The states included in that meeting were: Minnesota, North Dakota, South Dakota, Michigan, North Carolina, Texas, Indiana, Virginia, Missouri and Illinois. At that time these states formed themselves into "Allied State Organizations," with W. A. Steffes as chairman and H. M. Richey as secretary.

As a result of that conference a committee from that group consisting of W. A. Steffes, president of the Minnesota organization; J. R. Denniston, president of Michigan; R. R. Biechele, president of Kansas, together with Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce, and Bernard Edelhertz, representing the New York State exhibitors' association, and H. M. Richey, had an all-day session May 5 at the office of the Motion Picture Producers and Distributors of America, Inc., with Will H. Hays, C. C. Pettijohn and the officers of that association.

The particular subject matter under consideration was the study of how the arbitration boards have been functioning in the thirty-one exchange centers, and the consideration of how the contractual relations between the exhibitors and distributors might be clarified and improved. In the year 1923 over 3,500 cases, involving many hundreds of thousands of dollars, were arbitrated by the 31 arbitration boards.

"Girl Shy" Broadway Run Extended

Following its extended run at the Mark Strand Theatre, N. Y., "Girl Shy," Harold Lloyd's latest screen success for Pathe, will be given an indefinite run at the Cameo Theatre, B. S. Moss's first-run theatre at Broadway and 42nd Street, Manhattan.

The engagement at the Cameo is in response to the overwhelming demand for an extended engagement on Broadway of what public and press alike acclaim as Harold Lloyd's greatest screen achievement. The production will be given an elaborate presentation at the Cameo, opening there about the last week of May.

Famous Murders of History

Julius Caesar
Thomas a Beckett
Abraham Lincoln
Jack de Saulles
Joseph Elwood
Jacques Lebaudy
Dorothy King
and
The Shooting of Dan McGrew

Many Noted Stars in F. B. O.'s Schedule of Newest Releases

MANY prominent stars were listed in the casts of the pictures being made under the F.B.O. banner. At the head of the list is Mary Carr and Johnnie Walker, starring together for the first time since "Over the Hill," in the fifth Emory Johnson production, "The Spirit of the U. S. A."

Matt Moore and Patsy Ruth Miller are finishing the F. B. O. production "Fools in the Dark," under the direction of Al Santell. The story is an original one by Bertram Millhauser.

Ralph Lewis has completed plans for his new starring unit. His first vehicle will be "The Country Doctor," an original by Albert Kenyon. The author will co-direct with Henry McCarty, and John Mack will serve as production manager. All the new Lewis attractions will be produced at the F. B. O. studios. F. B. O. will also distribute the productions, of which there will be four in the first group.

Listed on the F.B.O. current release schedule, are: "Untamed Youth," featuring Derelys Perdue, with Ralph Lewis, Joseph Swickard, Lloyd Hughes, Emily Fitzroy. "The Beloved Vagabond," from the novel by W. J. Locke, with Carlyle Blackwell in the leading role. "A Girl of the Limberlost," produced under the personal

supervision of the authoress, Gene Stratton-Porter, with Gloria Grey, Gertrude Olmsted, Raymond McKee, Cullen Landis, Emily Fitzroy and Virginia Boardman in the cast. Madge Bellamy appears in the Palmer Photoplay productions, "The White Sin" and "His Forgotten Wife."

A recent addition of note to the name of players in productions to be distributed by F. B. O. is Mae Bush, in the Finis Fox production "The Woman Who Sinned." Another is Sessue Hayakawa, who returns to the screen in a picture called "The Danger Line."

F. B. O.'s new western star, Fred Thomson, is also being well received; while his horse Silver King is earning a big name as an equine star. "The Telephone Girl" series has made Alberta Vaughn, Gertrude Short, Al Cooke and "Kit" Guard very popular.

F. B. O. also have under their banner, in most parts of the country, the stars in the Truett productions. Among these are: Elaine Hammerstein, Elliott Dexter, Kathlyn Williams, Mary Alden, Harry T. Morey, Henry Walthall, Alice Lake, Stuart Holmes, Helen Ferguson, Wallace Beery, Jack Mulhall, E. K. Lincoln, Hedda Hopper and Richard Talmadge.

Three Warner Bros. Pictures in Work; Three Ready to Start

THE print of Elinor Glyn's "How to Educate a Wife" was received this week at the Warner Brothers Eastern home offices. The release of this picture, which Monta Bell directed and in which Monte Blue and Marie Prevost appear, is set for May 18.

Next week the print of "Babbitt" will be shipped eastward. The release date of this screen version of Sinclair Lewis' novel, which Dorothy Farnum adapted, is set for June.

"Being Respectable," from Grace Flandrau's novel, and the new Ernst Lubitsch production, to which a name is not yet assigned, is now in production a fortnight.

Last week "Her Marriage Vow," from the pen of Owen Davis, went into production with Millard Webb directing. The photography is by David Abel, who recently completed camera work on "Babbitt" under the direction of Harry Beaumont.

This leaves three more pictures remaining to complete the 1923-24 schedule. They are "Cornered," by Zelda Sears and Dodson Mitchell; "Lover's Lane," from the Clyde Fitch play; and "The Tenth Woman," by Harriet Comstock.

"Cornered" will start May 14, William Beaudine directing.

The script is being prepared by Hope Loring and Louis Leighton. It is a story of the underworld showing how fate can throw twin sisters in widely diverse paths, one into the lap of luxury, the other into the sordid experiences of the gutter. This play ran a

year on Broadway, with Madge Kennedy playing the dual role of the twin sisters.

"Lover's Lane" goes into production on May 21. Mal St. Clair has been assigned the direction. "The Tenth Woman" is scheduled for production on June 1.



MONTY BANKS

In "Racing Luck," an Associated Exhibitors' release.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Reserved Seat Plan Succeeds in Fall River, Mass., House

Nathan Yamis dominates the picture theatre business in Fall River and has for seven years. Ye scribe made a recent visit to Fall River to call upon Mr. Yamis, but this very busy exhibitor was absent from his office on the day of the trip into the Border City. But we did meet Walter Bigelow, general manager and right hand man of Mr. Yamis, and received a cordial greeting from him and his assistant, William Purcell. Courtesy of the Rialto Theatre, where Mr. Bigelow makes his headquarters, was extended and appreciated.

Six theatres are under the control of Mr. Yamis and the direct supervision of General Manager Bigelow. They are as follows: Rialto, Park, Strand, Plaza, Pastime and Bijou. The Bijou has been closed since the presentation of "The Covered Wagon" there some weeks ago. The Rialto and the Plaza are located in the business section of Fall River. The others are in residential sections. With all but the Bijou open, Mr. Yamis can play to a total of 6,300 persons at one time. The capacity of the various houses is as follows: Rialto, 1,400; Park, 1,700; Strand, 1,700; Plaza, 1,100; Pastime, 400; Bijou, more than 1,500.

Double feature programs comprise the bills in each house and the added subjects are news weekly, comedies and other short films. The so-called "big" pictures are shown in the Bijou and prices advanced.

The program at the Rialto is changed Sunday and Thursday; Plaza, Sunday, Monday, Wednesday, Friday; the other houses change four times a week. The Rialto occasionally uses illustrated songs as an added attraction with pluggers and their slides. The Rialto, operating from 10:30 a. m. to 10:30 p. m., has three organists. They are: Eddie Storey, James Rae and James Tarzen. Their music is broadcast by radio occasionally. Organs provide music in all the theatres.

The best of features comprise the double bills in the Rialto, which is the principal exclusive picture theatre in Fall River. Admission is 20 cents up to 4:30, when the price becomes 35 cents. Reserved seats are sold from starting at 4:30 under the following plan, described briefly:

When the reserved seat sales starts, a patron gets a regular reserved seat ticket. If someone already is occupying the seat the check calls for, the holder of it is placed in the next nearest vacant seat. When the occupant of that reserved seat goes out, the usher goes to the patron holding the check for that seat and tells him to occupy it. Then when he leaves that seat the usher has a blank form and marks thereon the location just vacated. This goes on until the reserved seat tickets in the box office are exhausted, indicating a sell out. Immediately when persons begin to occupy standing room, the ushers take these persons to the seats vacated by those originally placed in them in accordance with the location called for on the reserved seat which they had bought. If there is not a complete sell-out of tickets, those seats vacated by original holders of checks for them, remain empty.

Mr. Yamis' general manager, Mr. Bigelow, has been in Fall River several years, while his assistant, Mr. Purcell, has been connected with theatres in the city for many years. Mr. Yamis is a constant reader of Moving Picture World.

The first thing that attracted our attention upon entering the lobby of the Empire Theatre in Fall River, a few minutes after

the start of the evening performance, was two neatly uniformed men sweeping the lobby, carefully, so as not to raise a dust and annoy late-comers. This should well indicate the air of class maintained in the Empire by Managing Director P. J. O'Brien, who also is in charge of the Academy of Music, a legitimate house.

Our chat with Mr. O'Brien was brief, because of the fact that we rushed in upon him on the opening day of his performance. But we managed to learn that Moving Picture World finds its way every week into his office, and also that he thinks the radio is harmful to theatre business in general; and that more harm than good comes to theatres engaged in using radio in any way, shape or form.

Mr. O'Brien has a most attractive theatre of large capacity and his orchestra deserves a great deal of praise. "Class" is spelled in capital letters all over the house. Managing Director O'Brien invited us to come again when he was not so busy. He proved to be such a genial host in the short time we had that we will take the opportunity of visiting him some time again.

Business has been very bad in Fall River for several months, due to a serious industrial depression that has kept many hundreds of persons out of work.

Rhode Island

Manager William J. Mahoney of the Rialto Theatre in Providence was given the privilege of having the world's premier showing of "Miami" the week of April 28. The same week the Strand had "Under the Red Robe" and prices were not advanced. "Lilies of the Field" was brought back to the Modern for another week.

The Victory Theatre in Providence had the De Forest "Radio Phonoflms" as an added feature the week of April 28 when "Girl Shy" was presented for the second consecutive week.

Connecticut

All employees of his theatres and other enterprises have been insured under a group life insurance policy by Sylvester Z. Poli, head of the circuit that bears his name, as a memorial to his son, the late Edward J.

Poli. The policies, which are for \$500 to \$2,000, with premiums paid, are being delivered to every man and woman employe who has been on the Poli payroll for six months or more.

Mr. Poli has theatres in Massachusetts, Connecticut and Pennsylvania, and also maintains a staff in his office in New York City. The policy will remain in force after an employe severs his connection with the Poli company, provided further payment of premiums is made by him personally. Any employe who before having attained the age of 60 becomes totally disabled by bodily injuries or disease will be paid the full amount of the policy in installments, without the payment of any more premiums.

Manager William Wilbur of the Community Theatre in Plainville did a good turn for the benefit of the public library. Every year this institution has to solicit funds. But this year Manager Wilbur donated the use of his theatre for two matinee and two evening showings of "The Courtship of Myles Standish." The proceeds were added to the regular library budget. Manager Wilbur was showered with praise for his kindly action.

The Hyperion Theatre in New Haven, an S. Z. Poli house, is to be reconstructed and redecorated this summer. When it opens for the fall and winter season there will be only one balcony; the gallery will have been eliminated. There will be a new stage, dressing rooms, lighting and heating systems. The Hyperion also will be resealed, increasing its capacity by approximately 800 seats. The opening is set for sometime in September.

Maine

Manager William E. Reeves of the Strand Theatre in Portland makes musical features an important asset of his programs. The week of April 28 he presented Arthur F. Kendall, leader of the Strand Symphony Orchestra, in a novelty in which four pianos were used. The feature picture was "Triumph."

William S. Wolf, manager of the Elm Theatre in Portland, is inducing children to attend his Saturday shows by giving them marbles. It sounds like a new dodge, but leave it to Exhibitor Wolf to think up something to swell his receipts.

Manager Clifford Hamilton, of Keith's Theatre in Portland, took an active part in the city's observance of Music Week and most of the programs were given in his theatre.

Prints in All Exchanges — Now Playing



GLENN HUNTER
in
"GRIT"
Clara Bow, Osgood Perkins,
Dore Davidson
A Film Guild Production
Distributed by HODKINSON



Scenes from the William Fox production "Strathmore," a Denison Clift picture.

"Girl Shy" Breaks Records at Fenway Theatre, Boston

"Girl Shy" closed its second week at the Fenway Theatre, a Paramount house in Boston, on May 2 after breaking the records for the theatre. The second week's business was fully up to that of the opening seven days.

"America" closed on May 3 at the Majestic after a run of nine weeks. The same day "The Ten Commandments" concluded its ninth week and business shows no sign of any appreciable slackening. Loew's State had "The Confidence Man" and "Borrowed Husbands." The Modern and Beacon, both using the same program, had "The Great White Way" for a second run at usual prices. "Dorothy Vernon of Haddon Hall" began its third week at the Park Theatre on May 5.

Boys' Week was observed in New Bedford the week of April 28. On Saturday, May 3, Manager Reginald V. Tribe of the Empire Theatre and Manager Earle D. Wilson of the Olympia Theatre installed boys as managers, and the result was that they got the "managers'" pictures in the newspaper and a good sized write-up in addition. Mr. Tribe broke the ice, however, but as Mr. Wilson is a real live wire the Empire's director acted none too quickly.

Manager Luddy put over "The White Sister" at his Empire Theatre in Rockland to good business, using a soloist as an added attraction.

Excavation work has been started on the site of the new Nathan H. Gordon Theatre in Boston.

Samuel Torgan, directing manager of the Strand Theatre in Lowell, raised admission prices for "The Hunchback of Notre Dame."

The Empire Theatre in Lawrence closed its vaudeville season on May 3 and opened

an exclusive picture policy on the following day with "The White Sister" as the feature for the week. Next in order are "Scaramouche" and "After Six Days."

Clarence E. Robbins, manager of the Strand Theatre in Worcester, has been named vice-chairman of the entertainment committee of the Worcester Rotary Club, of which he is a prominent member.

M. Douglas Flattery, general representative of Marcus Loew in Boston for the State and Orpheum theatres, has revealed the secret of how he is able to look as though aged less than 40 when his age actually is on the other side of 50 years. "Take regular exercise of the sort you can make into enjoyable play—and don't worry" is Mr. Flattery's recipe for health and continued youth. He is a regular visitor at the Y. M. C. A. gymnasium, where he plays handball and fences and boxes a few fast rounds two or three times a week with another Boston business man, who is ten years younger and about twenty pounds heavier.

Manager Rhodenizer used special scenic effects when he presented "The Call of the Wild" at his Strand Theatre in Rockland. He played "Hunchback of Notre Dame" for two days at regular prices.

Earl Young, Herbert Young, Jr., and Jack Altree of the Brockton Amusement Company attended the opening performance of Nathan H. Gordon's new Field's Corner Theatre in Dorchester the night of April 28.

The Academy of Music, Lowell's oldest theatre, built more than 60 years ago, was destroyed by fire early on the morning of April 27 when the entire business section of the city was threatened by a blaze that razed a large number of buildings in addition to the theatre.

Clyde E. McArdle, manager of the Somerville Theatre in Somerville, has just passed his 30th milestone. He was born in Concord, N. H., and before he attained his majority became an advance agent for a feature picture. This was little more than ten years ago. He has been in the Somerville house for nine years.

Charles E. Bunker, one of the first to open a picture theatre in Lowell and well known throughout New England in film circles, has just sold the Kasino, an amusement pavilion in Lowell, to Carl L. Braun.

Seattle

Two Seattle suburban houses changed hands during the past week. Rocco Battista sold his South Park Theatre in South Park to Rainford and Cayffman. N. L. Cole sold the Apollo in West Seattle to A. M. Dunlop.

John Hamrick left this week for a visit to his various Blue Mouse theatres in this territory.

One of the largest real estate deals in the downtown Pike Street district was consummated last week when the remaining half of the property in which the Class A Theatre is situated, was purchased from the J. E. Gilbert estate by John Danz. The consideration was \$100,000. Mr. Danz, who operates a number of downtown theatres, acquired the other half of the property some time ago. This purchase gives him a 60x108 lot and building in what is considered the centre of the business district. In announcing the purchase, Mr. Danz said he will erect a 1,000-seat picture theatre on this property.

Ask Roy Czerney of the Kent Theatre, Kent, Wash., what he thinks of the radio in connection with the moving pictures. Roy has a very good friend who has the only broadcasting station between Seattle and Tacoma, in the White River Valley. Thus Czerney is in a position to have every program broadcasted to all the radio fans within a wide radius of his territory. All the boys in Kent and vicinity have their own sets, mostly with a short wave length. That they get the theatre news and are impressed thereby was proven by this enterprising exhibitor, who put on one picture totally without his usual advertising campaign and did a larger business than usual. He checked up and found the radio responsible. Now he's thoroughly sold on radio advertising.

Louis Goldsmith of the Society Theatre is distributing cards with the opening chapter of "The Fast Express." These cards, if correctly punched for each episode of the serial, will entitle the patron to five free admissions to see the five opening chapters of the next serial.

Nebraska

The Opera House at Wall Lake, Ia., is being managed by Wildeboer & Richardson.

The Gehrling Theatre at Falls City, Neb., has been closed by Blaine Cook, proprietor.

Prints in All Exchanges — Now Playing



"The Hoosier Schoolmaster"

featuring HENRY HULL
and JANE THOMAS-

A WHITMAN BENNETT production
for
HODKINSON RELEASE

San Francisco Compliments Levine on His New Theatre

The opening of the new Metropolitan Theatre at Union and Webster streets, San Francisco, on the evening of April 23, was the motif for a gathering of amusement men and city officials such as has not been witnessed here in a long time. Everyone seemed to wish to pay a tribute to Samuel H. Levine, owner of the theatre and the entire Daylight Block, of which the picture house is the key enterprise. Acting Mayor Ralph McLean made the only address at the opening of the theatre and spoke briefly of the value of amusement and entertainment in daily life. Max Graf, of the Graf Productions directed the making of moving pictures of the crowd outside the theatre and these pictures were shown at the house later in the week.

The Metropolitan Theatre, which seats slightly less than 2,000, was designed by Reid Bros., who followed out the Spanish idea, making use of warm, rich tones in decorations, with a tiled roof an exterior feature. There is no balcony in the house, all seats being on one floor, the rear sections rising in tiers after the fashion of an amphitheatre. A huge fireplace in the lobby, flanked with comfortable furniture, is a distinctive feature. The Metropolitan Theatre is the third house erected in this city by Samuel H. Levine, the others being the Coliseum and Balboa theatres, which rank high among suburban houses. The new house is conducted under the management of D. B. Levine, brother of the owner.

The opening bill included the feature, "The Fighting Coward." The Metropolitan orchestra is directed by Carol Weston, violinist. W. Harold Wilson, who has directed the publicity work in connection with the opening of every district theatre in the past few years, is in charge of this work for the Metropolitan.

Cincinnati

The courts at New Philadelphia, Ohio, have been busy recently grinding out the case of the Uhrichville State Theatre Company against the Opera House Company of that city. The former company brought suit against the managers of the Opera House for \$500,000 damages and a restraining order preventing them from showing "The Covered Wagon," the plaintiff company claiming that they had contracted to show the picture. The injunction, however, was refused by Judge Wright.

The only picture theatre at Nallen, W. Va., owned by D. M. Wells and adjoining the Well's residence, has been destroyed by fire.

The Victor and Majestic theatres, Columbus, Ohio, taken over around the first of the year by Raymond and Jules Frankel of Cincinnati, have been extensively remodeled. The Victor is playing vaudeville and pictures while the Majestic is featuring high class pictures, with a twenty-five piece orchestra under direction of Wilburn Conrad. The houses are managed by Charles Murray and W. Schepler respectively.

Kelth's Theatre, Cincinnati, immediately upon closing the regular vaudeville season, opened with "Dorothy Vernon of Haddon Hall" for a brief run, following which the house will be devoted to musical stock. The Shubert, a legitimate house, is showing Griffith's "America" in opposition, the picture being sandwiched in between regular show dates.

More than 75 disabled veterans of the World War, patients at the National Military Home, Dayton, Ohio, were recently guests of Manager Charles Wuerz of Loew's Theatre, Dayton, to see "The Shooting of Dan McGrew."

The Richmond Theatre has been opened at, Richmond, Cal., by West Coast Theatre, Inc.,

as a 17-cent house. Harry Losh is house manager.

A picture theatre will be opened shortly at Sacramento, Cal., by Max Weiss, formerly of Klamath Falls, Ore.

The firm of Nasser Bros., Inc., has been incorporated at San Francisco with a capital stock of \$10,000, by William Nasser, Elias Nasser and L. S. Hamm. Nasser Bros. built the popular Castro Theatre and have extensive amusement interests.

Oral Cloakey, formerly with the Allen interests in Canada, was a recent visitor at San Francisco and spent a week with R. R. Boomer, manager of the Cameo Theatre. He has since left for the southern part of the State where he will take over the management of a Universal house.

J. Hoorwitz, of Hayward, Cal., has had plans drawn by Reid Bros., San Francisco, for the new theatre to be erected at San Leandro.

A. Pezzuto, of Crockett, Cal., has acquired the Loring Theatre of that place and the Rodeo Theatre in a nearby community, making three houses now controlled by him.

Pittsburgh

David Adler, aged 53 years, widely known among picture theatre people and film exchangers in the Western Pennsylvania and Ohio territories, succumbed to a heart attack on April 26 in Atlantic City, whither he had gone for the summer for his health. He was buried in Pittsburgh on April 28. For twelve years he was connected with the Nate Friedberg interests, and most of this time he officiated as manager of the Alhambra Theatre in East Liberty. Three years ago, upon the opening of the Triangle Theatre in the same district, he was entrusted with the management of this house. The Triangle, at first a "lemon," was slowly but surely turned into a money-maker by the late Mr. Adler. He resigned this position several months ago, owing to failing health.

Rasalle Rasva, aged 29, owner of the State Theatre at Rivesville, W. Va., died at his home on April 28. He leaves a widow.

Two Murray brothers, both of whom have served as film salesmen for various local exchanges, have turned their talents towards the exhibiting end of the business, having taken over the Idle Hour Theatre at Cambridge Springs on the first of May, the former owner being a Mr. Wallace. The boys plan extensive improvements to the house, which at present seats 400, and will rename it the Cambridge. They also acquired ownership of the confectionery store which is part of the theatre lobby.

A New Gordon House

Nathan H. Gordon's newest addition to his constantly growing chain of theatres in New England, Gordon's Fields Corner Theatre in Dorchester, Mass., was opened on April 28. Many special features were introduced at the premier performance. The regular film program was headed by "Why Men Leave Home" and "The Fighting Coward." Louis Gordon is resident manager.

The Fields Corner seats 1,700. The arrangement is of the bleacher type and there is no overhanging balcony. The theatre was erected at a cost of approximately \$450,000. It has a stage equipment suitable for vaudeville or other attractions. The design is of the Adams style, originated in England, and the immense foyer is the keynote of the entire building; it is 30x60 and the floor is of rubber tiling. The building fronts on Adams street 100 feet and runs back to a depth of 200 feet.

The ladies' room is located to the left of the foyer and is decorated in blue and gold. The lighting system consists of a central dome in the ceiling of the auditorium of stained glass with lights beneath them. There are eight exits. The ventilating system is augmented by a large fan that throws into the theatre 30 cubic feet of air per person every minute and there is another fan in the rear of the house that forces out the same amount of air.

Two performances are given daily and seats for the 8 p. m. performance are reserved. Francis J. Crinin is organist and a ten-piece orchestra is under the direction of Hy Fine.

Joseph Shamburg, owner of the Rex Theatre at Corry, is back on the job after having been confined to his bed for two weeks with a severe cold.

E. C. Mahaffey of the Star Theatre, Mahaffey, was married on April 19 to Miss Ruth Hewitt of the same town. The young couple are well known in their home town, and it is said that on the Monday night following their wedding they were kidnapped and treated to a ride in a wagon through the main streets of Mahaffey that they will not forget for some time.

New Stahl Picture

"Husbands and Lovers" has finally been decided upon as the title for John M. Stahl's next production for Louis B. Mayer presentation through First National. Work on the picture is already under way with Lewis S. Stone, Florence Vidor, Lew Cody and Dale Fuller among the stars in the cast.

Prints in All Exchanges — Now Playing



HARRY CAREY
in
"The NIGHTHAWK"
A Hunt Stromberg
Production
Distributed by **HODKINSON**
Season 1924-1925 Thirty-First-Run Picture



Scenes from "Janice Meredith," a Cosmopolitan production, starring Marion Davies

Mark Strand Company Plans New \$300,000 Albany House

Following its policy of protecting its interests by having at least two theatres to a city, the Michell H. Mark Realty Corporation, owners of the Mark Strand in Albany, a \$300,000 house, will shortly build or buy another theatre in the Capital City. Only a few weeks ago the same company, which operates the Troy Theatre in the neighborhood Collar City, leased the Lincoln. In taking over this latter house, such pictures were found to have been booked as "Three Weeks" and other of the larger productions. These have been transferred to the bigger Troy Theatre, while program pictures that had necessarily been booked for the Troy were transferred to the Lincoln.

In Albany there is a stiff fight for business going on between the Mark Strand Theatre and the two Perrin houses, the Clinton Square and the Leland. In some ways, the Mark Strand has been at a disadvantage in competing with the other two houses, although all three have done an exceptionally good business during the past winter. With the announcement of its intention to build or buy, the Mark Strand company is apparently out to carry the fight a notch further.

R. V. Erk, owner of the Barell in Schenectady, cashed in to the extent of \$500 in connection with the rain insurance with which he protected the week's run of "The Marriage Circle." The policy cost him \$350. The only day it rained between 4 and 8 o'clock was on Easter Sunday, but Mr. Erk came within an ace of collecting further insurance on two other days when it rained throughout the morning but quit shortly before 4 o'clock. Mr. Erk regards the insurance as a good gamble and will take it out in connection with a week's run of "The White Sister."

The "Two Bills' Theatre" in Elizabethtown has changed hands and will probably change its name, for Voschell and Knowlton have sold the house to William Denton.

Jack Mathews of Plattsburg showed good showmanship a few days ago, when he ran "Little Old New York" for three days after Marion Davies had spent a week or more in Plattsburg, filming scenes for "Janice Meredith."

H. W. Richardson, an exhibitor of Chestertown, who blew the entire village a year ago to a free movie when his wife gave birth on April 4 to twin boys, was in town last week. Mr. Richardson runs the Plaza, showing two pictures a week. In discussing business he said he never expected to play to any such crowds as a year ago, and while he didn't take in a cent, he felt the occasion well worth it.

Edgar Weil, former manager of the Strand Theatre in Syracuse, and one of the best known exhibitors in New York State, will look after the Rialto in Glens Falls. Mr. Weil hails from Little Rock, Arkansas, and after suffering two nervous breakdowns, was forced to relinquish the management of the Syracuse theatre. Mr. Weil was in town last week with Arthur Whyte.

There is a new house being erected in Roxbury that will cost about \$40,000, and will seat 500. It is scheduled to open July 1. The house is being built by Mr. Fanning, who was formerly of the firm of Fanning and Cronk, who ran a house in the same place.

Gus Bothner, until recently manager of the Van Curler in Schenectady, which has been acquired by William Bernstein, is said to be looking for a house in Boston. Ben Bernstein is said to be slated for the management of the Van Curler.

Everyone to his hobby, and the latest one that has hit Herman Vineberg, manager of the Mark Strand in Albany, is the radio bug. Mr. Vineberg installed a set last week and drowsily admits that he hasn't slept much since. In discussing his success in picking up places, Mr. Vineberg declared that Denver came in so clearly during the dinner hour the other night that he could hear the people picking their teeth.

The time-honored Colonial of Troy, a 10-cent house which has had its ups and downs, closed last Sunday and Al Bothner, the manager, took over the Capitol for himself.

W. H. Carpenter, owner of the Arcade in Lake George, died a short time ago, and the house will be run this summer by Mrs. Carpenter, assisted by Mr. Odell, who will do the booking.

The little village of Ashland, in the Catskill mountains, is to have its first pictures. R. H. Rhinehart, who runs a general store there, has decided to show pictures one day a week in the hall over his place of business.

William Shirley will not be found this summer standing on his head, or in fact doing any such acrobatic stunts. When asked the other day if any of his three theatres would drop admission prices this summer, Mr. Shirley replied, "I wouldn't drop my prices again if I stood on my head. I do not believe that if I dropped them I would draw any more business even if the prices were a nickel less. I am going to give the best pictures obtainable this summer, for I am convinced that the people will come out if the picture parents good entertainment."

The Robert A. Landry circuit has contracted all of the Goldwyn output for its theatres in Ogdensburg and Malone.

There is a real fight going on these days in Poughkeepsie between the Bardavon, Liberty and Stratford theatres, pitted against Cohen's Rialto and Strand houses. In going after business, seven acts of vaudeville and the biggest pictures obtainable are being offered for 55 cents at night and 35 cents in the afternoon.

The work of building the new Papayanokos theatre in Potsdam has already started. While the Papayanakos boys, who made a fortune in Watertown a few years ago, have now left the home nest, they are still in northern New York, Alex running a house in Canton, while Harry is doing well with one in Gouverneur.

Mrs. Oscar Perrin, wife of the manager of the Leland and the Clinton Square theatres in Albany, renewed a pleasant friendship the other night in the wings of Harmanus-Bleeker Hall when she greeted Ruth St. Denis, with whose mother she formerly resided in the metropolis.

Two brothers looking "alike as two peas" are at the Barell. George Breymaier takes the tickets and his brother Frank manages the house.

Prints in All Exchanges — Now Playing

"LOVE'S WHIRLPOOL"

with
James Kirkwood
Lila Lee and
Madge Bellamy

Presented by Regal Pictures Corp.

Distributed by **HODKINSON**

Harring & Blumenthal Sell N. Y. Houses for \$500,000

Harring and Blumenthal, two old-timers who have been very active in New York, have turned over their leases, according to reports, on their three New York City theatres to Mr. Jolson, owner of the Parthenon Theatre in Brooklyn. The houses figuring in the alleged deal are the Belmont, Melrose and Crescent. A report that Mr. Jolson had purchased these Manhattan theatres at a cost of several millions fails to gain much credence in the metropolitan exhibitor circles. The turning over of the leases involves in the neighborhood of \$500,000, it is said. According to this reported condition, of which absolute verification could not be obtained, Harring and Blumenthal will devote all of their interests to the several theatres, totaling six or seven, which they now control in New Jersey. Jolson, as yet, has not taken actual possession of his latest alleged acquisitions.

George M. Fecke, an independent producer and distributor of Boston, Mass., was in New York City this week attending the sessions of the I. M. P. P. D. A.

As was reported in Moving Picture World several months ago, plans for making the Theatre Owners Chamber of Commerce, Greater New York exhibitor organization, national in scope are being materialized. The latest details in this respect, arrived at after many executive sessions of the organization during the past few weeks, are that a T. O. C. C., affiliated with the New York office as headquarters, be formed in practically every exchange center. Instead of a general annual convention the presidents of such organizations would meet and be empowered to voice the sentiments and act accordingly for their individual units. This proposition, it is understood, will be advanced by the New York exhibitor group at the national convention at Boston.

Sam Sonin of the Lincoln Theatre, Brooklyn, who is in charge of arranging for transportation facilities to bring New York representatives to the Boston convention, is having considerable difficulty, it is said, in negotiating for a special train. The handicap in this respect is easily appreciated when it becomes known that practically all available special trains have been chartered into service for the Democratic and Republican conventions, which occur about the same time of the big movie pow-wow. Sonin, however, has a couple of weeks left in which to secure the exhibitors this accommodation and all are confident that he will be successful.

R. F. ("Pete") Woodhull is rebuilding his Baker Theatre, Dover, N. J. The Baker is an old-timer which was built to accommodate stock companies. It now seats about 1,800. Under the new plans it will be strictly a motion picture house which will have a seating capacity for at least 2,100 patrons. Work started this week and will probably necessitate the closing of the Baker's doors for the greater part of the warm weather.

Joseph Seider of the Prudential Film Distributing Company has acquired a cottage at Ronkonkoma Beach which he and the family will occupy from June until September. This will make Seider a temporary commuter between the watering place and his office at 727 Seventh avenue, Manhattan.

On account of the confusion caused by moving from 1540 Broadway into its new and more spacious quarters in the Times Building, as was reported in last week's issue of Moving Picture World, the T. O. C. C. held no meeting this week. Chairman Charles O'Reilly now has 2,000 feet of floor space on which to take his daily turn. The organization will hold its last general organization meeting in the Hotel Astor next week. From then on these sessions will be held in the new office. Eliminating the Astor sessions and dinners, which accom-

panied each, will contribute no small amount toward meeting the new rent, it is reported.

With "Pete" Woodhull grooming himself as a candidate for Sydney Cohen's job, Joseph Seider is said to be a likely successor to Woodhull as head of the Motion Picture Theatre Owners of New Jersey. Seider at present is the head of that organization's board of directors.

The New Monterey Hotel, Asbury Park, N. J., has been selected as the site where the New Jersey exhibitor organization will hold its annual convention on May 25 and 26. A special inducement is offered to exhibitors in the respect that the sum of \$25 will cover all expenses, except transportation. This excursion rate furnishes the subscriber with a room in the hotel and meals, in addition to a sumptuous banquet and a brilliant ball.

Scheduled to sail Saturday for Europe on the S.S. Columbus is Joseph Pollak, head of the National Screen Service, Inc. Pollak will enjoy a restful sojourn on the other side of the Atlantic.

For the information of members of the Motion Picture Theatre Owners of New Jersey, Joseph Seider, head of the organization's board of directors, makes it known that the New Jersey exhibitor unit has not entered into any contract with the Publicity Clock Company. The negotiations, which were under way in this respect for a time, failed to get the organization's indorsement, Seider says.

Buffalo, N. Y.

The Schine Theatrical Company of Gloversville, N. Y., has awarded a contract to Graas Brothers Company of Niagara Falls for the remodeling of the Niagara Garage, formerly the Thurston Auditorium in Lockport, N. Y., into a first-class theatre. The contract price for the job is approximately \$70,000, while the total cost of the house, including decorations and equipment, will be about \$150,000. J. Raymond Thurston, manager of the Temple in the Lock City and which also is operated by the Schine interests, made the announcement. Both the Temple and the Auditorium were owned by Henry F. Thurston, father of J. Raymond. Thurston, Sr., sold both buildings to the Gloversville company.

Ben Wallerstein, manager of the Broadway Theatre, has booked "The Telephone Girl" series from F. B. O. and is planning a big party for local switchboard flappers to introduce the series.

Manager Fred M. Shafer of the Lafayette Square has obtained Anita Stewart for a personal appearance week, commencing Monday, May 19.

New York Live Wires

CAPITAL FILM EXCHANGE

729 Seventh Ave. New York

Phone Bryant 9074

4 DOROTHY REVIER
and WILLIAM FAIRBANKS
4 REX (SNOWY) BAKER and
BOOMERANG, THE WONDER HORSE

HAROLD RODNER

1600 BROADWAY

"Features in everything but length."

Cartoons Screen Snapshots
"Out of the Inkwell" and
"Felix the Cat" a five-reel feature,
"Funny Face" "BILL"

HEPWORTH

NEW YORK EXCHANGE

729 Seventh Avenue New York

NOW BOOKING

"LILY OF THE ALLEY"

A 6 REEL FEATURE

Specialist in Short Subjects

IRIS FILM EXCHANGE

729 Seventh Ave. New York

"RAPID TRANSIT"

A RECORD BREAKER

120 DAYS ON THE LOEW CIRCUIT

Beginning Monday, May 12th

KERMAN FILMS, Inc.

729 Seventh Ave. New York

Distributing sure-fire hits.

NOW "AFTER SIX DAYS"

featuring

Moses and The Ten Commandments

BOOKING Tom Mix in "Pals in Blue"

Rochester, N. Y.

Edward R. Wood, for four years manager of the Family Theatre, has resigned. Mr. Wood began his theatrical career about sixteen years ago in Rochester's first movie, the Bijou Dream, at Water Street and Main Street east. From there he went to the Hippodrome, the second house to be opened exclusively for pictures and controlled by George E. Simpson. After five years at the Hippodrome Mr. Wood went with Mr. Simpson to the Regent, when that house was built in 1916. He remained four years.

Prints in All Exchanges — Now Playing

SAMUEL V. GRAND PRESENTS

**BRYANT
WASHBURN**

with BILLIE DOVE in

**TRY AND
GET IT**

HODKINSON
RELEASE

Season 1924-1925
Thirty First-Run Pictures



Scenes from "Benjamin Franklin," one of a series of historical comedies being made by Universal.

Commodore Theatre, Chicago, Leased by Isadore Gumbiner

Isadore Gumbiner, well-known exhibitor, has added the Commodore Theatre at 3101 Irving Park Boulevard to the Gumbiner circuit. He has leased the house for fifteen years from Henry Moss, who bought the building and ground from the Commodore Amusement Company for \$213,000 last week. The house seats 1,000 and is modern in every way. It is in a good neighborhood for an expansion of business under the Gumbiner management. Feature pictures and plenty of music will be on the program. Nathan Gumbiner will be manager.

The net income of the Balaban & Katz Corporation and subsidiaries for the first three months of this year amounted to \$418,580, after deducting \$60,767 for depreciation and \$59,797 for federal taxes. This represents an increase of 12 per cent. over the \$373,636 earned in the first quarter of 1923. After dividend payments the sum of \$170,528 was carried to surplus. The showing for the first quarter was a good one.

William K. Mulholland, of W. K. Mulholland and Co., has bought the 600-seat Panoram Theatre at 717 Sheridan Road for \$90,000, subject to a mortgage of \$50,000.

Work has started on the site for the new Diversey Theatre on North Clark, near Diversey avenue. Soon the foundation men will be on the job for the new \$500,000 house that is to be erected by Fred Becklenberg for Jones, Linick & Schaefer.

The new freezing plant of the McVickers Theatre will soon be in operation, as the management is spending \$75,000 to give the big house a first-class and dependable system that will make all summer days look alike to the patron.

A. C. Smead, manager of the Majestic Theatre at Council Bluffs, has bought the property at 8th street and Broadway in that city for \$45,000 for an investment.

Manager Sam Rabinovitz of the Garfield Theatre at 5531 South Halsted put on a benefit last Thursday for the widows and children of the firemen who lost their lives in the Curran building fire here last month, and packed the house. He had a reel of fire pictures taken on the spot. Receipts for the entire performance were turned over to the benefit fund.

Kazatchik and Manta have started the construction of a new movie theatre at East Chicago that will represent an investment of \$400,000 when the building is completed. The new house will seat 1,500 and be of fire-proof construction throughout. The firm operates the Columbia, Family and American theatres. Business has been good in the steel mill district where these houses are located.

Ben L. Berve and Frank Allaben of Rockford, Ill., have taken over the Star Theatre at Oregon, Wis., from A. Mendenhall. Frank Allaben will have charge of the Star and another house at Mt. Morris, Ill., recently taken over by the firm. Mr. Berve will continue to look after the Rockford interests of the circuit.

Louis Frank has closed the Halsted Theatre on South Halsted street and will reopen the Tulane Theatre and rename it the Halsted and show popular price films.

Carl Heinheimer bought the Classic Theatre at Elwood and will make many improvements in the house before reopening to the public. He plans to play pictures exclusively.

Clyde Elliott, well-known exhibitor of Evanston, opened the new Temple Theatre at Hammond last week. A large delegation from Film Row was on hand for the festivities.

The Wyoming Theatre, Wyoming, Ill., will reopen this summer as the Colonial, under the management of H. P. White.

Max Slot has resigned as manager of the Stratford Theatre on the South Side and will announce his new connection shortly.

John G. Ruby, who has been manager of the American Theatre at Harvey, Ill., it is reported, will take charge of the new Fitzpatrick & McElroy theatre that will be ready for opening early next month in Harvey.

H. Scott has resigned as manager of the Valley Theatre, Spring Valley, Ill., and the house has been taken over by Victor Hicks.

L. Schindler, veteran exhibitor on Milwaukee avenue, has sold the Schindler Theatre at 1009 West Huron, 1,000 seats, and the lease on Lowy's Theatre, 740 Milwaukee avenue, to William Herschberg for \$160,000. There has been considerable activity in the sales of theatres in this district and other sales are looked for at an early date.

Manager Gray of the Roland Theatre, Marion, Ill., has taken over the management of the New Grand Theatre at Frankfort Heights, Ill.

Ted Schlanger, formerly with Universal, now is connected with the Gregory Amusement Company and will book the films for that circuit.

A. L. Williams, James T. Copper and Richard F. Spriggs have organized the Joyland Amusement Company, with offices at 3301 South Wabash avenue and a capital of \$50,000, to operate theatres.

J. J. Tufts, George T. Drallmiller and W. P. McCarthy, Jr., have organized the M. and H. Theatre Corporation with offices at 5826 West Division street and a capital of \$500,000. They will operate and control movie theatres in that district.

Leo A. Schueneman Company, operator of theatres and other amusements, has changed the corporate name of the company to the MilPort Amusement Company.

Prints in All Exchanges — Now Playing



Gets Permanent Title

The forthcoming J. K. McDonald production for First National Pictures will be released under the title "A Self-Made Failure." The picture was made under the working title of "The Goof" and later titled "The Dub."

"A Self-Made Failure" features young Ben Alexander, the star of "Penrod and Sam" and "Boy of Mine," both J. K. McDonald productions. In the supporting cast are Lloyd Hamilton, Matt Moore and Patsy Ruth Miller. William Beaudine directed. It is classified as a comedy drama.

Southeastern Theatre Field Shows Marked Improvement

Greatly improving conditions throughout the Southeastern States are mirrored by the large amount of building, renovating and enlarging now going on almost in every city of any size in this territory. Gastonia, N. C., will have a large new theatre by early fall, according to announcement by James A. Estridge and J. E. Simpson, owners of the Gastonia and Ideal theatres there, who have paid \$35,000 for a lot on which they will, early in June, start erection of a new house to cost \$150,000. J. White Ware, president of the Third National Bank of Gastonia, is associated with them in the project. The theatre will seat 1,500.

In Charlotte many rumors are filling the air regarding projected new theatres. It is known that Famous Players, who already operate the Imperial and Alhambra there, have purchased an advantageously located lot on which they, according to popular belief, intend to erect a new theatre. A Mr. Cutter, rich cotton mill man, who built the Strand in Charlotte, at present under lease to R. D. Craver, has been figuring somewhat on the erection of a 2,800-seat house at the most advantageous location in all Charlotte.

A suit which has been pending in the Florida courts for about two years was settled a week ago with the result that C. E. Duffin has secured a choice lot on a main street in Tallahassee, on which he will immediately begin to build a new house which will be one of the finest in the entire state. The deal also includes his present theatre and buildings on each side, all of which property has been tied up in litigation for almost two years.

H. F. Kinsey, who recently sold the interest which he had in the Rylander Theatre, Americus, Ga., has acquired an interest in the Academy of Music, Selma, Ala. It is understood the interest owned by R. B. Wilby is retained in the Americus house. J. L. Gill, who has been connected with the Selma house for fifteen years, probably will purchase a theatre of his own in another Southern city.

Acquisition of four more picture houses by the Cumberland Amusement Company, of Tullahoma, Tenn., was announced this week, the actual operation having dated from May 1, and include: The Imperial, South Pittsburg, Tenn.; He Gay, Harriman, Tenn., and one each in Oakdale and Kingston, Tenn. The Cumberland Amusement Company now operates nine houses, the other towns being Yullahoma, Fayetteville, McMinnville and Lawrenceburg, Tenn.

W. T. Murray of the Rialto, Atlanta, is bringing his theatre to the front with some tasty innovations, including improvements to the marquee and building of lattice work and putting spring flowers around the entrances and exits.

Cowan Oldham has come into the class of 100 per cent. Simplex equipped theatres with the purchase of another one for his Oldham Theatre, McMinnville, Tenn.

W. A. Byers of the Imperial, Anderson, S. C., has inaugurated a series of Saturday morning children's matinees under auspices of the local Better Films Committee. He has recently had a representative of the American Seating Company take contract for complete new seating and seating arrangement for the Imperial, which work will be completed during the summer without closing the theatre.

George E. Brown of the Imperial, Charlotte, N. C., has won permanent ownership of the Harold B. Franklin cup offered for the best newspaper advertising by Famous Players theatres. Brown won it three times running.

The industry was grieved last week to learn of the death in Baltimore of George Troupe Howard, prominent Atlanta capitalist and better known as the builder of the Howard, Atlanta, Ga., the first million dollar theatre in the South. The funeral was held in Atlanta and former Governor Hardwick and Stephen A. Lynch were two of the honorary pallbearers.

F. E. Williamson, of Winter Haven, Fla., and the Empire, Montgomery, Ala., had the Southern premiere showings of "Girl Shy," opening Easter Monday. It opened in Atlanta the following Monday.

Jack Marcus, of the Victoria, Wilmington, N. C., was called to Savannah, Ga., the past week where he is running stock in the Savannah Theatre.

Mr. and Mrs. Willard Patterson of Atlanta have returned home after a month's trip to the West Coast.

President Henry B. Varner is rapidly rounding out the program for the annual convention of the North Carolina M. P. T. O. at Morehead City, N. C., June 11 and 12. At that time the state presidents affiliated with the Allied State Organizations, formed in Chicago last April, will hold their second quarterly meeting with the Carolina exhibitors.

Dr. R. E. Blanchard of Alexandria, La., recently completed a beautiful little theatre in that town, to be opened within the near future.

R. G. Allen, formerly owner of the Superba, Raleigh, N. C., announces that his new Temple Theatre, Birmingham, Ala., will be opened on May 19.

G. T. Wilby, formerly with Educational Film Exchanges, is opening the Sunset Theatre, West Asheville, N. C.

Cast Completed

The cast for the William Fox screen version of Jules Eckert Goodman's play, "The Man Who Came Back," has been completed. George O'Brien plays the title role and Dorothy Mackaill will appear in the feminine lead. Other players are: Cyril Chadwick, Ralph Lewis, Emily Fitzroy, Harvey Clark, Edward Piel and Davis Kirby.

New Jones Feature

Fox Film Corporation announces the release of "The Circus Cowboy," the latest star series attraction featuring Charles Jones, the week of May 11. This picture combines the romantic spirit of the West with the colorful atmosphere of the circus.



Lucy Fox, who distinguished herself in the second lead of "Miami" opposite Betty Compson, has again been signed to appear in a Hodkinson release. Elmer Harris has signed her to appear in his production of "The Wise Virgin," that is about to be started in his San Francisco studio.

Michigan

Flint will have one of the finest picture theatres in Michigan when the proposed Capitol is completed there by W. S. Butterfield, who heads the Bijou Theatrical Enterprises, controlling various big movie and vaudeville houses in leading state cities, has announced complete plans for the erection of Flint's Capitol. The building, which is located in one of Flint's most prominent corners, will cost \$1,000,000. Ground will be broken May 15 and the theatre will be ready for occupancy April 1, 1925.

The Michigan exhibitors organization has a general manager who does not believe it below his dignity to take to the stump once in a while. H. M. Richey, who controls this organization here, has been giving addresses to various organizations during the past few months with such great success that plans are afoot to map out a regular itinerary for him to work on during the coming season. "The Motion Picture and the Public" is the subject of Mr. Richey's favorite address.

The Detroit office of Famous Players-Lasky will stop serving the Toledo and Northern Ohio section after May 1, and will confine its attention inclusively to serving exhibitors in Detroit and Michigan. This arrangement will go into effect as a result of a re-zoning of the mid-western section of the country by Paramount. Many shifts will result. Toledo exhibitors will hereafter be supplied from Cleveland, while Northern Ohio will be supplied through the Indianapolis exchange.

Prints in All Exchanges—Now Playing

James Kirkwood
& Lila Lee

"WANDERING
HUSBANDS"

MARGARET
LIVINGSTON

for HODKINSON RELEASE

Version 1924-1925
30 first-run pictures



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

COURTSHIP OF MYLES STANDISH. (9 reels). Star, Charles Ray. A very beautifully done picture, but costume stuff kept them away. Also a little "high-brow" for some, especially the young folks. Well liked by better minds. Work your schools on this one. Moral tone fine, and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

DESTROYING ANGEL. (6,000 feet). Star, Leah Baird. Very good comedy, melo-drama. Enjoyed by those few who came. Poor title and paper worse. Moral tone good, and it is suitable for Sunday. Had poor attendance. Draw farmers and town people in town of 1,000. Admission 10-28. J. L. Seiter, Lyric Theatre (300 seats), Manteca, California.

EXTRA GIRL. (5,700 feet). Star, Mabel Normand. By no means up to the standard of "Mickey," "Molly O," or some other previous Normands. We'd say just a fair card for an off change, unless in places where star has large following, which is not the case by any means in my town. Moral tone all right, but it is not suitable for Sunday. Attendance, just fair. Draw very mixed class in town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (750 seats), Redding, California.

F. B. O.

DANCER OF THE NILE. (5,787 feet). Star cast. You don't have to go to California for a lemon. Get it in this one. Typical wiggle dance story. Not suitable for any day. Had fair attendance. Draw all classes in city of 12,000. Admission 10-20-30. James Zartaludes, Yale Theatre (900 seats), Sapulpa, Oklahoma.

GALLOPING GALLAGHER. (4,700 feet). Star cast. A real "Knock 'Em Down, Drag 'Em Out" action western, if your patrons crave action. "This ain't nothing but." Had fair attendance. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Just an ordinary picture with twice too much film rental. Did not get over at all. Moral tone good, and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 3,000. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. I just do not know what to say for this one. In the beginning it's good, the ending is fine, in the middle it's nothing but

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

a lot of worry, grief, sorrow. Just something to kill the show business. Dead as Hector. Oh! What are we going to do? What can we do with such pictures as this, and paying the price and calling it a special too? Walter Odom, Dixie Theatre, Durant, Mississippi.

MAIL MAN. (7,160 feet). Star cast. Trashy meller, four flashes of the American flag used to build applause. Terrible direction. Shots of ships at sea varying between placid lake waters and storm tossed deep, with alternating shots in daylight, then moon light. Ships impossible miniatures that disgusted intelligent audiences. Fleet in action looked like shots from old news reels. Draw all classes in city of 12,000. Admission 10-20-30. James Zartaludes, Victorian Theatre (1,200 seats), Sapulpa, Oklahoma.

MAIL MAN. (7,160 feet). Star, Ralph Lewis. Picture full of action, a good heart interest story that should grasp any audience. Buy this right and you can make money on it. Moral tone excellent, and it is suitable for Sunday. Had big attendance. Draw neighborhood class in city of 77,000. Admission 10-20. William A. Leucht, Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

MAILMAN. (7,160 feet). Star cast. Good story, well liked. Plenty of old hoakum thrills that will make them stand up and shout. Played it four days to big business. Moral tone good and it is suitable for Sunday. Had big attendance. Draw mixed class in city of 36,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

MAILMAN. (7,160 feet). Star cast. Good sensational. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw

high class in city of 10,000. Admission 10-25. Paul Bancroft, Pastime Theatre (500 seats), Coshocton, Ohio.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thompson. A mighty good western. Silver King is some horse, and Thompson will be a big star in the near future. Moral tone okay, but it is not suitable for Sunday. Had good attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thompson. Fred Thompson is a coming star. Here is a dandy western picture that is bound to please any audience that wants rough stuff. Played it to good attendance, and went over big. Give us more like it. Moral tone good, but it is not suitable for Sunday. Had good attendance. Draw neighborhood class in city of 77,000. Admission 10-20. William A. Leucht, Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

MICKEY. (8,000 feet). Star, Mabel Normand. A comedy-drama that did not go over at all. Drew well, but pleased only a few. It's a reissue in six reels. Had old-time unnecessary sub-titles. Moral tone okay, but it is not suitable for Sunday. Had fine attendance. Draw coal miners in town of 1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

REMITTANCE WOMAN. (6,000 feet). Star, Ethel Clayton. Nothing to brag about. No special kicks, but just common program picture. Moral tone good, and it is suitable for Sunday. Had fair attendance. Draw all classes in small town. Admission 10-20-30. H. W. Batchelder, Galt Theatre, Galt, California.

WESTBOUND LIMITED. (6 reels). Star, Ralph Lewis. Very good railroad pictures that please. Ralph Lewis is good; have not seen a poor picture starring Ralph. You can't help making good on this one if you don't pay too much for it. Moral tone good, and it is suitable for Sunday. Had large attendance. Draw working class in town of 6,000. Admission 15-30, tax included. R. Peronnet, Tujunga Valley (300 seats), Tujunga, California.

WESTBOUND LIMITED. (5,100 feet). Star cast. Personally we did not care for it. However, seemed to go over good. Moral tone good. Had good attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

WHEN LOVE COMES. (4,800 feet). Star, Helen Jerome Eddy. Not so good. About a 60 per cent. entertainment. Harrison Ford in male lead does well. Miss Eddy also lives a natural part and has the ability of looking young and old. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

WHITE HANDS. (5,254 feet). Star cast. We want to second George J. Heller's report. Got a rotten print also. F. B. O. had better quit sending out rotten prints or they will lose the confidence of exhibitors. Not suitable for Sunday. Had fair attendance. Draw small town and country class in town of 800. Admission 10-25. Welty & Son, Midway Theatre (499 seats), Hill City, Kansas.

WHY MEN FORGET. (5 reels). Star cast. A slow moving, draggy English made picture with unknown players. Did not appeal to our patrons. Moral tone fair, but it is not suitable for Sunday. Had small attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Prints in All Exchanges—Now Playing



BETTY COMPSON
in
MIAMI
An Alan Crosland Production
Distributed by Mutual Cinema Corp.
© HODKINSON RELEASE
Season 1924-1925 Thirty-Three Picture Shows

First National

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. Critics all say this is a good picture. Opened big on account of advertising, but lost three days. Not enough people came to pay for expenses on film. Stay off. Moral tone poor, and it is not suitable for Sunday. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Very good, as usual, with Norma, but we paid too much and barely got by. Made no money. Good comments. Moral tone good, and it is suitable for Sunday. Had fair attendance. Draw business and farmer class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Those that come to see it said it was good, but it did not draw, would go better where you have Mexicans to draw from. Not suitable for Sunday. Had poor attendance two nights. Draw town and country class in town of 2,500. Admission 10-25. A. F. Affelt, Liberty Theatre (440 seats), St. Louis, Michigan.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. Five reels, and about as near nothing as a picture could ever get to be. Boys, honest, I would not give fifteen cents for this picture for mine to keep, and, if I was owner of this one, I would not have the heart to own it. Well, it's near about gone, the prints are all out of misframe now. Walter Odom, Dixie Theatre, Durant, Mississippi.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. Good business on Monday and Tuesday at regular admissions. Much to exploit, as book is well known. Women particularly interested. Moral tone all right, but it is not suitable for Sunday. Had good attendance. Draw very mixed class in town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (750 seats), Redding, California.

BOND BOY. (6,902 feet). Star, Richard Barthelmess. This is an exceptional good picture, and has made a host of patrons for this star. A one hundred per cent. picture. Moral tone very good, and it is suitable for Sunday. Had good attendance. Draw rural class in town of 900. Admission 15-25. Columbia Theatre (250 seats), Columbia, North Carolina.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Jackie's best. Tied in with school for special matinee. House full of kids. Many adults came to see it twice. Moral tone good, and it is suitable for Sunday. Had fine attendance. Draw rural class in town of 250. Admission 15-25-35. J. J. Halley, San Andrews Theatre (110 seats), San Andrews, California.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. A mighty pleasing little picture, but this star does not draw for us, except with the children. Moral tone fine, and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

DULCY. (6,859 feet). Star, Constance Talmadge. A nice little comedy that flopped at the box office. Pleased those who came, however. Moral tone okay, and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. This is Constance Talmadge's best picture. She surely put this dry story over in a splendid fashion. But in spite of this you will hardly see her name on their three-sheet poster, unless you look mighty close. Moral tone good, and it is suitable for Sunday. Had good attendance. Draw rural class in town of 900. Admission 15-25. Columbia Theatre (250 seats), Columbia, North Carolina.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Went over big. Many that saw it first night told others how good it was. Clever acting of star. The best the star made. Moral tone okay, and it is suitable for Sunday.

Between Ourselves

A get-together place where we can talk things over

Stand up and cheer, fellows—Guy C. Sawyer's Town Hall, up in Chester, Vermont, has pulled through a smallpox scare in town and he's getting the people in better than before.

Guy C. is one of the bunch to be proud of. He sends tips and he makes use of the tips you send; he is proud to be numbered among the boys who make up "Our Gang," as Hedberg called them last week.

That's why I'm as glad as you will be to see him coming in again with tips—and a letter you'll want to read.

E. W. Collins—you all know him as one of the staunchest friends—sends some previews you'll be glad to see.

We've grown a heap lately and we can grow more. It's up to you.

—VAN.

able for Sunday. Had good attendance. Draw town and rural class in town of 1,200. Admission 10-25. Cecil Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. A picture so out of the ordinary, of such unusual beauty and artistry, of such simplicity and humanness that it will enchant you with its charm. A picture that will stir the heart, bring the tears to the eyes and a smile to the lips. One that you will never forget. Our Dick in his greatest acting part. A mighty good picture to book. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

FIGHTING BLADE. (9,729 feet). Star, Richard Barthelmess. Star very good as usual, but people are getting tired of the type of picture. Too much costume stuff. Moral tone good, but it is not suitable for Sunday. Had fair attendance. Draw farmers and business people in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

FURY. (8,709 feet). Star, Richard Barthelmess. A nine-reel picture. We had booked for two nights, but we decided one night

was enough to kill second night showing. Now brothers, if you have not played it yet, when it comes your time play it, then write it up. What else can you do. They say you have got to play them all. Walter Odom, Dixie Theatre, Durant, Mississippi.

GALLOPING FISH. (6 reels). Star cast. Ince stakes his reputation. This is the best comedy he ever made. He should have said poorest. Foolish and nothing to it except last reel. Stay off this one. Moral tone fair, but it is not suitable for any day. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. Silly at times, but on the whole good comedy. Chaplin's work outstanding. Wonderful business for two days. Moral tone good, and it is suitable for Sunday. Had fine attendance. L. Van Debergh, Victoria Theatre, Los Angeles, California.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. Pretty good. Starts in slow, but has a rattling good finish. Moral tone okay, and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Can recommend this as a good, clean western or Indian picture. Good for any day in the week. Wonderful scenery. Moral tone good, and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 2,500. Admission 10-25. A. F. Affelt, Liberty Theatre (440 seats), St. Louis, Michigan.

INFIDEL. (5,377 feet). Star, Katherine MacDonald. An average program picture, with some very good shots. Miss MacDonald is entirely out of her place in a South Sea Island story. Pleased about seventy-five per cent. Moral tone okay, and it is suitable for Sunday. Had fairly good attendance. Draw rural class in town of 900. Admission 15-25. Columbia Theatre (250 seats), Columbia, North Carolina.

JEALOUS HUSBANDS. (6,500 feet). Star cast. Fair melodrama. Poor title and paper for my house. Well enough made, but old-time stuff. Moral tone fair, and it may possibly be suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LILIES OF THE FIELD. (8,510 feet). Star, Corinne Griffith. A good drawing card. Good story of true mother love and neglectful husband. Corinne Griffith is very popular in this city. This picture surely brought the crowds in. Moral tone fair, and it is suitable for Sunday. Had good attendance. Draw better class in middle sized tourist city. Admission 20-40. Guy A. Kinemer, Arcade Theatre (1,100 seats), Jacksonville, Florida.

LONELY ROAD. (5,102 feet). Star, Katherine MacDonald. About the best MacDonald picture I ever ran. Personally I don't think much of her as an actress. If she didn't pose so much I would like her better. Still, this picture went over with my audience. Moral tone okay, and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas

Released May 11, 1924 — Now Booking



DOROTHY MACKAILL
in
"WHAT SHALL I DO?"
a Frank E. Woods Special Production
for HODKINSON RELEASE
Season 1924 1925 Thirty First-Run Pictures

L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). Strongheart a wonderful dog and far ahead of the rest of the cast as an actor. The story is very poor, but one forgets that when interested in the dog. Moral tone good, and it is suitable for Sunday. Had average attendance. Draw all classes in city of 65,000. Admission 10-25-35-50. H. W. Irons, Franklin Theatre (1,600 seats), Saginaw, Michigan.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). Strongheart's best picture. Shows almost human intelligence. Great credit due to Trimble. Photography impressive and remarkable. Dog race extraordinary. Moral tone excellent, and it is suitable for Sunday. Attendance, better than good. L. Van Debergh, Victoria Theatre, Los Angeles, California.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. The best he had made. A wonderful picture and the acting is great. Not a business-getter in the small town. Can buy this reasonable. Will please anyone. Moral tone okay, and it is suitable for Sunday. Had fair attendance. Draw town and rural class in town of 1,200. Admission 10-25. Cecil Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. This picture did as much business as "Flaming Youth," and most people liked it better. Draw neighborhood class in city of 200,000. Admission 10-20. J. E. Kirk, Grand Theatre (500 seats), Omaha, Nebraska.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. Good kid story, but received a rotten cut short print. Ended right in the story. Knocked business to nothing on night show. Here's hoping First National won't do it again. Moral tone good and it is suitable for Sunday. Attendance would have been good. Draw all classes in town of 3,000. Admission 10-20-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. This pleased them, and is an excellent picture, sold at an excellent rental. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. Everybody liked this picture, well acted, and deserves good crowds. Moral tone good but it is not suitable for Sunday. Attendance, 390. Draw white class in town of 4,000. Admission 10-15-20-40. Orpheum Theatre (400 seats), Oxford, North Carolina.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. Very good feature. Plenty of variation. Splendid acting. Pleased patrons immensely. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. A knockout from start to finish. Pleased one hundred per cent. A

Welcome News

"Dear friend Van—and boys: First, I want to congratulate you on the growth of our department. You have some loyal supporters, all right, and there is plenty of dependable stuff for Straight From the Shoulder.

"The town of Chester has resumed tranquillity after the epidemic of smallpox (?) and the picture business has opened with better than normal patronage.

"In regard to reports, there are more than the required ten pages now, and (of course, this is just between friends) the pages are solid with reports and not a little of reports and lots of something else."—Guy C. Sawyer, Town Hall, Chester, Vermont.

good crowd considering weather conditions. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,300. Admission 10-30. Strand Theatre (280 seats), Scotland, South Dakota.

SCARS OF JEALOUSY. (6,246 feet). Star, Lloyd Hughes. Fair program picture that pleased the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SCARS OF JEALOUSY. (6,246 feet). Star, Lloyd Hughes. A better than average program picture, but not big. Had good attendance. Draw rural and small town class in town of 1,500. Admission 10-22-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

SEVENTH DAY. (5,335 feet). Star, Richard Barthelmess. This is a good program picture, no special, good entertainment. Print in good condition, old, but it is good. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mostly mill class in town of 2,100. Admission 11-22. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

SEVENTH DAY. (5,335 feet). Star, Richard Barthelmess. This picture pleased everyone. Had no complaints to this one. Print in good shape. Good for small town services. Had very good attendance. Draw all classes in town of 900. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Extra good. Everybody pleased. Managed to get a new print from First National. Milton Sills great in this. Many, many fine comments on the picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,000.

Admission 10-20-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

SLIPPY McGEE. (6,339 feet). Star, Wheeler Oakman. Fair program picture that pleased the majority. Some thought it rather slow. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SUNSHINE TRAIL. (4,520 feet). Star, Douglas MacLean. Good picture for me and it is what the average small town likes. Book it and tell 'em and they'll come out. Had average attendance. Draw rural and small town classes in town of 1,500. Admission 10-22-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

THUNDERGATE. (6,505 feet). Star, Owen Moore. Fair, chink stuff not liked in the wild and woolly west. Moral tone fair and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 15,000. Admission thirty-five cents. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

THUNDERGATE. (6,505 feet). Star, Owen Moore. Chinese background. Very good story. Will go over in any house. Cast, directing and acting very good. Moral tone good and it is suitable for Sunday. Had fair attendance. I. M. Hirschblond, Traco Theatre, Tom's River, New Jersey.

TRILBY. (7,321 feet). Star, Andree Lafayette. Poor; so slow people went to sleep and I had to wake them. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 15,000. Admission thirty-five cents. S. R. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

TRILBY. (7,321 feet). Star, Andree Lafayette. Rotten. Pass this up. Moral tone good but it is not suitable for Sunday. Draw high class in city of 18,000. Admission 10-25. J. T. Bangert, Orpheum Theatre (1,080 feet), Okmulgee, Oklahoma.

TRILBY. (7,321 feet). Star, Andree Lafayette. Better find out about this before you buy or play this one. I consider this very poor entertainment. Draw agricultural class. C. A. Swiercinsky, Majestic Theatre (250 seats), Washington, Kansas.

TROUBLE. (4,800 feet). Star, Jackie Coogan. All enjoyed this one. Kids go crazy about this one. Kids come and parents come along. Have "Daddy" and "Circus Days" beat. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

TWIN BEDS. (5 reels). Star cast. This is a good program picture and will take well in average town. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 350. Admission 20-35. C. W. Mills, Outlook Theatre (200 seats), Outlook, Montana.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. Very, very good, although would say it was what a husband learned. Good flood scene. Moral tone good. Had fair attendance. Draw small town and country class in town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (499 seats), Hill City, Kansas.

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. Best picture of the year. Good box office attraction. Rental too high. Moral tone good and it is suitable for Sunday. Had good attendance. Draw high class in city of 18,000. Admission 10-25. J. T. Bangert, Orpheum Theatre (1,080 seats), Okmulgee, Oklahoma.

WHEN A MAN'S A MAN. (6,918 feet). Star cast. This big story by Harold Bell Wright is one of the strongest bills released this season. Excellent exploitation co-operation was furnished. Pleased everyone. Moral tone the best and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 12,000. Admission 10-20-30. James Zartaludes, Victorian Theatre (1,200 seats), Sapulpa, Oklahoma.

WOMAN'S PLACE. (5,645 feet). Star, Constance Talmadge. This suited my patrons; in fact this star as well as Norma is liked by my patrons. It's a good buy. Moral tone okay and it is suitable for Sun-

Released May 18, 1924—Now Booking



HARRY CAREY

IN
A HUNT STROMBERG
PRODUCTION

Distributed by
HODKINSON

Season 1924-1925—30 first-run pictures

The LIGHTNING RIDER

day. Had fair attendance. Draw railroad class in town of 805. Admission 15-25. C. W. Hughes, Hughes Theatre (150 seats), New Haven, Missouri.

Fox

ALIAS THE NIGHT WIND. (4,145 feet). Star, William Russell. A fair program picture that pleased who saw it. Draw general class in town of 2,208. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Lauringburg, North Carolina.

BIG DAN. (5,934 feet). Star, Charles Jones. Very ordinary. Jones a dead one. Out of westerns. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvine, Kentucky.

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. A little better than the last few Farnum pictures. Draw a fair crowd and seemed to please. Had average attendance. Draw working class in town of 4,000. Admission fifteen cents. Mitchell Conery, I. O. O. F. Hall (230 seats), Green Island, New York.

CUSTARD CUP. (6,166 feet). Star, Mary Carr. Released as a special, but rather a poor program picture. The story is loosely drawn. The counterfeit affair just an excuse for footage and people were very much disappointed in it. Had very poor attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Not as good as "Lone Star Ranger," but pleased a fair sized crowd. Mix always draws good here. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,300. Admission 10-30. Strand Theatre (280 seats), Scotland, South Dakota.

FRIENDLY HUSBAND. (5 reels). Star, Lupino Lane. This is a good five reel comedy, but don't run this one for your feature. Picture pleased about fifty per cent. Also bad print. Draw common class in town of 7,500. Admission 10-25. Otis Woodring, Palace Theatre (800 seats), Blackwell, Oklahoma.

GOOD-BYE GIRLS. (4,746 feet). Star, William Russell. Can't say much for this one, did not please at all. Draw miners and farmers in town of 600. Admission 10-28. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

GRAIL. (4,617 feet). Star, Dustin Farnum. No reason for its being on the market, other than, perhaps, to keep Dustin Farnum from getting dusty; buy this one if you cater to ignorants. It's worth as high as five dollars or ten dollars to me. Fox should be compelled to see it. Not suitable for Sunday. Attendance good, used as a fill in. Admission 20-30-40. Lewis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

GUNFIGHTER. (5 reels). Star, William Farnum. Rotten. Not suitable for Sunday. Had poor attendance. Draw high class in city of 10,000. Admission 10-25. Paul Bancroft, Pastime Theatre (500 seats), Coshoc-ton, Ohio.

HELL'S HOLE. (6 reels). Star, Charles Jones. Here is a picture that will make any exhibitor money that needs action. Did good business on it in spite of being blown up on this subject once. A shame Fox cannot give better distribution service, as pictures are good and will make money if exhibitors can get them when booked. Moral tone good but it is doubtful for Sunday. Had good attendance. Draw suburban class in city of 77,000. Admission 10-20. William A. Leucht, Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

IF WINTER COMES. (10 reels). Star, Percy Marmont. Very fine production, but too long. Could have left off two thousand feet of the introduction and made a better picture of it. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

IF WINTER COMES. (10 reels). Star, Percy Marmont. Patrons all liked it. Draw a high class audience. Big business for six



DOROTHY DEVORE

Who is starred in Hodkinson's latest, "Hold Your Breath."

days. Moral tone good and it is suitable for Sunday. Had extra big attendance. Draw mixed class in city of 36,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

LADIES TO BOARD. (6,100 feet). Star, Tom Mix. Good. Advertised as special and whipped it over big. Pleased all who saw it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town and farmer class in town of 450. Admission 10-25, 15-35. A. F. Thomas, Pastime Theatre (350 seats), Almyro, Arkansas.

LES MISERABLES. (9,000 feet). Star cast. A very fine piece of work. Character portrayal of Farnum is a classic. Moral tone high and it is fine for Sunday. Had good attendance. Draw all classes in town of 3,200. Admission 10-20-30. Charles Lee-hyde, Grand Theatre (500 seats), Pierre, South Dakota.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Picture not finished. Suitable for Sunday. Had good attendance. Draw high class in city of 10,000. Admission 10-25. Paul Bancroft, Pastime Theatre (500 seats), Coshoc-ton, Ohio.

MAN'S MATE. (6 reels). Star, John Gilbert. John Gilbert did creditable work in this program picture, which drew only a very small patronage. Attendance generally is very poor, not because of Lent, however, but because of wanting interest in pictures except of those of unusual value, and even these have a hard time holding up the attendance of former ordinary plays. Town of 1,022. Admission 10-30, 20-40, on specials. H. S. Stansel, Ruleville Theatre (240 seats) Ruleville, Mississippi.

MONNA VANNA. (9 reels). Star cast. To my mind this is the worst picture I have ever shown. Some of my audience walked out. It cost me big money, and failed to please anyone. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 1,500. Admission 10-30, 20-40 on specials. F. E. Whitney, Albany Theatre (250 seats), Albany, Texas.

NERO. (11,000 feet). Star cast. Too long. Played it Christmas night to fair crowd. Charged 15-35 admission. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

NO MOTHER TO GUIDE HER. (7,000 feet). Star, Genevive Tobin. Good picture of its kind, but lost me money. Bad weather knocked my business out during December, January, February and March and I haven't got them started to coming again. Moral tone good. Attendance, not as good as expected. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Dear friends, please listen to me and buy this picture because it will make you some money. Draw common class in town of 7,500. Admission 10-25. Otis Woodring, Palace Theatre (800 seats), Blackwell, Oklahoma.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles Jones. A terrible title that drew nothing and yet a picture that pleased those who came. Nothing big, strictly program, consider that in purchase, but you can rely on this being received okay where they like "Westerns." Had poor attendance. Used usual advertising. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SILENT COMMAND. Star cast. A good picture full of thrills and plenty of action. It is sure to please. I paid too much for it, and together with bad weather it lost me money, but am going to play it again. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 1,500. Admission 10-30, 20-40 on specials. F. E. Whitney, Albany Theatre (250 seats), Albany, Texas.

SHADOW OF THE EAST. (5,874 feet). Star, Frank Mayo. This picture was a disappointment to many, and failed to register either at the box office or on the screen. The Oriental theme, since the shiek, has had many angles and twists, and as one lady patron expressed it, "This is just another Oriental play." We certainly do not rate this above a program release, although it is marketed as a special and the rental indicates it is extra special. Town of 1,022. Admission 10-30, 20-40, on specials. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

SIX CYLINDER LOVE. (7 reels). Star cast. Cannot say much for this picture. People walk away from it. Had good weather but not a good crowd. Draw common class in town of 7,500. Admission 10-25. Otis Woodring, Palace Theatre (800 seats), Blackwell, Oklahoma.

SIX CYLINDER LOVE. (7 reels). Star cast. Only fair. Something lacking. The

Released May 25, 1924—Now Booking

COMING SOON

"HOLD YOUR BREATH"

an Al Christie Feature ~with

Dorothy Devore
Walter Hiers, Tully Marshall,
Jimmie Adams, Priscilla Bonner
and Jimmie Harrison

HODKINSON RELEASE

Season 1924-1925 Thirty First-Run Pictures

gang didn't like it much. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in city of 36,000. Admission 25-35. O. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

SKIDPROOF. (5,565 feet). Star, Charles Jones. Excellent. The best Buck Jones picture I have ever played. Moral tone okay. Had fair attendance. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Brownings, Missouri.

SOUTH SEA LOVE. (4,168 feet). Star, Shirley Mason. Fair picture, pleased seventy-five per cent. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw rural and city class in town of 1,300. Admission 10-20. A. Kess, Community Theatre (500 seats), New Athens, Illinois.

STEPPING FAST. (4,608 feet). Star, Tom Mix. I enjoyed this as much as any Mix picture in a long time. It should please any audience that likes Mix's style. Had good attendance. Draw working class in town of 4,000. Admission fifteen cents. Mitchell Conery, I. O. O. F. Hall (230 seats), Green Island, New York.

TEMPLE OF VENUS. (8,000 feet). Star cast. Not a good show but did a fine business and the patrons liked it. Under water stuff good. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw mixed class in city of 36,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. An exceptionally good Mix picture. Will almost bring the Mix fans out of their chairs. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw town and rural class in town of 1,028. Admission 10-22, 13-27. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

VAGABOND TRAIL. (4,302 feet). Star, Charles "Buck" Jones. A fair picture, but Buck does not go here unless they put him in a western. Moral tone good and it is suitable for Sunday. Had good attendance. Draw railroad class and miners in town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

VILLAGE BLACKSMITH. (8 reels). Star cast. This is great. Pleased one hundred per cent. Book it if you can buy it right. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town and farmer class in town of 450. Admission 10-25, 15-35. A. F. Thomas, Pastime Theatre (350 seats), Almyra, Arkansas.

Goldwyn

BE MY WIFE. (5 reels). Star, Max Linder. An extra good comedy, old but got good print. This is just as good as Lloyd's five reels and one-fifth the price. Get it and boost it. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw small town and country class in town of 800. Admission 10-20. D. Firkins and Laws, Crystal Theatre (200 seats), Moravia, Iowa.

ENEMIES OF WOMEN. (10,901 feet). Star, Lionel Barrymore. Took the greatest flop

This Is YOUR Department

with that one ever taken with a so-called special. Personally I consider it a very good picture. But the public thought otherwise. The title was against it and its Latin characterizations too foreign to an American audience in a small town. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

GOLDEN DREAMS. (5 reels). Star cast. A Zane Grey story not quite as good as some of the rest, but is fair and pleases most of them. Old but got good print and price right. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw small town and country class in town of 800. Admission 10-20-25. Firkins and Laws, Crystal Theatre (200 seats), Moravia, Iowa.

GRAND LARCENY. (5,227 feet). Star cast. Just a program picture. Moral tone okay and it is suitable for Sunday. Attendance good on account of it being Saturday. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

GREEN GODDESS. (9,100 feet). Star, George Arliss. Very well acted play, but this style feature is not a good puller for a small town. Patrons do not appreciate Arliss as an actor. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widener, Opera House (492 seats), Belvidere, New Jersey.

LAST MOMENT. (6 reels). Star, Doris Kenyon. Opinions sharply divided. Some praised as a good picture, others rated it below the average. Box office results below average. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. We enjoyed the best business in months on this. Came within a few dollars of our record. Used a perambulator representing the old Claremont to excellent advantage. Also used trailer one week in advance. Moral tone okay and it is suitable for Sunday. Had splendid attendance. Draw general class in town of 3,000. Admission 10-35, regular, 25-50, special. W. B. Renfro, Dream Theatre (600 seats), Sedro-Woolley, Washington.

MAD LOVE. (5,518 feet). Star, Pola Negri. This is a fairly good picture. Pola draws good, but the endings of her pictures are not liked. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw all classes in town of 750. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

MAN FROM LOST RIVER. (5,694 feet). Star, House Peters. A well liked production from the novel by the same name. Print in

good condition and the price reasonable. Moral tone okay. Had good attendance. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

NAME THE MAN. (8 reels). Star, Mae Bush. Splendid picture that seemed to please everybody. No kicks. Bought right and made some profit. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw common everyday Americans in town of 1,800. Admission 10-30. R. Keehn, Keehn Theatre (250 seats), Lebanon, Oregon.

RAGGED EDGE. (6,800 feet). Star cast. A bit draggy but in spite of that went over fairly well. Just another program picture. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

RAGGED EDGE. (7 reels). Star cast. Just fair. Too long. Two reels less would help. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town and country class in town of 800. Admission 10-20-25. Firkins and Laws, Crystal Theatre (200 seats), Moravia, Iowa.

RED LIGHTS. (6,841 feet). Star cast. Ran this during Holy Week, and in spite of that drawback did well with it. Good picture for small town audience. Personally, I don't think much of it, but as my patrons do, I should worry. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RED LIGHTS. (6,841 feet). Star, Marie Prevost. Title good. Fast moving melodrama similar to the stage play, "The Bat." Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in suburban town. Admission 10-20. C. H. Douglass, Realart Theatre (500 seats), Los Angeles, California.

RED LIGHTS. (6,841 feet). Star cast. For a spooky audience this is a good one. The only objection to Goldwyn-Cosmopolitan is that you cannot count on film service. Some good, some rotten. Draw merchants and family class in town of 1,800. Admission 20-25-40. J. W. Watts, Strand Theatre (250 seats), Williamston, North Carolina.

REMEMBRANCE. (5,650 feet). Star cast. Not a special, but pleased about seventy per cent. I really expected more myself. Gillingwater as "Pop" very good. Photography good. Moral tone O. K. and it is suitable for Sunday. Had excellent attendance. Draw rural and small town class in town of 285. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

RENDEZVOUS. (7 reels). Star, Conrad Nagel. This picture got by. Nothing more. It might have been a corker but somebody's foot slipped somewhere. Personally would say it was a good program picture. No better. It should be bought strictly at program price. Used mailing list, etc. Had fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RENO. (7 reels). Star cast. This is a good picture, but the public does not like to be preached to on the screen. Moral tone good, but it is not suitable for Sunday. Had poor attendance. Draw all classes in suburban town. Admission 10-20. C. H. Douglass, Realart Theatre (500 seats), Los Angeles, California.

SIN FLOOD. (6,500 feet). Star cast. They liked this. Very heavy with small comedy relief though. Folks want to laugh. Moral tone fine and it is suitable for Sunday. Draw farming class in town of 600. Admission 15-25. C. C. Kluts, Glades Theatre (200 seats), Moore Haven, Florida.

SIX DAYS. (8,010 feet). Star cast. Very much disappointed in this one. No one seemed to care particularly for it. Just a nice picture, that's all. Had no drawing power and attendance was only what my regular program picture would bring. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. An excellent production that was well liked here. Everyone well pleased with it and the Goldwyn company makes a fair price on it for small towns. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw miners and farmers in town

National Release Date, June 15,
1924—Now Booking

"NOT
ONE
TO
SPARE"
The Wonder
Picture of
the Year
for
HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures

of 600. Admission 10-28. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

STEADFAST HEART. (7 reels). Star cast. Just a program picture. Will please if your audience isn't too critical. Ours is mixed and we heard many criticisms for and against. Moral tone okay, but it is a better week day picture. Had good attendance. Draw general class in town of 3,000. Admission 10-35, regular, 25-50, special. W. B. Renfro, Dream Theatre (600 seats), Sedro-Woolley, Washington.

STRANGER'S BANQUET. (8,531 feet). Star cast. A very excellent production. Neilan's pictures have always been a good drawing card here. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in town of 750. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

UNDER THE RED ROBE. (12,000 feet). Star cast. Another "million dollar" production. Big sets, big mobs, etc. Our patrons would not consider it and stayed away. Had poor attendance. Draw good class in city of 30,000. Admission thirty-three cents. Frank Vesley, National Theatre (950 seats), Stockton, California.

UNSEEING EYES. (8,500 feet). Star cast. A picture with so many inconsistencies, it's not entertainment. We are wholly familiar with snow conditions in this region and when we see heroine and hero roaming around in the snow, in the midst of a blizzard, we know it can't be done. Furthermore, a town that gets eight months of snow a year is pretty well "fed up" on the feathery flakes without seeing so much of it on the screen. A program picture and hardly that. Used everything for advertising. Had poor attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WATCH YOUR STEP. (4,713 feet). Star, Cullen Landis. Good picture for small theatre. Good attendance. Draw all classes in town of 1,800. Admission 15-20. J. Neal Lonigan, Colonial Theatre (450 seats), Moulton, Iowa.

Hodkinson

AFFINITIES. (5,700 feet). Star, Colleen Moore. A dandy little comedy drama that pleased. It is replete with comedy and has a fair story. Buy this as a program picture. Moral tone excellent but a little weak for Sunday showing. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. Great picture of its kind. Did not do much with it. Can make money with this if you tie up with schools. Don't pay too much for it. Moral tone great and it is suitable for Sunday. Had fair attendance. Draw farmers and town class in town of 3,500. Admission 10-25. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

DRIVIN' FOOL. (5,800 feet). Star, Wallace Van. Very good picture but will not compare in any way with Wallace Reid's race pictures. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw small town class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. Very pleasing comedy drama with action. The idea is old, like Reid's auto pictures. Three days to good business. Moral tone good and it is suitable for Sunday. Draw all classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

OLD FOOL. (6,147 feet). Star cast. Great, a money maker here. Buy it right and you can clean up. Had good attendance. Draw farmers and town class in town of 3,500. Admission 10-25. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

SLIM SHOULDERS. (6,050 feet). Star, Irene Castle. Only a vehicle to show off Irene Castle's ability to wear pretty clothes and we got it old to interest the ladies. Moral tone neutral and it is suitable for Sunday. Had small attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Keep the Pages GOING BIG and GROWING BIGGER

U. P. TRAIL. (7 reels). Star, Roy Stewart. An old greybeard picture that pleased one hundred percent. If your fans like action stories of the old west and you can get a good print, don't fail to book this one. Film I got was a little jumpy in places and some of it was missing, but it sure did live up to past reports. Advertised it strongly as a Zane Grey story with oodles of action, and the results were gratifying. Not suitable for Sunday. Had good attendance. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro

FOG. (6,500 feet). Star cast. Very good picture. Pleased everyone. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Petty, Red Wing Theatre (300 seats), Laurel, Maryland.

FORGOTTEN LAW. Star, Milton Sills. A very good picture with a lesson. However, this is not up to the standard set by some of Sill's previous pictures. Moral tone okay. Had good attendance. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Very poor story. Plenty of Mae Murray, elaborate gowns, but when will Leonard get wise that people would like to see something different? Like all Murray's. Too much dance. Comments of our patrons decidedly mixed. Majority not very complimentary. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

HELD TO ANSWER. (5,601 feet). Star cast. When you play this one you had better have a good short subject or you will have kicks. If you have this one booked and intend to show it, we would advise no advertising. These kind of pictures ought to be discarded, as they do not help anyone, for there is absolutely nothing in it that could be classed as good entertainment. Had poor attendance. P. A. Freddy, Elaine Theatre, Sinton, Texas.

HELD TO ANSWER. (5,601 feet). Star cast. Splendid picture from every angle house. Peters stands out like the rock of Gibraltar. Good picture for any theatre. Moral tone excellent and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Splendid picture. Played this immediately after "Little Old New York," on which we did such good business, and brought them back to almost as big a box office return. Used lots of paper. Had good attendance. W. B. Renfro, Dream Theatre (600 seats), Sedro-Woolley, Washington.

MAN LIFE PASSED BY. (6,208 feet). Star cast. A rather fair program picture with a blend of happiness and sadness which seemed to please our patrons, and we felt that they were rather satisfied with the show, which included a fairly good comedy. Town of 1,022. Admission 10-30, 20-40, on specials. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

PEACOCK ALLEY. (7,500 feet). Star, Mae Murray. Print absolutely rotten. Moral tone weak. Too few clothes and too much shimmying. Advertised heavy. Patrons disappointed. Not suitable for Sunday. Had fair attendance. Draw small town and farmer class in town of 450. Admission 10-25, 15-35. A. F. Thomas, Pastime Theatre (350 seats), Almyra, Arkansas.

PEG O' MY HEART. (7,100 feet). Star, Laurette Taylor. A good comedy drama of the Irish type. Miss Taylor proves her ability as an actor and she is well supported. Moral tone good and it is suitable for Sunday. Draw small town class in town of 1,500. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

PRISONER OF ZENDA. (10,467 feet). Star cast. A real good picture that pleased a small audience. Acting of Stone best he has done in a long time. He is ably supported by an all star cast. It is a trifle long but will please. Moral tone good and it is suitable for Sunday. Draw small town class in town of 1,500. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. While this contains much of the so-called "hokum," yet that seems to be what the people like. Personally, I enjoyed this as much as "Way Down East," even if the amount of money that changed hands was less. The cast of stars alone ought to command the attention of the public, and, once in, they're going to be entertained. Had good attendance. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

SCARAMOUCHE. (9,600 feet). Star cast. Good for any house. One of the best pictures made. We increased our prices to fifty-five cents top, and we had no trouble to get it. Moral tone good and it is suitable for Sunday. Had good attendance. I. M. Hirsh-blond, Traco Theatre, Tom's River, New Jersey.

SCARAMOUCHE. (9,600 feet). Star cast. Splendid direction, splendid acting, marvelous sets and photography, but the consensus of opinion of our patrons seemed to be "we have seen so many stories almost exactly like it." Used everything in the catalogue to put this around, but it didn't work. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw general class in town of 3,000. Admission 10-35, regular, 25-50, special. W. B. Renfro, Dream Theatre (600 seats), Sedro-Woolley, Washington.

SHOOTING OF DAN MCGREW. (6,318 feet). Star cast. Excellent. Well directed

Released June 22, 1924 — Now Booking

Lois Wilson in
"ANOTHER SCANDAL"

Cosmo Hamilton's latest and greatest novel
an E.H. Griffith Production

HODKINSON RELEASE
Season 1924-1925 Thirty-First Run Pictures



and wonderfully acted. Plenty of action and everything. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvine, Kentucky.

Paramount

SIREN CALL. (5,417 feet). Star, Dorothy Dalton. This is a good program picture which will please most people. The plot of the play is good. Moral tone good and it is suitable for Sunday. Had good attendance. W. J. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

SECOND CHAPTER SPEEJACKS. (Paramount). This is one picture you need not be afraid to play any time. Everybody who saw it liked it. We played it in two chapters. I. M. Hirschblond, Traco Theatre, Tom's River, New Jersey.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. Did a very good business and pleased. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in city of 10,000. Admission 25. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. Just a very ordinary program picture that will not draw. I would advise you to pass this one up. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 1,500. Admission 10-30, 20-40 on specials. F. E. Whitney, Albany Theatre (250 seats), Albany, Texas.

STRANGER. (6,660 feet). Star cast. A very good picture. Not a special, but should be played in the better class houses. Moral tone good and it is suitable for Sunday. Attendance 325 (two days). T. W. Young, Frances Theatre, Dyersburg, Tennessee.

THREE LIVE GHOSTS. (5,734 feet). Star cast. Good average program picture. Buy at program prices. Moral tone okay. Had average attendance. Draw all classes in town of 4,000. Admission 10-20-30. C. T. Meisburg, Harrodsburg Opera House (600 seats), Harrodsburg, Kentucky.

THREE WORD BRAND. (6,638 feet). Star, William S. Hart. Think this is the best Hart we have played. Starts off in "Covered Wagon" style, but changes into a Western political drama, containing moments of comedy. In fact, ought to please even the women, who are usually not very partial to Westerns. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw rural class in town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

TO THE LADIES. (6,268 feet). Star, Tom Mix. Good picture, full of high class humor, but did not draw for us. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw mixed class in city of 10,000. Admission 25. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

VALLEY OF SILENT MEN. (6,491 feet). Star cast. Good picture and brought out a

Your Tips Help

"Straight From the Shoulder has given me many tips, so will pass mine along. Wish you all luck in doubling space."—W. B. Renfro, Dream Theatre, Sedro-Wooley, Washington.

"I have been following your weekly and I am pleased about exhibitors telling their stories so the small town exhibitor won't get stuck."—J. E. Panora, Winsted Opera House, Winsted, Connecticut.

"Just thought I'd drop a line and let you know that though I'm a thousand miles from nowhere I sure do like to read Straight From the Shoulder Reports and figure they help a lot in picking the good ones."—W. A. Popham, Elite Theatre, Kamsack, Sask., Canada.

good house. Draw all classes in town of 400. Admission 15-25. F. M. Croop, Crescent Theatre (200 seats), Leonardsville, New York.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. The name of the author helped the attendance, but it is nowhere near as good as some of the other Curwood stories. Nevertheless, our people enjoyed it, and it is worth booking, as a program picture. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw rural class in town of 300. Admission 20-30, specials, 22-39. Charles W. Lewis, I. O. O. F. Hall, (225 seats), Grand Gorge, New York.

WHAT'S YOUR HURRY. Star, Wallace Reid. Good production but the producers should realize that these productions won't draw owing to the star's death, that is in small towns. Attendance, below average. Draw rural and small town classes in town of 1,500. Admission 10-22-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. We kept shy of this picture due to the fact that we received such a rotten print on "Granma's Boy." The physical condition of this picture was little better and the best of it they want it all. We are through with them for some time to come. The picture itself is very good judging by what little we saw. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural class in town of 900. Admission 15-25. Columbia Theatre (250 seats), Columbia, North Carolina.

KING OF WILD HORSES. (5 reels). Star cast. Here is a novelty that should be welcomed by all exhibitors. It is one of those freak pictures that make 'em talk, with the result that everybody wants to see this attraction. "That is Different." Moral tone okay and it is suitable for Sunday. Had

big attendance. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Prints rotten. Salesman guarantee prints to be good. Don't book this as you can't get it through machine. Rotten, such junk should be burned. Draw farmers and town class in town of 3,500. Admission 10-25. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

Preferred

APRIL SHOWERS. (6,350 feet). Star, Colleen Moore. A nice little picture. Not a big feature, but above an ordinary program picture. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BROKEN WING. (6,216 feet). Star, Kenneth Harlan. This picture took well here. Nothing big, but a very good production. Moral tone okay. Had good attendance. Draw working class in town of 4,000. Admission 15. Mitchell Conery, I. O. O. F. Hall (225 seats), Green Island, New York.

BROKEN WING. (6,216 feet). Star cast. A splendid picture. Gave entire satisfaction. Not a big picture, but a most pleasing one. Moral tone good and it is suitable for Sunday in some places. Draw mixed class in town of 4,500. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

BROKEN WING. (6,216 feet). Star, Miriam Cooper. A great comedy picture and one laugh after another. Pleased everybody. This picture will go good any place. Moral tone good and it is suitable for Sunday. Had good attendance. Draw railroad class and miners in town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

BROKEN WING. (6,216 feet). Star cast. Fair story. Can't figure out how Kenneth repaired his flying machine or where he secured the parts for replacement. However, if your audience does not look too close they will like it. Suitable for Sunday. Had fair attendance. Admission 20-30-40. Lewis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

GIRL WHO CAME BACK. (6,100 feet). Star cast. A very good, true to life picture with pleasing results. Everyone satisfied. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw railroad class in town of 805. Admission 15-25. G. W. Hughes, Hughes Theatre (150 seats), New Haven, Missouri.

MOTHERS-IN-LAW. (6,725 feet). Star, Gaston Glass. A picture that should have brought good results, but was a big flop. Not the kind for our house. Moral tone okay and it is suitable for Sunday. Had awful attendance. Draw working class in town of 4,000. Admission 15. Mitchell Conery, I. O. O. F. Hall (225 seats), Green Island, New York.

MOTHERS-IN-LAW. (6,725 feet). Star cast. Pleasing story. No fault to find. Moral tone good and it is suitable for Sunday. Had fair attendance. Admission 20-30-40. Lewis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

MOTHERS-IN-LAW. (6,725 feet). Star cast. Above the average drama. Settings very good, well cast. About as good as many of Paramount's so-called specials. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw local and transient class in town of 1,200. Admission 10-30. Leo Peterson, Iris Theatre (600 seats), Belle Fourche, South Dakota.

SHADOWS. (7,040 feet). Star, Lon Chaney. An old picture, but very clever. Lon Chaney at his best. Teaches a good moral. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

VIRGINIAN. (8,010 feet). Star cast. Another book story that proved to be popular. Did good business and pleased the people at slight raise in admission prices. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farming class in town of 1,500. Admission 10-30, 25-50. J. A. Harvey, Jr., Strand Theatre (280 seats), Vacaville, California.

Released July 13, 1924—Now Booking



HARRY CAREY IN
"Tiger
Thompson"

A HUNT STROMBERG PRODUCTION

HODKINSON RELEASE Season 1924-1925
Thirty First Run Pictures

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. Above the average Western drama. Drew well with my audiences. Moral tone okay and it is suitable for Sunday. Attendance 485. Draw trancient and laboring class in city of 55,000. Admission 10-20. Fred. P. Hoenschelder, Gem Theatre (485 seats), Wichita Falls, Texas.

Selznick

DAUGHTERS OF TO-DAY. (7 reels). Star, Patsy Ruth Miller. Very spicy picture. Drew good crowds. Had good attendance. Draw high class in city of 18,000. Admission 10-25. J. T. Bangert, Orpheum Theatre (1,080 seats), Okmulgee, Oklahoma.

LOVE IS AN AWFUL THING. (6,500 feet). Star, Owen Moore. A rather good comedy. Went over for us. Moral tone good. Had good attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

MODERN MATRIMONY. (5 reels). Star, Colleen Moore. Rather flat. Not enough action for a Moore picture. Moral tone good. Had fair attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

United Artists

BIRTH OF A NATION. Star, Henry B. Walthall. Went over good. From the applause when the K. K. K. appeared I think my audience consisted chiefly of them. Did better than five years ago. Suitable for Sunday. Had fair attendance. Admission 20-30-40. Lewis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

HILL BILLY. (5,734 feet). Star, Jack Pickford. Jack Pickford never had a better story. He will be a drawing card if they put him in the right picture. "The Hill Billy" will please. It's up to us to get them in and it is not hard to do it with this one. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw good class in city of 30,000. Admission 33. Frank Vesley, National Theatre, Stockton, California.

HILL BILLY. (5,734 feet). Star, Jack Pickford. The writer sat in the audience on the second night of this picture just to watch the faces of the audience. I get a kick out of sitting and watching the audience on really good pictures. This is easily Jack Pickford's best characterization. To every exhibitor who played "Tol'able David" successfully we say get this one by all means. The price is right, too. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw farmers in town of 2,000. Admission 10-35. P. A. Freddy, Elaine Theatre (374 seats), Sinton, Texas.

IRON TRAIL. (6 reels). Star, Reginald Denny. Not new, but an excellent picture in every way. Price is reasonable. Suitable for Sunday. Draw neighborhood class in city of 200,000. Admission 10-20. J. E. Kirk, Grand Theatre (500 seats), Omaha, Nebraska.

MAN WHO PLAYED GOD. (5,855 feet). Star, George Arliss. Good moral. Good acting, but my people didn't like it especially. I considered it good. Moral tone fine and it is suitable for Sunday. Had poor attendance. Draw small town class in town of 1,269. Admission 10-25, 25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

ONE EXCITING NIGHT. (11,000 feet). Star cast. A great thriller and will draw, but entirely too long a show. People got tired and walked out. Moral tone good, but it is not suitable for Sunday. Had good attendance. Draw students in town of 2,000. Admission 10-25. K. F. Van Norwan, Star Theatre, Mansfield, Pennsylvania.

POLLYANNA. Star, Mary Pickford. A very good picture and pleased all. We played this very late, but film was good considering age. Moral tone very good and it is suitable for Sunday. Had very good attendance. Draw students in town of 2,000. Admission 10-25. K. F. Van Norwan, Star Theatre (350 seats), Mansfield, Pennsylvania.

ROSITA. (8,800 feet). Star, Mary Pickford. A really, truly wonderful picture, however, out of Mary's class. Booked for three days and played only two. Picture did not hold

Slumpless Summer

Summer's booked to play your town pretty soon.

It may stay for a long run, but you don't need to consider it as opposition.

Line up the sure-fire stuff you haven't played; as Charley Martin of the Family Theatre has said, "The old ones are pullers if they are advertised" and they can be bought so you will get a profit.

Get wised up by what Straight From the Shoulder tips tell you—the Index will help—and make this summer slump scare a summer profit certainty.

up. People liked well. However, no repeat business on this one. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw suburban class in city of 77,000. Admission 10-20. William A. Leucha, Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

ROSITA. (8,800 feet). Star, Mary Pickford. While it is a splendid production, my people would rather see Mary in juvenile roles. Unfortunately, too, it is practically the same story as another production just released. Draw better class. Admission 10-25-33. J. L. Stallman, Logan Theatre (2,500 seats), Philadelphia, Pennsylvania.

WOMAN'S SECRET. Star cast. Very good acting, but oh, what a poor story. Nothing to it. One of the worst stories we have seen here in a long time. Not suitable for Sunday. Had poor attendance. I. M. Hirschblond, Traco Theatre, Toms River, New Jersey.

Universal

ACQUITTAL. (6,523 feet). Star cast. Very good show. Everyone mystified and pleased. Played it six days to satisfactory business. Moral tone fair, but it is not suitable for Sunday. Had satisfactory attendance. Draw mixed class in city of 36,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

CROSSED WIRES. (4,705 feet). Star, Gladys Walton. A real one. Pleased everybody. Book it and boost it. Moral tone good and it is suitable for Sunday. Had poor attendance, but no fault of picture. Draw small town and country class in town of 800. Admission 10-20-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

DOUBLE DEALING. (5,105 feet). Star, Hoot Gibson. Poorest Hoot we ever had. Hoot starts in as a boob and does not come out of it. Hoot always pulls good for us, but a few more like this and he won't. Don't buy it. Moral tone fair, but it is not suitable for Sunday. Had good attendance. Draw small town and country class in town of 800. Admission 10-20-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

DOUBLE DEALING. (5,105 feet). Star, Hoot Gibson. A good picture, but failed to draw money. Seems to be scare in these parts. Maybe it's the radio. Anyway they're not coming. Had poor attendance. J. B. Car-

ter, Electric Theatre (250 seats), Browning, Missouri.

DRIFTING. (7,394 feet). Star, Priscilla Dean. People didn't like this one, though I thought it was fair. Fair patronage, good print. Draw good class in town of 2,000. H. W. Rible, Mayfield Theatre, Mayfield, California.

GALLOPIN' THRU. Star, Jack Hoxie. Good Western program picture. Everybody pleased, even box office. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw railroad class in town of 805. Admission 15-25. G. W. Hughes, Hughes Theatre (150 seats), New Haven, Missouri.

HIS MYSTERY GIRL. (4,487 feet). Star, Herbert Rawlinson. This is a good program picture, drawing all classes. Mostly comedy-drama and a lot of mystery. You can't go wrong in booking this. Not suitable for Sunday. Had fair attendance. Draw mostly mill class in town of 2,100. Admission 11-22. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. This is Hoot's best, I think, drawing all classes. This is a mill town. Photography excellent, scenes good, fire scene extra good. Moral tone not good and it is not suitable for Sunday. Had good attendance. Draw mostly mill people in town of 2,100. Admission 11-22. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. Great picture in acting, settings and price. Carl got the money, I got the experience. Lots of hard work and a loss of cold cash in the bargain. Hot stuff. Never again. First big picture that failed me in spite of extensive advertising. Reason, paid too much for it. Draw common class in town of 1,800. Admission 10-30. R. Keehn, Keehn Theatre (250 seats), Lebanon, Oregon.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. One of the greatest pictures ever produced and by far the best picture of the year. Can be worked with the schools. Moral tone good and it is suitable for Sunday. Had excellent attendance. Draw railroad class and miners in town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. Great picture, but lost money. Lost one hundred dollars on a three days' run. Guarantee too much for small exhibitor. Had fair attendance. Draw all classes in town of 3,000. Admission fifty-five cents. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

LADY OF QUALITY. (8,640 feet). Star, Virginia Valli. A very fine costume picture, if your patrons like it. A picture that "died" at the box office, and strive as I would, nothing could resuscitate it. I knew all about how the picture was pulled off in city runs, but thought I'd take a chance on the strength of the novel, I'm sorry I did. This picture did not please ten per cent. of my patrons and Universal puts quite a high rental on it, so be careful. Used everything for advertising. Had very, very poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Released July 20, 1924—Now Booking

Helene
Chadwick

in

"HER OWN
FREE WILL"

for HODKINSON RELEASE

Season 1924-1925 Thirty First Run Pictures



MEN IN THE RAW. (4,313 feet). Star, Jack Hoxie. Almost the poorest excuse for a picture we ever ran. Did not please twenty per cent. Not suitable for Sunday. Had small attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive theatre (450 seats), St. Joseph, Missouri.

MERRY-GO-ROUND. (9,178 feet). Star cast. A good picture, but not an audience picture from the view point of the average picture fan. Cast good, including the monk. Settings big and business not so big. Reminds one of a glass of near beer. Looks good, tastes fair, but no kick. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 100,000. Admission ten cents. Art Phillips, Cozy Theatre, Tulsa, Oklahoma.

NIGHT MESSAGE. (4,591 feet). Star cast. Very good melodrama of southern Federal days. Some tense moments. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw farmers and business class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

OUT O' LUCK. (5,518 feet). Star, Hoot Gibson. Different from the usual Gibson pictures and went fine with our patrons. Lots of comedy that gets laughter. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and rural class in town of 1,028. Admission 10-22. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

PHANTOM HORSEMAN. (4,399 feet). Jack Hoxie. Not as good as others we have had. They demand a shoot 'em up western with lots of action. This was too slow. Had one pretty good fight but rest too slow. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw business class and farmers in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

PURE GRIT. (4,571 feet). Star, Roy Stewart. A western that measures up to the Stewart standard. Fair program picture. Nothing more. Moral tone good but it is not suitable for Sunday. Had small attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

RAMBLING KID. (6,395 feet). Star, Hoot Gibson. Knocked them off. Packed all the time. Real story. Real cast, real business. Book it for the coin. Moral tone great and it is suitable for Sunday. Had great attendance. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

RED WARNING. (4,795 feet). Star, Jack Hoxie. Excellent attraction for Saturday. Best Hoxie feature I have seen. Moral tone okay but it is not suitable for Sunday. Had fair attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

SHADOWS OF THE NORTH. (4,943 feet). Star, William Desmond. Fair program picture which pleased about eighty per cent. of a fair sized audience. Good film, clear photography, good action, and an interesting story. Played with International News and a punk Universal one reel comedy. Had fair attend-

Help a Brother

Ernest D. Gruppe, Fausto Theatre, Isle of Pines, W. I., reports.

Now he asks for tips on pictures. Please shoot 'em in here and I'll print the bunch for him and for others. Send tips on:

"Ducks and Drakes"
"Under the Lash"
"King, Queen, Joker"
"Out of the Chorus"
"The Devil" (Arliss)
"The Cheater."

nance, H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SHOOTING FOR LOVE. (5,160 feet). Star, Hoot Gibson. A good picture. All Gibson pictures please our patrons. Bought so we could make a decent profit. Moral tone good and it is suitable for Sunday. Had above average attendance. Draw town and rural class in town of 1,028. Admission 10-22. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. One of the best automobile races ever screened. Anyone who cannot get a thrill out of it is dead from the neck up. The racing scenes alone are worth the price of admission. Moral tone very good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,500. Admission 10-20. W. M. Ward, Orpheum Theatre (400 seats), Santa Rita, New Mexico.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. The cleanest, cleverest auto story ever filmed. Written by Byron Morgan, author of the old Wallace Reid racing tales but produced much better with the best sporting star in the business. Despite the title which might lead one to feel it was a sporty tale, it is fine, clean, and fast in action. Had excellent attendance. Draw all classes in city of 12,000. Admission 10-20-30. James Zartaludes, Victrola Theatre (1,200 seats), Sapulpa, Oklahoma.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. One of the best light comedy dramas we have had in some time with the greatest auto races ever filmed. Sure fire at the box office. Moral tone excellent and it is suitable for Sunday. Had good attendance although rainy. L. Van Debergh, Victoria Theatre, Los Angeles, California.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. A little out of Hoot's line of pictures but pleased a good Saturday night crowd. A good one day picture. Moral tone okay but it is a better Saturday picture. Had good attendance. Draw town and country class in town of 2,500. Admission 10-25. A. F. Affelt, Liberty Theatre (440 seats), St. Louis, Michigan.

THROUGH THE STORM. (5,905 feet). Star cast. A fair program picture. Not so good, not so worse. Seemed to please majority of a Saturday night audience. Moral tone fair but it is not suitable for Sunday. Had aver-

age attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

THUNDERING DAWN. (6,600 feet). Star, J. Warren Kerrigan. Just a fair program picture without much to it. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

WHERE IS THIS WEST? (4,532 feet). Star, Jack Hoxie. Well, it's fair. But to fully explain myself, it seems to me that the only stars to pull this western entertainment are "Tom" and "Charles Buck." They know how, they've got the looks, they've got expression and pep, they please and draw while others try but fail. Walter Odum, Dixie Theatre, Durant, Mississippi.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. Good picture for its kind. Not good for a long run. We played it one week. Three days is enough. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw all classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

Vitagraph

LET NO MAN PUT ASUNDER. (8 reels). Star cast. Terrible. Played in large house. Fair business. Impossible. They picked stars with a lot of experience for this one. Moral tone bad. Had fair attendance. J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

LET NO MAN PUT ASUNDER. (8 reels). Star cast. All liked it. Suitable for Sunday. Had good attendance. Draw high class in city of 10,000. Admission 10-25. Paul Bancroft, Pastime Theatre (500 seats), Coshoc-ton, Ohio.

LET NO MAN PUT ASUNDER. (8 reels). Star cast. Very good. Stood them up in snow storm. Moral tone fine and it is suitable for Sunday. Draw city and country class in town of 3,500. Admission 10-20. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

LOVE BANDIT. Star cast. We have done fine on every Vitagraph special. They are sold right and they are the goods. "The Love Bandit" is no exception. Unusual treatment of the lumber camp theme. A good story and action combined with thrills make a good show. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and rural class in town of 1,028. Admission 10-22, 13-27. W. C. Greer, Princess Theatre (175 seats), Vermont, Illinois.

LOYAL LIVES. (5,950 feet). Star, Mary Carr. Consider this a fine picture. Ought to please all. Advertised with anes, sixes, slide, heralds. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural and city class in town of 1,300. Admission 10-20. A. Kess, Community Theatre (500 seats), New Athens, Illinois.

LOYAL LIVES. (5,950 feet). Star cast. Good program picture. Did only fair business, which was due entirely to condition of roads. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 300. Admission 10-30. Chas. L. Nutt, Opera House (400 seats), Sutherland, Iowa.

LOYAL LIVES. (5,950 feet). Star cast. A good picture with a moral. Some good sensational scenes relieve the monotony. It is worth seeing. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. All reports good. Bad weather. Moral tone good. Had fair attendance. Draw high class in city of 10,000. Admission 10-25. Paul Bancroft, Pastime Theatre (500 seats), Coshoc-ton, Ohio.

MAN NEXT DOOR. (6,937 feet). Star, Alice Calhoun. Good program picture that pleased a medium house. Draw college town class in town of 4,000. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

MAN NEXT DOOR. (6,937 feet). Star cast. A fairly good program picture which failed to draw any extra business whatever, although sold at extra rental. Town of 1,022.

Coming Soon

PRISCILLA DEAN

in "The Siren of Seville"

by HODKINSON RELEASE

by HODKINSON RELEASE
JEROME STORM



Admission 10-30, 20-40 on specials. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. A very fine picture. Fifty per cent. better than "Pioneer Trails" at one-half the film rental. Buy it and boost. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw neighborhood class in town of 450. Admission 10-22. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. Not as great as some exhibitors reported it. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

MASTERS OF MEN. (6,800 feet). Star, Earle Williams. It is one of the best productions I have ever played. Its wonderful sea scenes are worth the admission price. Everyone was more than pleased. Moral tone very good and it is suitable for Sunday. Had very good attendance. Draw business class and farmers in town of 1,000. Admission 10-25. Leonard Falgant, Raceland Theatre (500 seats), Raceland, Louisiana.

MASTERS OF MEN. (6,800 feet). Star cast. Good picture. Bad print. Moral tone good and it is suitable for Sunday. Had average attendance. Draw general class in city of 25,000. Admission 18-35. Frank J. Franer, Rialto Theatre (700 seats), New London, Connecticut.

MIDNIGHT ALARM. (6,000 feet). Good for a downtown house. Plenty of action and thrills galore. If your patrons like excitement they'll eat this up. Kept up good for four days. Moral tone okay and you bet it is suitable for Sunday. Draw general class in town of 23,000. Admission 18-35. Frank Franer, Empire Theatre, New London, Connecticut.

MIDNIGHT ALARM. (6,000 feet). Star, Cullen Landis. Boys, we were surprised that our business was going to be no good on this. The trailer brought them in. We want to congratulate Vitagraph for furnishing trailers. They certainly help in small towns on a picture like this. Go to it Vitagraph, you're there. We're with you. Hope you'll fool us again. Town of 3,000. W. H. Odom, Pastime Theatre, Sandersville, Georgia.

NINETY AND NINE. (6,800 feet). Star, Colleen Moore. Another good picture, interesting all the way through. Would appreciate the Vitagraph giving us a few more on that style. Moral tone splendid and it is suitable for Sunday. Had good attendance. Draw business class and farmers in town of 1,000. Admission 10-25. Leonard Falgant, Raceland Theatre (500 seats), Raceland, Louisiana.

NINETY AND NINE. (6,800 feet). Star cast. Positively one of the best entertainments ever presented at our theatre. That's saying a mouthful. Get back of Vitagraph. Sells them right. Moral tone perfect and it is suitable for Sunday. Had extra good attendance. Draw town and rural class in town of 1,028. Admission 10-22, 13-27. W. C. Greer, Princess Theatre (175 seats), Vermont, Illinois.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. A very good picture. Played this in the middle of the week and did exceptionally big business on it. An excellent subject. Bought right and made money on it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw suburban class in city of 77,000. Admission 10-20. William A. Leucha, Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Received many comments from this one, and some of my regulars told me it was the best they had seen. The picture is well cast and directed and the photography good. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irington, California.

PIONEER TRAILS. (6,920 feet). Star cast. Everybody well pleased with this picture. More business than we expected. Must congratulate Vitagraph for furnishing trailers on their specials extra. Fine idea, helps the small town exhibitor. Thanks, Vitagraph. Had pretty good attendance. Draw all classes

Previewed

"These I have not yet played, but saw them screened at our convention. I report on them for the benefit of other exhibitors."—E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

WHITE SISTER. (Metro). A perfectly done version of the F. Marion Crawford novel. A splendid picture, but oh, Brother! If you live in a Ku Klux neighborhood—look out.

GIRL SHY (Pathe). Another knock-out for Lloyd. You'll find opinions divided as they always are on his pictures; some will say it's his best; others will dispute this, but we all know he hits the bullseye every time. This is no exception.

SOCIETY SCANDAL (Paramount). A bright, clever comedy. The best we have seen Gloria (Swanson) in for many a day. Ought to satisfy all lovers of brilliantly done society comedy.

MARRIAGE CIRCLE (Warner Bros.) About as cleverly directed as anything we have seen. The picture is not big nor will it knock them off their seats, but should please all who like pictures of the highest type.

THREE WEEKS (Goldwyn). It is a faithful adaptation of the salacious, impossible book; the picture is splendid from a technical standpoint, but it will inspire censorship where they have none and justify it where they have. Not a "family" picture.

in town of 3,000. Admission 10-20-30. W. H. Odom, Pastime Theatre, Sandersville, Georgia.

PIONEERS TRAILS. (6,920 feet). Star, Alice Calhoun. One of the best outdoor pictures I ever played in my houses. Pleased everyone 100 per cent. It is a good business getter. Don't pass it up. Moral tone good and it is suitable for Sunday. Had good attendance. Draw business class and farmers in town of 1,000. Admission 10-25. Leonard Falgant, Raceland Theatre (500 seats), Raceland, Louisiana.

PIONEER TRAILS. (6,900 feet). Star cast. It was a good picture to the end of the first reel, and that is where they should have stopped and it would have been a wonderful "one reel special." Had good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

PIONEER TRAILS. (6,920 feet). Star cast. Very good picture of its kind. Many comments, but this was not just the kind my people care for. Pioneer day story. Draw agricultural class. C. A. Swiercinsky, Majestic Theatre (250 seats), Washington, Kansas.

PIONEER TRAILS. (6,920 feet). Star cast. Good Western picture. Made some money on this one by lots of advertising in advance. Suitable for Sunday. Draw all classes in town of 400. Admission 15-25. F. M. Croop, Crescent Theatre (200 seats), Leonardsville, New York.

PIONEER TRAILS. (6,920 feet). Star cast. A good production with great drawing power. Will stand an increase in admission in small towns. Moral tone good and it is suitable for Sunday. Had best attendance in five months. W. C. Geer, Princess Theatre (175 seats), Vermont.

PLAYING IT WILD. (5,400 feet). Star, William Duncan. Fast action picture that pleased my Saturday night patrons. I liked it very much. Moral tone good. Had fair attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (480 seats), Montpelier, Idaho.

SINGLE TRACK. Star, Corinne Griffith. A good Saturday night picture. Pleased the majority. Moral tone okay but it is not suit-

able for Sunday. Draw rural class in town of 850. Admission 10-25, 10-35. W. F. Haycock, Star Theatre, Callaway, Nebraska.

SMASHING BARRIERS. (6 reels). Star, William Duncan. A good action picture with little plot but lots of excitement. Moral tone okay, but it is not suitable for Sunday. Had fair attendance. Draw all classes in town of 3,200. Admission 10-20-30. Charles Leehyde, Grand Theatre (500 seats), Pierre, South Dakota.

TOO MUCH BUSINESS. (6,100 feet). Star cast. This brought them out on the worst night I have had and seemed to please them all. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural class in town of 3,600. Admission 10-25. E. L. Delano, Electric Theatre (200 seats), Agra, Kansas.

Warner Bros.

DANGEROUS ADVENTURE. Star cast. Fine for a wild animal show. Everyone well pleased. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town and farmer class in town of 450. Admission 10-25, 15-35. A. F. Thomas, Pastime Theatre (350 seats), Almyra, Arkansas.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. Entertaining comedy-drama. A little drawn out, perhaps, but not enough to do any damage. Moral tone good and it is suitable for Sunday. Had fair attendance. Admission 20-30-40. Lewis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

LUCRETIA LOMBARD. (7,500 feet). Star, Irene Rich. Well cast and directed picture. Lacks being a special, but will please at regular admission. The forest fire and flood in last reel is very well done. Moral tone fair, but would not advise to show it on Sunday. Had fair attendance. Draw local and transient class in town of 1,200. Admission 10-30. Leo Peterson, Iris Theatre (600 seats), Belle Fourche, South Dakota.

MARRIAGE CIRCLE. (8,300 feet). Star, Marie Prevost. A delicious dilemma with the double devility of the wrong wife after the wrong husband. Lubitsch is noted as a great motion picture producer. He is uncannily deft, stripping the drama till its very life essence is unfolded and the unnecessary eliminated. His master hand deftly weaves the delicate skein of the involved relationship of the characters into an intricate web. With relentless analysis, with subtle humor and with a general outlook on life as different from the accepted standards as it is intriguing he gives an intimate and true conception and representation of contemporary life. The result in "The Marriage Circle" is a photoplay of magic-holding powers, with the property of entertaining the audiences from the very beginning to the last fade out. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Comedies

EXTRA EXTRA. (Educational). Not so good. Star does not mean anything here. Hardly a laugh. Moral tone good and it is suitable for Sunday. Had good attendance. Draw students in town of 2,000. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

IMPERIAL COMEDIES. (Fox). These are all good and they do not make any better. Moral tone good and it is suitable for Sunday. Always have good attendance with these. Draw railroad class and miners in town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

FULL SPEED AHEAD. (Fox). Star, Al. St. John. A very good comedy. He is always good and takes very well with crowd. Moral tone good and it is suitable for Sunday. Had good attendance. Draw students in town of 2,000. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

ONCE A PLUMBER. (Universal). A rousing comedy that is really funny. Had house in uproar. Moral tone good and it is suitable for Sunday. Draw Americans and Cubans. Admission 20-40. Ernest D. Gruppe, Rausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

PARDON MY GLOVE. (Educational). Star,

Bobby Vernon. The best Christie I've played. Has more action than usual for this brand. Draw general class in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

PEG O' THE MOUNTED. (Universal). Star, Baby Peggy. The worst comedy I have ever run with this little star. Not a laugh in it. C. L. Sutton, Sutton's Opera House (700 seats), Thomas, West Virginia.

PICKING PEACHES. (Pathe). Star, Harry Langdon. A comedy that is different. Recommend it to anybody anywhere. It's great. S. Spicer, Miami Theatre, Franklin, Ohio.

PICKING PEACHES. (Pathe). Star, Harry Langdon. This new Mack Sennett comedy is certainly a peach. It's a laugh from start to finish. A real old-time Sennett. In Langdon he has made a real comedy find. The 1924 bathing girls make quite a splash in "Picking Peaches." Book it. Draw mixed class in city of 12,000. Admission 10-25, 10-35. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

PIRATE. (Fox). Star, Lupino Lane. One of the best comedies that we have run here. Lane is a new one here, but he sure got the laughs in this one. Print good. Suitable for Sunday. Draw small town class. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

POOR BOY, STOLEN GLORY. (Educational). Two good Educational comedies that pleased. In fact Educational comedies are nearly always good and are a good addition to any program. Moral tone okay. Suitable for Sunday. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

QUACK DOCTOR. (Paramount). Star, Louise Fazenda. A first class comedy. Sure to please. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

RICH PUP. (Universal). Very good of this type. Pleased. Draw farmers and business class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

TORCHY SERIES. (Educational). Star, Johnny Hines. Snappy comedies that go over great. Puts audience in good humor. Clean and good tone. Draw Americans and Cubans in town of 500. Admission 20-40. Ernest D. Gruppe, Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

TORCHY'S HOLD-UP. (Educational). Star, Johnny Hines. Might have been good if the print had been all there. Cut short at the end and many jerks in the action. Had fair attendance. Draw farmers and small town class in town of 1,500. M. J. Fauver, Broadway Theatre, Brooklyn, Iowa.

TOUGH WINTER. (Pathe). Star, Snub Pollard. Another Pollard picture. Lots of laughs. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

TREASURE BOUND. (Educational). Star, Lige Conley. A good comedy. Had the house in an uproar all of the time. Print good. Suitable for Sunday. Draw small town class. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

THE TWO JOHNS. (Fox). Star, Harry Sweet. Fast comedy with some wonderful trick photography featured; in fact, the photographic stunts were more interesting than the comedy plot although the kids were yelling all through it. Good addition to any program. Fox sure putting out good comedies now. Moral tone okay and it is suitable for Sunday. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TWO WAGONS, BOTH COVERED. (Pathe). Star, Will Rogers. Here's a two-reel comedy out of the ordinary. Anybody who saw the "Covered Wagon" will more than enjoy this comedy. Will Rogers not well liked here but comedy went over big with audiences. Draw mixed class in city of 12,000. Admission 10-25, 10-35. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

WATCH PAPA. (Universal). The Gumps. The first one of this series that I have run and as a sample of this new series it is not very promising. Not much to it. Moral tone okay and it is suitable for Sunday. Had



DOROTHY MACKAILL

Who plays the feminine lead in "The Man Who Came Back," a William Fox production.

poor attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

WET AND WEARY. (Fox). Star, Clyde Cook. Not a thing to this except Cook blundering around in the rain. Moral tone okay. Draw all classes in small town. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

WILD AND WICKED. (Hodkinson). Star, Charles Murray. A dandy good two-reel comedy with lots of funny stuff. Suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,071. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Serials

TIMBER QUEEN. (Pathe). Star, Ruth Rowland. As full of action as could be. Good serial. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox & Witt, Strand Theatre, Irvine, Kentucky.

WAY OF A MAN. (Pathe). Star, Edna Murphy. The mere fact that it is an Emerson Hough story goes a long way in putting this one over. I have played the first four episodes and it is holding up 100 per cent. This is really the best serial offering at the present time. People will go wild over it. Play this one and "clean up." H. W. Ribble, Mayfield Theatre, Mayfield, California.

WAY OF A MAN. (Pathe). Best directed serial to date. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox & Witt, Strand Theatre, Irvine, Kentucky.

WAY OF A MAN. (Pathe). Star cast. This serial is not as great as they advertise it too strongly for such a common, ordinary serial. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

WAY OF A MAN. (Pathe). On the fourth episode and is holding up fine. Entirely different from any of our previous serials. Might be a little too much action to suit some. All Pathe prints are in excellent condition. Draw all classes in town of 1,800. Admission 15-20. J. Neal Lonigan, Colonial Theatre (450 seats), Moulton, Iowa.

Short Subjects

KNIGHT THAT FAILED. (F. B. O.—Fighting Blood Series). Star, George O'Hara. The seventh round of "Fighting Blood." For our part our people crave the supporting cast and praise them above the leads. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

LEATHER PUSHERS NO. 3. (Universal). Great stuff if they like action. Moral tone good but it is not suitable for Sunday. Draw all classes in town of 2,000. Admission 10-30. H. Loyd, Colonial Theatre (400 seats), Post, Texas.

LEATHER PUSHERS. (Universal). Star, Reginald Denny. Started out good but the last two were awful and they have lost all drawing power and a good thing they have taken Denny out. Moral tone good and it is suitable for Sunday. Had good attendance. Draw railroad class and miners in town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

NATURE AND THE POET. (Urban Classics—Vitagraph). This is a fine series for "spice" to any program. I usually edit them to a certain length to fit a pretty musical number, usually about five minutes. Draw high class in city of 300,000. Admission 35-50-75. Lee D. Balsly, Liberty Theatre, Kansas City, Missouri.

PATHE NEWS. (Pathe). The best news reel on the market today. My patrons are so used to it that there is an awful kick if we don't show it when we are supposed to. That's a good test of any picture. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

REVELLE. This one reel educational, which can be obtained free of charge from Wells & Douglas, Boston, Massachusetts, is a credit to any program. It is a description of the military training camp established by our government at Camp Devens, Massachusetts, for this summer. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SOCIETY SENSATION. (Universal). Star, Rodolph Valentino. This is a reissue cut to two reels from five. Some patrons take it seriously, others a joke. Majority found it a novelty, interesting. Draw family class in city of 300,000. Admission 25-50-75. L. D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

Miscellaneous

ACE OF THE CACTUS RANGE. (State Right). Star, Art Mix. This star new to my patrons, but drew well. Western drama. Had usual attendance. Draw transient and laboring class in city of 55,000. Admission 10-20. Fred P. Hoenscheider, Gem Theatre (485 seats), Wichita Falls, Texas.

AVENGER. (State Right). Star, Big Boy Williams. Good as the average program Western. He is pretty well liked in this city among the cattle raisers, this being his home state. Moral tone good and it is suitable for Sunday. Attendance 485. Draw transient and laboring class in city of 55,000. Admission 10-20. Fred P. Hoenscheider, Gem Theatre (485 seats), Wichita Falls, Texas.

BAFFLED. (Progress Pictures). Star, Franklyn Farnum. Boys, this is a good program Western. Plenty of action and well played. Not overacted. Good Western scenes. Photography good. Moral tone good, but it is not suitable for Sunday. Had fair attendance. Draw mostly mill people in town of 2,100. Admission 11-22. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

BRIGHT LIGHTS OF BROADWAY. (Principal Pictures). (6,700 feet). Star cast. This is a splendid picture. Romance, thrills and everything. Don't pass it up if you can get it right. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw small town and country class in town of 800. Admission 10-25. Welty & Son, Midway Theatre (499 seats), Hill City, Kansas.

BROKEN HEARTS OF BROADWAY. (Cummings Productions). (6,600 feet). Star, Colleen Moore. Had good comments on this one and it brought fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BURN 'EM UP BARNES. (C. C. Burr). Star, Johnny Hines. (5,600 feet). Good entertainment but price too high. Our gross receipts was one dollar and twenty-six cents more than film rental. Be sure you buy it. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw town and

rural class in town of 1,028. Admission 10-22. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

CHAIN LIGHTNING. (Arrow). Star, Anna Little. (5 reels). Pictures like this are always a loss to us. Should never be played at any price. If you get them for nothing that would be too much. Had poor attendance. Draw all classes in town of 3,000. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

CHALLENGE OF CHANCE. (State Rights). Star, Jess Willard. No good. Lay off of this. No pep; lacks punch. Moral tone good, but it is not suitable for Sunday. Had good attendance. Draw small town and country class in town of 400. Admission 10-25. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

CUB REPORTER. (Pioneer Film). Star, Richard Talmadge. A typical Talmadge picture with all kinds of stunts which held my audience's attention from start to finish. This boy certainly is a wonder and he is one of our best drawing cards. Better book up some of his pictures. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DANGER AHEAD. (Phil Goldstone Production). Star, Richard Talmadge. (4,353 feet). Nothing great, but went over very well. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

DEVIL'S PARTNER. (Independent). Star cast. Fair north woods picture, program. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw neighborhood class in town of 450. Admission 10-22. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

EAST COMES WEST. (State Right). Star, Franklin Farnum. A good western with lots of action and a little of love and a pretty fair western. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

EAST SIDE, WEST SIDE. (Principal). Star cast. (6 reels). One of those kind that pleases what come, but no meaning to the title and has absolutely no box office attraction. We cut our price to ten cents for this and almost broke even. Moral tone good and is suitable for Sunday. Had fair attendance. Draw town and country class in town of 800. Admission 10-20-25. Firkins and Law, Crystal Theatre (200 seats), Moravia, Iowa.

FORBIDDEN RANGE. (State Rights). Star, Franklin Farnum. Drew better than average Monday and Tuesday and pleased most everyone. Just an old-fashioned western but all right of its type. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

HER LAST HOUR. (Enterprise). Star cast. Fine; pleased one hundred per cent. Moral tone good. Draw farmers and town class in town of 3,500. Admission 10-25. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.



Jimmie Adams and Vera Steadman are appearing together in one of the most recent Christie two-reelers, "Safe and Sane."

KING CREEK LAW. (Steiner). Star, Leo Maloney. This star will come along when he gets enough work to make him come to himself. Nothing much in this one. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

LITTLE RED SCHOOLHOUSE. (Arrow). Star cast. (5,760 feet). This title drew them in for us. It pleased the kids and that was about all. I would say that it is ordinary production. Print was in fair shape. Moral tone fair. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

LONE FIGHTER. (State Right). Star, J. B. Warner. Just an ordinary program picture. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw neighborhood class in town of 450. Roy E. Cline, Osage Theatre, Osage, Oklahoma.

MARRIAGE MARKET. (C. B. C.). Star, Pauline Garon. (6,267 feet). Little Pauline has a good part in this picture and she plays it well. A pleasing production. Suitable for neighborhood theatres. Draw neighborhood class in city of 200,000. Admission 10-20. J. E. Kirk, Grand Theatre (500 seats), Omaha, Nebraska.

MARRIAGE MARKET. (6,297 feet). Star cast. A sweet little picture. Sure to please all who see it. You can buy it right and a little exploitation will bring big results. If all pictures were as pleasing as this, there would be more theatres. Moral tone excellent and it is suitable for Sunday. Had good attendance. Draw all classes in city of 10,000. Admission 23-35. Albert W. Anders, Coleman Theatre (900 seats), Southington, Connecticut.

SALLY SAUNDERS. (Arrow). Star, Neal Hart. Just a western. Moral tone fair but

it is not suitable for Sunday. Had fair attendance. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

SPEED KING. (Phil Goldstone). Star, Richard Talmadge. (5 reels). Our first Talmadge. His stunts sure pleased the youngsters to the last one. It is full of action and should go across where they like action for entertainment. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. (6,000 feet). One of the most amusing and nicest feature comedies I have seen in a long time. It kept my bunch chuckling and laughing from start to finish. The picture compares favorably with the best of the Lloyds. Aside from that it has everything. I believe it will entertain any class audience. Moral tone okay. Had good attendance. Draw all classes in small town. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

TANGLED TRAILS. (Steiner). Star cast. (4,902 feet). A very good picture, but oh, my, the film just like Tri-State. Always rotten. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. J. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

TIE THAT BINDS. (State Right). Star cast. (7 reels). A very poor picture that did not satisfy thirty per cent. Cast is so freely sprinkled with prominent names that it fooled us. Let it alone. It did not please for us. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WESTBOUND. (Xydias). Star, J. B. Warner. Darn good western picture; should please any audience for this type of picture. Print in good condition. Moral tone fair, but it is not suitable for Sunday. Had good attendance. Draw all classes in town of 4,000. Admission 10-20. F. A. Brown, A-Mus-U Theatre (300 seats), Frederick, Oklahoma.

WESTBOUND. (Xydias). Star, J. B. Warner. Would class as very ordinary. Story nothing. Why do they do it? Warner is a good star if put in the good western stories. Patrons nowadays demand a good story. Moral tone okay. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

WHIPPING BOSS. (Monogram). Star cast. (5,800 feet). This is an American Legion picture. It does not come up to the standard expected. Moral tone good and it is suitable for Sunday. Had extra good attendance. Draw all classes in town of 750. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

WOMEN MEN MARRY. (Truett). Star cast. A good program picture that will please the women better than the men. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw neighborhood class in town of 4,071. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.



Paramount presents Cecil B. De Mille's production "Triumph," with Leatrice Joy and Rod La Rocque.



Scenes from "The Woman on the Jury," a First National Picture, starring Sylvia Breamer and Frank Mayo.

Four Universal Features Is Schedule Announced for May

UNIVERSAL announces a strong schedule of feature releases for the month of May. Four pictures will be released, one each week. They will include one picture with an all-star cast, one made by Jack Hoxie, one by Herbert Rawlinson and one by Laura La Plante.

"Riders Up" was adapted from "When Johnny Comes Marching Home," a Red Book story by Gerald Beaumont, who also wrote stories from which Universal's "Fast Steppers" series is being made. "Riders Up" also is a race track story. It was directed by Irving Cummings.

Also in the cast are George Cooper, Robert Brower, Edith Yorke, Charlotte Stevens, Harry Stevens and Kate Price.

"Ridgeway of Montana" is from a story by William MacLeod Raine, a popular novelist. It was directed by Clifford S. Smith, who directed most of William S. Hart's westerns.

Supporting Hoxie are Olive Hasbrouck, Herbert Fortier, Lou Meehan, Charles E. Thurston, Pat Harmon and Pierre Gendron.

"The Dangerous Blonde" is Laura La Plante's latest Universal feature. It is a high speed comedy in which Laura has a chance to act with all the charm and vivacity she displayed in "Sporting Youth." It is a screen adaptation from Hulbert Footner's Argosy story, "A New Girl in Town." Robert F. Hill directed.

Supporting Miss La Plante are Edward Hearn, Rolfe Sedan, Philo McCullough, Arthur Hoyt, Margaret Campbell, Eve Southern, Dick Sutherland, Hal Stevens and Frederick Cole.

"High Speed," the Rawlinson release for

the month, is the best thing by far that Rawlinson has ever done. It is a farce comedy drama, packed with laughs, in which Rawlinson takes his place as one of the funniest comedians on the screen.

Fred Jackson wrote the story. He is a master of farce and "High Speed" is Fred Jackson at his best. Herbert Blache directed the picture and took full advantage of Jackson's humorous situations.

In support are Carmelita Geraghty, Bert Roach, Otto Hoffman, Percy Challenger, Jules Cowles and J. Buckley Russell.

Exhibitors Want Small Blocks of Good Film, Says Sam Morris

THAT exhibitors are giving much serious thought to bookings for the coming season is the report brought home by Sam Morris, the general manager for Warner Brothers. He returned last week after visiting exchanges in Chicago, Des Moines, Cleveland and Milwaukee.

While away, he arranged for the premiere of "Beau Brummell" at the Stillman Theatre, Cleveland, May 25. In connection with this showing, a big campaign is being inaugurated. The tie-up on Broadway whereby two hundred window displays featuring John Barrymore as Beau Brummell were effected, will be repeated.

Mr. Morris said the following in regard to the general situation:

"Big block bookings are just what the ex-

Fair Sex Absent in Sets

Women Among Those Missing on Stages of Paramount Studio

For the first time in the history of the Paramount studio at Long Island there were three different companies at work a few days ago with no women players on any of the sets.

The Sidney Olcott unit making "Monsieur Beaucaire," with Rudolph Valentino in the starring role, was hard at work on a scene set were Rudolph Valentino, Oswald Yorke and two male extras. On the lower stage Richard Dix and Joe King, with the assistance of three regular army men, were making a trench dug-out scene in the war episode in "Unguarded Women," which Alan Crosland directed, with Mr. Dix and Bebe Daniels in the featured roles. In another corner of the big stage Herbert Brenon, making "The Mountebank," with Ernest Torrence and Anna Q. Nilsson featured, was taking some individual shots of Mr. Torrence as the famous clown in the William J. Locke story and play.

The absence of female players was particularly noticeable because in the last two or three weeks the big studio has been using an unusually large number of women. Herbert Brenon has had to employ about 500 of them for the circus scenes in "The Mountebank." Alan Crosland, who has just finished "Unguarded Women," has used about 75 in his picture. "Monsieur Beaucaire" has a complement of some 150 girls, while Allan Dwan had to use about fifty of them for the Gloria Swanson picture recently completed, "Manhandled."

"Maytime" Star on Tour

Ethel Shannon, featured player in several recent B. P. Schulberg productions, is making a series of personal appearances in first run houses where the Preferred Picture, "Maytime," is being shown. In this adaptation of Rida Johnson Young's widely known play, Miss Shannon has the leading role, enacted on the legitimate stage by Peggy Wood.

Last week this popular young screen player appeared at Phil Gleichman's Broadway Strand in Detroit at the premiere of "Maytime" and will be seen at a number of other middle western theatres in the near future.

hibitor is cautious about. I found this to be true everywhere I went. They do not want to sign up for fifty or sixty pictures, and take them on a gamble. But all exhibitors are anxious to sign up a dependable product of about twenty pictures as a foundation of their bookings."

Pick Two More Players

Although Fred Niblo has by no means completed the selection of all the players for "The Red Lily," his new production under Metro-Louis B. Mayer auspices, he has assigned big roles to Frank Currier and Mitchell Lewis. As announced last week, Ramon Novarro and Enid Bennett will play the leading roles.



Scenes from "Outbound," an Educational-Cameo comedy, with Cliff Bowes, Sid Smith and Virginia Vance.

C. B. C. Gets Big Novels

Four Popular Books by Prominent Authors Acquired by Independent

In keeping with the spirit of optimism as regards the future which confronts the independent producers and distributors the C. B. C. Film Sales Corp., has just completed negotiations for the purchase of four big stories by prominent authors as follows: "The Price She Paid," by David Graham Phillips, "Foolish Virgin," by Thomas Dixon, "Who Cares," by Cosmo Hamilton, "A Fool and His Money," by George Barr McCutcheon.

Each picture in this series of eight Columbia productions will contain all-star casts.

C. B. C. will release this series of eight pictures under the brand name of Columbia Productions.

Newcombe Exhibition

Warren A. Newcombe, magazine artist and illustrator, has placed on exhibition at the Art Center, 65-67 East 56th street, New York City, a number of drawings in pastel which were used in the production of "The Enchanted City" and "Sea of Dreams," two motion picture subjects made by Mr. Newcombe and released through Educational Film Exchanges, Inc. The pastels on display are selected from those used in the two motion pictures. The exhibition will open May 5 and continue to May 18.

Nebraska Exhibitors Would Tax Gasoline to Fix Roads for Fans

THE music tax situation was one of the leading topics discussed at the semi-annual convention of the Motion Picture Theatre Owners of Nebraska and Western Iowa which was held at the Hotel Loyal, in Omaha, April 29 and 30.

Those present were advised of the probable procedure of the Society of Authors, Composers, and Publishers in the collection of this tax. President C. E. Williams, who presided at the meetings, has arranged to furnish full information to any exhibitor on this subject and has invited them to communicate with him regarding the matter so that all may be in accord with the plan to oppose the tax.

This is the first time the association has held a semi-annual meeting. The regular meeting was held last October at which time officers for the ensuing year were elected. The semi-annual meeting was called by President Williams for the discussion of some of the more pressing problems at this time.

Non-theatrical activities were discussed, and a committee was appointed to make a full report on this situation at the annual fall meeting. The uniform contract was also discussed at length, and the members were fully enlightened as to the working of the arbitration board.

The members elected President C. E. Williams as delegate to the national convention. Exhibitors' Month, as entered into between the Association and the Liberty Films, Inc., was heartily endorsed.

The proposed gasoline tax was favored in the following resolution: "The Motion Pic-

ture Theatre Owners of Nebraska and Western Iowa in convention assembled consider that the best interests of the people of Nebraska necessitate a series of good roads. We therefore, recommend to the legislature of Nebraska that a tax on gasoline, not to exceed two cents per gallon be levied, the proceeds to be used toward road building. However, all gasoline sold for use in tractors on farms to be exempt from said tax."

While the attendance was not large, it was representative of the territory, and many of the principal motion picture theatre owners were present. For nearly three months this spring, due to repeated rains and snows, and blizzards, the roads were kept in such shape that farmers could not get to town except on rare occasions and with great difficulty. In this section the owners depend largely on the farmer patronage, and the condition of the roads cut in on their receipts materially.

One of the alarming tendencies in the minds of the owners here as elsewhere is the tendency for every church and school to put in a motion picture machine. Not only do the shows given for the pupils or the church congregation cut in somewhat on the receipts of the theatre owner, but in many cases these shows, especially in the churches and some of the schools, are thrown open to the public and widely advertised at a nominal sum, say a dime admission in many cases, making it difficult and next to impossible for the theatre owner to compete with them for public patronage.

Chadwick Signs Larry Semon for Series of Five Reel Comedies

AN announcement made at the executive offices of Chadwick Pictures Corporation to the effect that Larry Semon, was this week signed to head one of their four producing units for release during the season of 1924-25. Semon will be starred in a series of five reels de luxe comedies. This will be the fulfillment of Larry Semon's long delayed ambition.

Simultaneous with this announcement came a statement that Leon Lee, a well known producer, has been engaged to super-

vised the production work of the Larry Semon comedies. Production will be on the West Coast and starts within the next ten days. The vehicle for Semon's initial five reel comedy will be adapted from a famous stage play and will be announced within the next week.

The engagement of Larry Semon is in accord with the intentions of I. E. Chadwick, president of the Chadwick Pictures Corporation, to expand his production activities on a larger scale. Besides the acquisition of Larry Semon, Chadwick Pictures boast of another star in the personality of Lionel Barrymore, who has just completed his first vehicle, "Meddling Women," for this company. Mr. Barrymore will start on his second production, "I Am The Man," on May 15, which will be made at the Tech-Art Studios, New York City.

With the completion of "Meddling Women" comes the announcement that "The Fire Patrol," Chadwick Pictures' second release, is now ready for distribution. The cast of "The Fire Patrol," includes Madge Bellamy, Anna Q. Nilsson, Helen Jerome Eddy, Johnny Harron, Spottiswoode Aiken, Charles Murry, Jack Richardson, Gale Henry, Chester Conklin, Bull Montana, Frances Ross, Billy Franey, Hank Mann. "The Fire Patrol" was produced under the personal supervision of Hunt Stromberg.

Lengthy Contract for Betty Compson

Announcement of the signing of Betty Compson to a long-term contract as a star and featured player in Paramount pictures was made this week in Hollywood by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production.

Miss Compson's first picture under the new contract will be "The Female," an adaptation of Cythia Stockley's story, "Dalla, the Lion Cub," produced by Sam Wood.



Scenes from Century's fourth May release "Delivering the Goods." In the cast are Henry Murdock, Marjorie Marcel, Spec O'Donnell and Gerry O'Dell.

Ending Production

Final scenes of "Never Say Die," Douglas MacLean's forthcoming starring vehicle for Associated Exhibitors distribution, will be filmed in the next two weeks, according to advices from California. The picture was "shot" on locations in Golden Gate Park, San Francisco, in the heart of the business sections of San Francisco and Los Angeles, and among the wharves and shipping of San Pedro. Numerous picturesque locations in southern California also are included, while the interior settings were filmed in Hollywood.

Truart Picture Retitled

The Tom Terriss production made from Sir A. Conan Doyle's novel, "The Tragedy of the Korosko," which was originally titled "The Eternal Riddle" by Truart, has been changed to "The Desert Sheik." This production was produced entirely in Egypt in the exact locations set forth in the Conan Doyle novel. The production is due to be released nationally about the middle of May.

Finishing "Daring Love"

"Daring Love," which is to be Elaine Hammerstein's next starring vehicle for Truart, is rapidly nearing completion under the direction of Roland Edwards. This is an adaptation of the novel "Driftwood" by Albert Payson Terhune. In the cast supporting the star are Huntley Gordon, Walter Long, Johnny Arthur, Cissy Fitzgerald, Morgan Wallace, Gertrude Astor among other well-known players. The camera work is being done by Oliver Marsh.

Hal Roach Busy

Studios at Culver City Are Under Full Pressure

Activities at the big Hal Roach plant at Culver City, Cal., are proceeding at a fast pace. A new comedy drama has been launched with Glenn Tryon and Blanche Mehaffey in the featured roles. Ted Wilde and Fred Guiol are co-directing this production.

The "Our Gang" comedians are hard at work on their new production under the direction of Bob McGowan. The comedy promises to surpass anything that the famous aggregation of kid players have done heretofore for release on the Pathe program, that company declares.

Katherine Grant is once more a member of Hal Roach's film family. Her first re-appearance under the Hal Roach banner will be with Charley Chase under the direction of Leo McCarey. Arthur Stone, former vaudeville headliner on the West Coast, has completed his theatrical engagements and is now at the Hal Roach studios awaiting the start of production work that will launch him on his film career. Will Rogers is at work on the next of his two-reel comedy series under the direction of Hampton Del Ruth.

Director Beaudine Weds

Harold Beaudine, a director in the Christie West Coast studios, and Miss Stephanie Tappe, his secretary, were married recently. They will spend a brief period in New York when they will return to make their home in Hollywood.

C. B. C. Names Cast

Word has been received from the C. B. C. West Coast studios that, in addition to William Fairbanks and Eva Novak, the following stars will appear in their first Perfection Picture: Kate Lester, Carl Stockdale, George Nichols, E. W. Borman and Carman Phillips. The present working title of this feature is "The Battling Fool," and from reports there will be plenty of thrills and action throughout.

Carey in New Picture

The third of the Hunt Stromberg productions for Hodkinson, starring Harry Carey, will be "Tiger Thompson," an adaptation of "Galahad Jones." The interiors for this production will be made at the Hollywood Studios. Reeves Eason has been engaged to direct the production. Production will be started as soon as a strong supporting cast can be assembled.

In Century Comedy

The new Century comedy, "Full of Pep," which Al Herman is directing, with Harry McCoy and Al Alt in the starring roles, will have Max Davidson, the well-known Jewish character actor, in the cast.

Davidson is as well known and as popular in his particular style of portrayal as many of the leading stars of the screen. His engagement for this Century production is in line with the policy of Julius and Abe Stern to make Century Comedies the highest class short product on the market.



Scenes from "The Chechahcos," an Associated Exhibitors' release. The center panel shows Eva Gordon, who plays the feminine lead.

Adds to Press Department

F. Heath Cobb, director of advertising and publicity for C. B. C., announces the appointment of J. Morgan Goetz to head the exploitation department of that company. Mr. Goetz will take charge of exploitation and press books. He filled a similar position under Mr. Cobb with Grand-Asher.

Miss Hannah Kass, who has been associated with C. B. C. for the last three years in the sales department, has been appointed publicity director.

Zierler Makes Deal

Sam Zierler, president of Commonwealth Film Corporation, 729 Seventh avenue, New York, has signed up for C. B. C.'s entire output for the new season, which includes a series of eight features known as the Columbia Productions and a series of eight pictures known as the Perfection Pictures, starring William Fairbanks and Eva Novak. He will handle this output in the territory of State of New York and Northern New Jersey.

Added Pulchritude

Deciding to enhance his screen humor with more feminine pulchritude, Hal Roach, who produces comedies for the Pathe program, has added a number of personable young girls to the studio's stock company. Among them are Billye Beck, formerly an Orpheum circuit dancer; Helen Dale, also a dancer in musical comedy and vaudeville; Ouida Wildman, Martha Sleeper, Clara Guiol, Dorothy Dwan, Herma Self and Olive Borden. Marie Mosquini, Blanche Mehaffey and Ena Gregory are still playing leading parts.

Gorgeous New York Premiere for Mary Pickford's Latest

BEFORE a large and notable as well as enthusiastic audience, Mary Pickford's new photoplay offering was unfolded for the New York public on the evening of May 5 at the Criterion Theatre. The theatre was packed to standing capacity.

The exterior of the Criterion has been modeled into a replica of historic Haddon Hall. The grey walls of this reproduction of the old Tudor castle effect are picked out by toned electric lights, and from the windows on the two intersecting streets, Broadway and Forty-fourth street, are statues of Miss Pickford with the familiar golden curls.

"Dorothy Vernon," under a United Artists Corporation release, will remain at the Criterion for the remainder of the spring and all during the coming summer. Heavy advance sales indicate a highly successful engagement.

"Mary Pickford has never had a vehicle better suited to her talents than 'Dorothy Vernon of Haddon Hall,' and never has she given a better account of herself," said the New York American.

"'Dorothy Vernon of Haddon Hall' is in many respects the most ambitious spectacle of Mary Pickford's career," said the Morning Telegraph. "The consensus seemed to be that Miss Pickford has done an uncommonly fine bit of acting and that she had

not at any time allowed herself to be submerged as it were in the big scenes."

"It is doubtful that even those who are rabid Mary Pickford fans were prepared for so much loveliness, even through all knew beforehand that she would give a delightful performance full of spirit and technique," said the Herald-Tribune.

"As Dorothy Vernon Miss Pickford has a part that suits her as well as any in which she has ever appeared," said the Times. "It gives her a chance to be coy, impulsive, saucy, angry, vivacious, winsome and perfectly lovely."

"It is truly a beautiful photoplay pictorially. It has a substantial plot. It is well acted," said the New York World.

The Evening Journal: "Miss Pickford as the impetuous eighteen-year-old heroine of the Charles Major novel is appealingly beautiful and romps through the part with her curls and her temper, or with a contrastingly penitent sweetness. The settings are very impressive."

The Evening Telegram-Mail: "It was the same Mary that film fandom has learned to love; it was a Mary with added histrionic ability; a Mary who rode a horse along a wall to rescue her lover in a manner that made even the most blase of screen reviewers unloose their hands and add to the rounds of applause."

Henderson to Discuss New Series of Pictures with Arrow Officials

DELL HENDERSON, whose latest production, "Gambling Wives," the big Arrow special feature, is making such a record, has just come on from the Coast for conference with the Arrow executives regarding a new series of specials.

Mr. Henderson is very optimistic over the prospect for new independent productions, especially in view of the wider outlook in this field due to the important work being done by the Independent Motion Picture

Producers and Distributors Association. In speaking of his plans, Mr. Henderson said: "There is now a far greater incentive for the Independent producer to make better and bigger pictures. You note I say better first, because quality is more essential than quantity. Mere quantity is one of the worst things in the industry. The public doesn't want footage unless it has the interest that is essential to every reel."

"I try in my pictures to make the audiences want to come back for more. There is enough keen competition from other forms of amusement to keep us all on our toes to give our audiences the very top notch of entertainment."

"The possibilities of the screen cover such a vast field that there is no excuse for the public seeing poor pictures. When they do it is because the commercial element has dominated the artistic."

"My experience has shown me some so far unrealized possibilities of the screen and I am now seeking plots that will enable me to put them into effect."

"I am sure the Independent distributors and exhibitors will welcome the new ideas which I have in mind. It will be most gratifying to me to be able to show them a distinct advance in motion picture direction."

**STRAIGHT FROM THE SHOULDER
REPORTS — THE EXHIBITORS' BEST
FRIEND.**



DELL HENDERSON

"Broken Barriers" Ready

"Broken Barriers," Meredith Nicholson's novel, is being picturized by Reginald Barker in Los Angeles under the auspices of the Metro-Louis B. Mayer forces. Barker has been at it these last several months and it is rapidly nearing completion. "Broken Barriers" was adapted to the screen by Sada Cowan and Howard Higgin.

Added to Cast

Samuel Goldwyn announces that he has signed Albert Gran and Sylvia Whytall, both of whom created the original roles of Mr. and Mrs. Tevis in the stage play, "Tarnish," to appear in the screen version.

Viola Dana to Make 2 for Paramount

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, announced in Hollywood Tuesday that he had signed a contract with Viola Dana, leading Metro star for several years, whereby Miss Dana will be featured in two forthcoming Paramount pictures.

Miss Dana's first Paramount appearance will be in James Cruze's production, "Merton of the Movies," which is just being started at the West Coast studio, and in which she will be featured opposite Glenn Hunter, the star.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Rowland & Clark Theatres Make Record by Tying 650 Cabs to Spare Tire Idea

ALTHOUGH Rowland & Clark appear to have made a record in tying 650 Pittsburgh taxicabs to a single title, the number alone would not command more than passing mention. The real interest in the idea lies in the manner in which Milton D. Crandall, general publicity man, and H. B. Dygert, one of his assistants, did the work.

The simplest part of the idea was sending Dygert over to sew up the taxicab company. Given a sufficient argument, any taxi company will collaborate with the theatre. They will order the drivers to put on the signs.

But Crandall figured that with 650 cabs in the fleet, he needed more than the co-operation of the company. He wanted 650 drivers to be as solidly with the theatres as was the company.

Getting Them All

It is all right to get permission, but to make 650 drivers put on the covers, get them right side up and keep them that way was something that went beyond mere instructions. Milt wanted to make certain that the men were with him.

Girl Shy was to be played at two of the Rowland and Clark downtown houses, the State and Blackstone, which adjoin each other in the heart of the shopping district. He wanted to keep both houses filled, and he knew that the taxis would help a lot if the stunt were worked properly, so he sat himself down to figure on a scheme to make it work.

How It Was Done

On Friday there were delivered to the taxi station covers for all the cabs. These were yellow on block, to match the trim of the cabs, and were made to cover the entire spare.

On each cover was a card, one side of

which read: "Instructions. Saturday afternoon or evening place cover on spare—right side up—draw strings taut and secure with a firm knot."

On the other side was this announcement:

INVITATION

Yourself and Company are cordially invited to attend, as our guests a private showing, for Yellow Cab Drivers of HAROLD LLOYD in "GIRL SHY" at both The STATE and BLACKSTONE Theatres, Fifth Avenue, Downtown, Sunday, April 27th, at 2:45 P. M.

Rowland & Clark have made all necessary arrangements with the officials of the Yellow Cab Co. for the carrying of a tire cover advertising this picture, on all Yellow Cabs, for the week of April 21st. Realizing this is an additional hardship on the Drivers, we are pleased to give this private showing for you, in return for this service.

Drivers on duty Sunday afternoon:—Give this invitation to your wife, and we will furnish you with an additional pass for yourself for a later showing.

ROWLAND & CLARK THEATRES.
(Present this card at the door—see other side.)

Covered Every Angle

This, it will be seen, covered every contingency, and a sufficient number of single passes were given the starters to furnish one to each driver on duty Sunday afternoon, when these special performances were given.

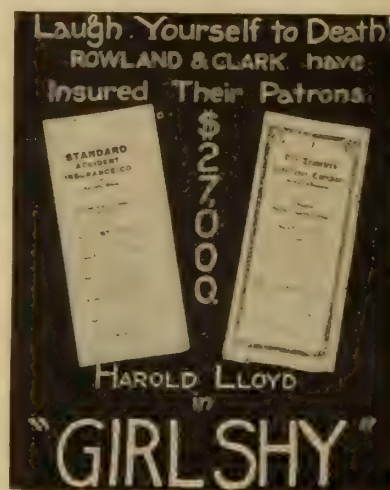
There was not a single car noted during the entire run of the farce that had the spare cover tilted so that it could not be read at a glance and, moreover, mud and dust were cleaned off. The drivers took a real interest in helping the theatre.

Heavy Insurance

The only other special stunt was to play up the insurance idea, but Milt used the permanent policies totaling \$27,000.

These worked just as well as specially written policies and the fronts were played

up in the theatre advertising as well as on special cards. The cut is made from the photograph taken from the card and does not show its adaptation to the theatre advertising, but the idea was used in a variety of ways to get over the idea that you might laugh yourself to death.



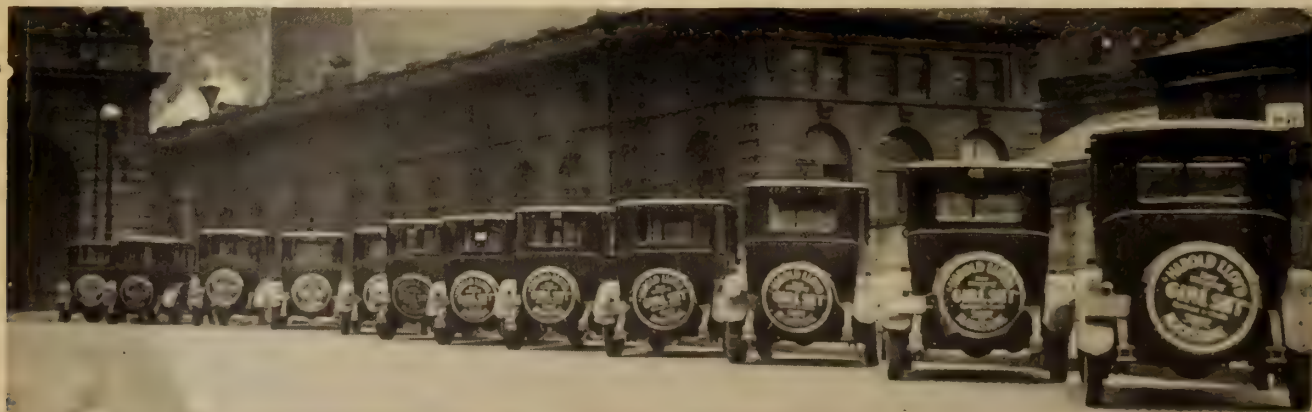
A Pathe Release

THE INSURANCE POLICIES

The result was that both theatres had standout lobbies most of the afternoon and well into the evening every day of the run.

M. B. Hustler, of the Capitol Theatre, Sacramento, Calif., wrote 000.00 on his advertising column when he played Twenty-one. He was tied to a fashion shop for a style show and the shop not only supplied all the show but it did all of the advertising.

In reporting the event Walter Eberhardt points out that there was a mistake made in having only twenty models for Twenty-one, but the girls were all so pretty the audience lost count.



A Pathe Release

TWELVE OF THE 650 YELLOW TAXICABS TIED TO GIRL SHY BY ROWLAND & CLARK

Every yellow cab in Pittsburgh carried a spare tire cover printed up for Girl Shy at the State and Blackstone theatres when Rowland & Clark put this Harold Lloyd release into adjoining houses. And every tire was right side up and kept that way, because the management gave a special Sunday showing to the drivers and their families. That's what puts a kick into the old idea.

Taking Advice Sold The Fighting Coward

Some sections of the South are doing practically nothing with *The Fighting Coward*, chiefly because the managers are persuaded in advance that the picture, which is a satire on the old duelling customs, is foredoomed to failure.

Even on the Southern Enterprises houses of the Paramount string some dates have busted badly, though Lem Stewart provided a suggested campaign which should offset the supposed slam by taking a new viewpoint. It was very simple. Lem suggested that the Southern houses advertise it as the adventures of a Philadelphia raised youth who was made a man in the South. That seems rather a slim alibi, but George E. Brown, of the Imperial Theatre, Charlotte, N. C., not only went several hundred dollars over the average, with a rainy Saturday to boot, but he knocked out a considerable feature at the opposition house. And he did it on Mr. Stewart's campaign.

He got special reading stories the three Sundays in advance of the opening and started the trailer one week in advance. He also used the home office suggestion of a letter to bachelors suggesting that even fighting men were cowards when it came to proposing. A small white feather was enclosed in each letter, 500 of which were mailed out. In the original scheme the feather was good for one admission at the opening, but Mr. Brown did not find this necessary.

For the first time he put paintings in 20 windows, keeping them up for the run, and he arranged a co-operative page in spite of the fact that the title does not lend itself well to hook-ins. He offset this by giving each advertiser 17 tickets to be used for trade getting.

Mr. Brown hits a vital law in explaining the use of teasers showing the chief characters in single column cuts with some jazz copy. He writes: "The idea back of this was to acquaint the people with the characters in the story. This gets business because when people are acquainted with the characters in a story beforehand, their curiosity is aroused and they cannot resist the urge to see what these characters do."

Production Hints from Edward L. Hyman

Managing Director Mark-Strand Theatre, Brooklyn

FOUR musical presentations, the Topical Review and the feature picture, Harold Lloyd in "Girl Shy," made up a performance that ran one hour and fifty-six minutes, providing a wide variety of entertainment. Of this time the Lloyd picture required one hour and twenty minutes, leaving thirty-six minutes for the other incidents, the longest of which ran twelve minutes and the shortest four minutes.

In the order of their presentations at the four deluxe performances daily, the incidents were as follows:

"The Silhouette," a novelty silhouette dance, required six dancers, one costumed as Pierrot and the others as Pierrettes. The set was a cut wood drop as background, directly in front of which was a white curtain. Open white box lamps lighted the set from behind, giving the silhouette effect, as there was no front lighting. Center stage was a lounge upon which the Pierrot lay at the opening, the other dancers coming from the sides at the third bar. Music used was "Nola" (Arndt). Four minutes.

Following this was the overture, seven minutes in length. It was the Finale of Tchaikowsky's "Fourth Symphony," lighted as follows: Two booth Mestrum floods of 150 amperes, dark violet on the side drapes of the orchestra stage. Dome floods, Mestrum 150 amperes, one covering half of the musicians rose pink and one on the other half with straw. Red coves and blue borders; straw and rose pink entrance spots crossing on the ceiling. Straw colored transparent fabric columns at either side of the proscenium arch, with light blue spots in the top. Llama draw curtains closed over the production stage, with rose pink and light green arch spots hitting the pleats and blending the colors.

The Mark Strand Mixed Quartette came next in the Burleigh song, "Deep River." The singers, tenor, soprano, baritone and con-

tralto, were dressed in Colonial style, two seated on a bench right stage and two standing behind them. As background a blue neutral drop was used, and upon this was thrown colored cloud effect from the side, a white from behind, and a water ripple affect moving across the back drop from right to left, from a special arc lamp. Orange spot from the left picked out the singers. This number ran five minutes. The front lights included two booth floods of dark violet on sides of the stage and the orchestra. Red coves and blue borders; straw and rose pink entrance spots crossing on the ceiling.

The Topical Review followed, eight minutes long.

Popular Impressions preceded the Lloyd picture, and embraced five selections: "In the Evening" (Donaldson), "A Smile Will Go a Long Long Way" (Davis-Axt), "On the Blue Lagoon" (Friml), "Forget Me Not" (Hanbury), and "California Here I Come" (Jolson). The set was elaborate garden, lighted all blue at opening to denote evening. Benches at either side, and balustrade centre. For the opening song six dancers in party dresses were lined up across the stage, with tenor, soprano, contralto and baritone to the right on a bench. Two choruses of the number were used, the first for quartette and second for the dancers. Second song sung by soprano, with dancers in on the chorus. Third song by baritone, with the ballet coming on again for the chorus, costumed hula hula style. Fourth song was duet for tenor and soprano, and final selection was contralto, with quartette and dancers on the finish. Dancers in red striped silk overalls, straw hats and carrying fruit baskets. White, orange and straw floods and spots used, alternately, to light the set after opening. Front lights included medium blue flood from dome on the orchestra; blue borders, light blue transparent windows at either side.

Taken by and large, the picture which "could not be sold" in the South was sold to a daily increase of nearly \$150, simply through taxing the right appeal and work-

ing hard through the right appeal.

That is where Lem Stewart demonstrates his value. Knowing his territory, he can suggest accurately the best approach.



A First National Release

NOTHING IS SACRED TO THE EXPLOITATION MAN. HERE'S THE HISTORIC DUMNOW FLITCH

Horace Judge staged the annual hearing for the Dumnow Flitch of bacon which for centuries has been given the happiest married couple. Did it on the stage of the Palace Theatre, London, for Norma Talmadge in *Secrets* on the proposition that the great secret was the secret of wedded bliss. Two of the three winners are shown, there being a tie for second place. It got notice by the yard—and pictures.



A Universal Release

A GOOD SMASH FOR MERRY GO ROUND FROM EARL SETTLE

This is the front used at the Palace Theatre, McAlester, Okla. The circle of electric lights were on a flasher which gave an apparently circular movement to the string and helped to carry out the idea of the title. It is strong and forceful.

Sold Guild Play on Music Score

Hodkinson sent a special man over to Boston to help put over Puritan Passions at the Beacon and Modern theatres, and stress was laid upon the musical score.

Cards were displayed at the famous New England Conservatory of Music telling of "the first photoplay symphony," and similar cards were displayed in the windows of music stores. The day before the opening Frederick S. Converse, the composer, made a talk over the radio on Music and the Photoplay, the theme naturally being his own contribution.

For a popular appeal the ushers were dressed as Puritans and the Puritan couple employed during the New York run were duplicated here with the lettered suit case instead of a carpet bag, which would have been less of an anachronism.

Under the double feature system current in many Boston houses, the coupled story was The Temple of Venus. You were bound to like one or the other, but we think few persons liked both offerings.

Had to Condense

It is not often that George J. Schade, of Sandusky, has to quit on an exploitation stunt, but he was up a tree on the idea he framed for Black Oxen. He figured that he would get ten black oxen, blanket nine of them with the letters of the title, Black Oxen, and use the tenth for the space.

It was a good idea, and Schade could picture them meandering single file along the Sandusky streets, but there was a hitch. He could not locate ten black oxen, try as he would, so he had to rest content with two, one for each word.

But if you can find two of them, it's a fine little stunt. Even the two worked well.

Winning a Window

Getting a window in a woman's store for When a Man's a Man was simple enough to the Trianon Theatre, Birmingham, Ala. It simply set a card alongside a display of women's wear and remarked that when a man's a man he liked to see his wife well dressed. Then it got a local taxi fleet to use spare tire cards, and with the usual newspaper advertising, just pulled them in wholesale.

Why not a benefit for the Legion post around Decoration Day?



A Universal Release

SOLD THE HUNCHBACK TO A CHURCH IN KANSAS CITY

There is no direct reference to the theatre at which The Hunchback of Notre Dame was playing, but that was no secret, and this sign on the St. Marks Lutheran Church helped the run at the Isis Theatre. Engineered by Jean Belasco, Universal exploiter.

Dog Perambulator on Flaming Youth

If you have a dog and a lot of time and patience, you may be able to copy the effective stunt used by R. B. Stafford, of the Lyric Theatre, Pawnee, Okla.



A First National Release

A PUBLICITY HOUND

Mr. Stafford has a kennel of Eskimo Spitzes with pedigrees as long as the wail of a film salesman, and Buster is so high toned that he will not chase anything less aristocratic than a white Persian cat, but he was willing to do a favor to a lady, so he got out and helped bring in extra business for Colleen Moore and Flaming Youth. Hope Mr. Stafford does not reach for the paint

Your summer business is going to depend very largely upon what you do in the next few weeks to keep them from falling away. Keep them coming the first few hot weeks and you win.



A Pathe Release

WORKING A CUTOUT INTO THE BACKGROUND DESIGN

That man buried in the snow is a cutout, but the snow is paint, to merge the cutout into the backing for *The Call of the Wild* at the Garing Theatre, Greenville, S. C. The idea was worked out by H. B. Clarke and painted by his artist.

Has Capital Idea in Children's Sports

H. A. Chenoweth, of the Strand Theatre, Palmer, Mass., has a fine stunt for good will and matinee business. The theatre has a parking space for automobiles, and each Saturday between one and two he stages a sport contest for children under fifteen, giving small prizes in a number of simple athletic events for both boys and girls. He plans his contests and classes so as to reach the largest possible number of children.

Not only is the space crowded with children, but a large proportion of the adult population comes to look on and enjoy the fun, so Mr. Chenoweth sees to it that the programs for the coming week are attractively represented by posters and other material. It is better than the Sunday paper.

Played Marbles

Recently that section was stirred to the depths by an inter-city marble shooting contest staged in Boston. Mr. Chenoweth promptly volunteered, in the name of the Strand, to send the champions of his own and three supporting towns to Boston to

share in the competition, and he rode on all of the generous publicity given the event, which included local elimination contests, team matches between the towns and the big meet.

Just as a financial proposition, his investment brought more reading matter than he could have bought with ten times the money, but this was merely a side stunt to the value of hooking up to the big local news of the day.

Mr. Chenoweth does not come in the department as often as he used to a number of years ago, but he always brings in a good idea when he does come. If you have any vacant lot near your house, get after that Saturday Spots Contest, and get the paper interested with you, even to the point of giving them the major share of the credit, if they insist.

Made Three Speeches

Because he works so closely with the Parent-Teachers Association of Asheville, N. C., E. D. Turner, of the Imperial Theatre, was on the program for three items at the Lenten Community Services at Canton, a suburb.

They made one of the meetings Motion

Pictures Night, and Turner spoke on the educational value of the motion picture and its relationship to the church and home, on the children's matinees and on future of the picture.

He stressed The Ten Commandments as showing how pictures can be made to point a moral without loss of entertainment value.

Worked the Cutouts Into Painted Back

Because a shadow box usually makes business for the Garing Theatre, Greenville, S. C., H. B. Clarke keeps Camp, his house artist, busy, and Camp works a number of odd effects.

For *The Call of the Wild* he used the prostrate man from the three sheet against the background, painting in the snow to blend it with the Arctic scene with a naturalness that brought comment from the patrons. The larger figures were taken from the six sheets. The dog is not chasing a ball. That's the sun or the moon, we don't know which. It looks all right in the painting, but the photograph kills the perspective.

A funny thing about this engagement was the fact that while the normal business at the Garing is about 65 per cent. women, this title drew a greater proportion of men and children, proving that the picture was sold by the display and did not run on the usual business.

This Was a Plant

Out in Omaha they made the first use of the most obvious tie-up for Lilies of the Field. All of the florists were induced to use stills and cards in connection with a showing of the lilies of the greenhouse.

And a chain of drug stores hook in with "Love Me" perfume, lily of the valley being too old fashioned for these modern flapper days.

Between the two you knew that the First National was in town and where.

If you live in a small or medium sized town, start in today to plan for the biggest Fourth of July celebration your town ever knew. Work with the local organizations, business and fraternal, with the newspaper, the churches and the schools and put it over big. You can IF YOU START NOW.



Cooperation—with a Capital "C"

VIVAUDOU, the largest creator of high-class perfumes and toilet articles in the country, has made arrangements with Metro for a complete, cooperative, national advertising and window display campaign on their products—Mai d'Or perfumes—tied-up with Barbara La Marr, Mae Murray, Viola Dana, Laurette Taylor, Renee Adoree and Jean Tolley.

When you book a Metro picture in which any of the mentioned Metro players appear, get in touch with Vivaudou, and with your local drugstores—

Tell Mr. R. F. Lindquest

V. Vivaudou, Inc.

469 Fifth Avenue, New York City

When you are playing the picture—He will start the wheels—It will profit you to cooperate with

VIVAUDOU



A First National Release

NOT SO CRUDE AS THIS PHOTOGRAPH WOULD SUGGEST

This is H. B. Clarke's display in the lobby of the Garing Theatre, Greenville, S. C., for *The Eternal City*. The camera angle gives a libelous perspective, but it was really effective. With the exception of a one-sheet cutout it is all home made.

Compo Coliseum for *The Eternal City*

Rome was not built in a day, but H. B. Clarke, of the Garing Theatre, Greenville, S. C., built the Coliseum almost overnight. He had *The Eternal City* and he planned a lobby display in which the Coliseum was the backing for a cutout of Barrymore and Miss La Marr from the one-sheets.

This was framed by a pair of pillars supporting a crosspiece on which was lettered the announcement. Down front a pair of one-horse chariots were posed either side of the opening, and the house's permanent flower boxes were moved up to support the display, and possibly to keep people from jostling the Coliseum over.

The display was not very expensive, it was a departure from the castle front, and it leaves behind a structure which can be repainted and used every little while.

Made Big Business with *White Sister*

Lent is a penitential season for managers in many Southern towns because the people stay away from the theatre. Columbus, Ga., may be put in this classification, and yet J. Wright Brown sold *The White Sister* to big returns.

He realized that this was an ideal Lenten story, and had plenty of class, so he emphasized its bigness and appeal in all his approaches, and he put it over to a surprisingly good business at a cost of only \$50 above the usual investment in publicity.

His lobby display was based upon a somewhat similar one used on another title in Loew's Palace Theatre, Memphis: the book, *Vesuvius* and the title on a large panel, with a cutout of the star as the cover design of the book.

Books were given as prizes in a contest

used for another title, which ended just before this run, and a drive was made on the photoplay edition in conjunction with the drug store doing most of the book business, the store taking newspaper space to advertise both book and picture.

Postcards were used to a selected list of about a thousand names, and for three days in advance the local paper carried a front page box in return for the passes used in a names-in-the-classified-ads stunt.

Trailers were used both at the Grand and the Rialto a week in advance, and the usual posters were supplemented by car cards and banners, heralds in laundry packages and overprinted menus.

Using every possible stunt brought the message to all possible patrons. They saw it somewhere.



A Metro Release

A NICE LOOKING BOOK SIGN SUGGESTED BY MEMPHIS

J. Wright Brown, of the Grand Theatre, Columbus, Ga., adapted the lobby display from a photograph in Paramount's *The Close Up* and got a fine advertisement for *The White Sister*, which helped to make a record business for the Lenten season.

Gave 500 Passes for \$600 Hook-up

With Paramount executives trying to figure out whether free passes are a detriment or a money-maker, Howard Waugh, of Loew's Palace Theatre, Memphis, wrote his own ticket, voting for the pass.

There is a taxi war on in Memphis, with the two older companies picking on the Bee, the newest arrival. The Bee has 28 cabs in service.

Waugh gave the Bee 500 single passes, each good for the opening day only. In return he got 28 spare tire displays, not to mention a little matter of \$600 worth of advertising, which means something more than 200 column inches.

The opening shot was fired on Thursday in the shape of a 14-inch teaser asking, "Want to see Thomas Meighan in *Pied Piper Malone*? Take a Bee Line and phone Main 2800 for information." This carried a single column line cut of the star, and was repeated on Friday, a total of 42 inches each day.

On Saturday another fourteen, a double seven, announced that the Bee Line would carry all Memphis to see *Pied Piper Malone* at the Palace. Sunday and Monday the space went to a three tens announcing that all patrons of the Bee Line cars would receive a free ticket to the Palace. To drive home the telephone number, it was announced that 2,800 tickets had been purchased, Main 2800 being the call. The announcement that the tickets had been purchased took the idea out of the free distribution class. Waugh wrote all of the copy.

The stunt attracted more attention than would a similar number of inches on the theatrical page because this was something different, and therefore inclined to make for discussion.

A good stunt on *The Fighting Coward* was worked by Howard Price Kingsmore, of the Howard Theatre, Atlanta. A dueling pistol and a pair of boxing gloves were used for a window display, the card comparing the old way with the new.

Put "Everything" on Fool's Highway

The well-known "everything" was packed into small compass when the Gillette razor window in San Francisco was turned over to The Fool's Highway. Of course the Fool's Highway is supposed to be the Bowery, but the window shows the railroad train and automobiles, a miniature signboard and a lot of other sure fires.



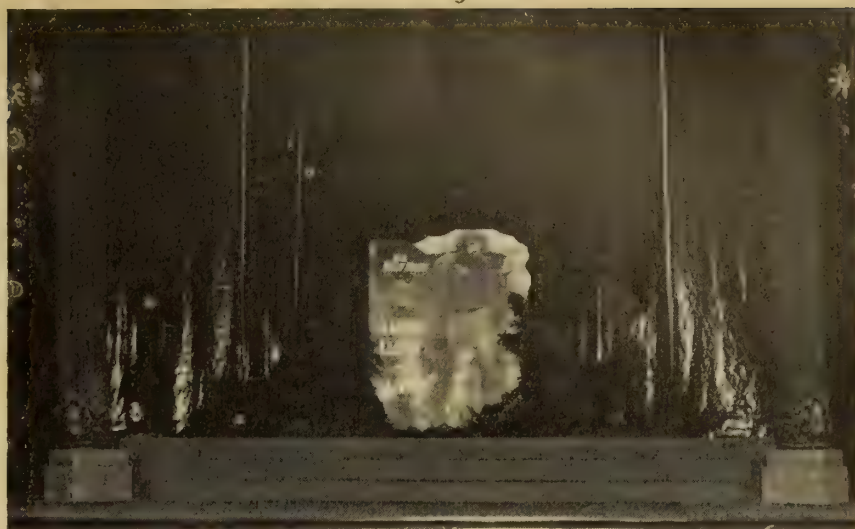
A Universal Release

THE GILLETTE WINDOW

There were three cards for the Grenada, which housed the Universal picture, but even here one card stated that Mary Philbin used the Gillette on her armpits and another told that the fool's high way of shaving was with the old-fashioned blade razor. It was sharing more than 50-50 with the owner of the window, but the location made it well worth while.

Backing It Up

The Eternal Three has been tied to a toilet preparation through the use of window photographs showing Helen Lynch, of the Goldwyn-Cosmopolitan production, at her dressing table, with a conspicuous bottle of the preparation and most of her back showing. Presumably the back is the result of the cosmetic—anyhow, it's a darned pretty back, so a good window attractor.



A Pathe Release

THE STAGE POSTER IS NOT NEW BUT THIS IS WELL DONE

The Capitol Theatre, Reading, Pa., improved on the old idea of merely tacking the poster to some house drop. When they played *Why Worry* they used the six sheet showing Lloyd and the giant, and masted it in with foliage and a nice backing.

Ready Made

One of Carl Laemmle's forceful Straight from the Shoulder talks was about Sporting Youth and was headed "Sporting Youth Without a Flask," calling attention to the fact that there were no night clubs, nude bathing parties or other hackneyed devices in the Denny play.

It was a good talk even in so good a series and C. G. Behrens, of the Family Theatre, Davenport, Ia., had the inspiration to change it into a letter supposed to be directed to him and he made this the backbone of his campaign.

It was the best possible angle, for the usual hokum is staling and people were glad to be told about one play which was youthful and yet clean, and they packed the house and a lot of them stopped on the way out to tell Mr. Behrens they were glad he put them wise.

When you come to think it over, you can sell your public with the same stuff that sells you. Try it some time.

Three Ancients

Three old-timers, but all new to the town, served to put over *Thy Name Is Woman* at the Strand Theatre, Syracuse.

The chief item was the trick "No parking" tag, closely approximating the police signs, but reading: "No, you will not be hindered from parking your auto after 6 P. M. when you attend the Strand, etc." Cliff Lewis, who is helping Manager McDowell, writes that on account of a local agitation on the parking laws he never saw the card take hold as this did even in the old Manslaughter campaigns. It had a live local angle, it had not been done before, and it was not possible to get anything better.

Number two was the "Closed to go to the Strand" put on all stores the Saturday night just after the opening, showing to the churchgoers Sunday morning, but the second best trick was the calling card.

Two thousand homes and all hotel letter boxes were stuffed with Navarro's regrets that the recipient was not in when he called and adding that he could be seen that evening at the Strand.

The three together kept the seats filled in Lent, which would seem to prove that they are still good.

Four Helped

Four local stores assisted the Imperial Theatre, Asheville, N. C., in putting over a fashion show for Fashion Row, with Mae Murray, the four stores supplying the show and doing most of the advertising. Not only did they use the newspapers and their mailing lists, but each clerk was instructed to mention the fashion show and Mae Murray wherever possible in waiting upon customers.

As the Imperial has practically no stage, the display was on a runway which was built around three sides of the orchestra, the stage apron serving as a start and finish point for the parade.

One of the best exploitation stunts is a newly painted lobby.



A Paramount Release

THIS IS HOW A REAL COVERED WAGON LOOKS

No trick stuff about this. It is a wagon used in Fort Worth, Texas, for the Hippodrome showing of *Heritage of the Desert*, and the outfit and driver are real covered wagoners twelve months of the year, working through Western Texas.

Lily Cut Design Gets Attention

There is little to this cut for Lillies of the Field to tell about the story. It is merely an attention getter, but it does get the attention and it does convey the impression that the story is worth while. It is a good cut, so the reader thinks it must be a good story. He reads the cast, and decides that he might as well go. Without having any particular value, the cut still manages to sell.

RIVOLI

12 Shows at 11:30 P. M.

LILLIES OF THE FIELD

French Novel by William Harrison

CORINNE GRIFFITH and CONWAY TEARLE

Starring: ALMA BENNETT, MYRTLE STEEDMAN, CHARLIE MURRAY, SYLVIA BREMER, CRAUFORD KENT, PHYLIS HAVER

STRONG IN DRAMA RARE IN BEAUTY! DESIREE TARDY!

RIVOLI SYMPHONY ORCHESTRA

A First National Release

AN ATTRACTIVE ATTRACTOR

A good line cut such as this is worth half a ton of poor halftones. It is almost impossible to get it muddled up, no matter how poor the ink, and it is good drawing, which cannot always be said of line work. It's pretty. More, it is appropriate, and we think that it decided many prospects to line themselves up in front of the box office of the Rivoli Theatre, Baltimore. The bottom cut is not so good. It does suggest action, after a fashion, but it suggests no particular line of action and so is little better than a tailpiece, but it makes a good tailpiece, and holds the space in well. By and large we like this display very much, and think that it has better than the average sales value. There is little selling talk, but that little is good, and there is enough white space to give proper display to the cut. It is a three tens, rather large, but about the Baltimore average, so smaller would have been inadvisable.

Makes a Cut Sell the Selling Talk

There is too much large type at the top of this display from the National Theatre, Richmond, Va., and perhaps too many panels, and once more we get "the star of The Covered Wagon" until we begin to believe that his work in this Paramount is the only decent thing Kerrigan has done, but

there is one capital idea in this space. The index finger of the hand cut on the right points directly to the selling talk, so that you do not miss it in this maze of panels. You follow the guiding finger right into the

NATIONAL

The Show Place Of The South

All Week

J. Warren Kerrigan
star of
The Covered Wagon
in
The Man From Brodney's

GEORGE HARRIS' BILLY ROBERTS' FAMOUS STORY

ROMANCE! ADVENTURE!
In the Land of Inscrutable Mystery
A rich, warm romance of India encompassing the greatest legends of the Orient. With thrilling surprises!

Open Monday at One

CAST
Lillian Walden
Kathleen Key
Miss DuPont

THE CELESTINE TRIO
Wanda Hawley
Pat O'Malley
Kathleen Key
Miss DuPont

Coming! NORMA TALMADGE in "The Song of Love"

A Vitagraph Release

FOLLOW THE FINGER

argument that you should purchase a ticket, and you ought to be sold on the argument advanced. It is a clever idea. But it is bad to give so many top lines of about equal value. When they are so nearly alike there is no contrast, and contrast is what gives display. The slogan could have been cut down to a ten point and would be better if incorporated into the plate. In no case should it be permitted to fight the star. An eight point "All week" would have helped to give contrast, and the fact that the picture is there for a week is not a 24-point fact. It would pay the National to watch the composition more closely and insist that display lines be given display. About the best way to insist is to mark the relative values in points if specific faces cannot be called for.

Poor Typography Is Hurtful to Special

Taking 150 lines across four to put over Norma Talmadge in Secrets as an op'ry house show, the Stillman Theatre, Cleveland, gets what looks like a pretty display, yet which is hurt somewhat through the wrong valuation of the lines. A 12 point bold is used to tell that this will be the only showing in Cleveland this season, but an eighteen is given for the times of showing, and the same is wasted on the fact that seats are on sale for all performances, neither of which is as important as the announcement of the exclusive showing. A 24 point "Only showing in Cleveland this season" would have gained greater interest, and with this fact put over, the rest about showing times and advance sales could have gone in light

twelve point for the same real effect. Even the "all seats reserved," which gets a 14 point, is far more important than the fact that the picture will show at 3 and 8:30. Apparently the copy was sent to the printer without being marked up, and he did what he pleased. This could have been made both pretty and effective, but while the form is good the copy is miserably displayed. Printers set type. They are not supposed to be expert in the matter of ticket selling, and if left to their own devices will use the type faces they prefer, which generally are those easiest to set, usually machine lines. A large "Only showing in Cleveland this Season" should have been run across the space directly below the First National credit line, just below the title. Then could have come "Two Performances Daily" to emphasize

The STILLMAN

NORMA TALMADGE
with EUGENE O'BRIEN in
"SECRETS"

OPENING PERFORMANCES TODAY
AT 3 P. M. and 8:30 P. M.

ALL SEATS RESERVED

SEATS FOR ALL PERFORMANCES NOW ON SALE

All Matinees—50c, 75c and \$1.00. All Evenings—50c, 75c, \$1.00 and \$1.25.

A First National Release

WRONG VALUATIONS

this fact with "Sunday at 3 and 8:30" on one side of the next line and "Week days at 2:30 and 8:30" on the right hand side of the same line. Then could come "Reserved seats for all performances now on sale," with the telephone and mail order lines just below, and the prices at the bottom. As it stands, there is little value to the display. The space is not up to the Stillman standard, which is very good indeed when at its best.

Sectional

Stretching it out, the Astor Theatre, St. Paul, took four days to complete a banner on a two-story building along the main drag.

The first day they put up "Watch for" with an arrow above it pointing to the right. The following day came "Pleasure" with "Mad. A drama of today. Wild lust. Excitement," on the third and the "Coming to the Astor" to complete the sign.

It sold a lot of tickets for Pleasure Mad and this sign was backed up by an unusually good lobby.

Pittsburgh House Gets Type Layout

Evidently Milt Crandall is not going to have things all his own way down in Pittsburgh. For months he has been getting

more display for three houses in a given space than other theatres have been obtaining with their hand lettered busts for a single attraction. Now and then some house has swung into the type column for a week, only to swing out again, but it seems to be dawning upon the Olympic that type is not only better, but cheaper, and they come in with this 140 by 3 for Icebound. It's a

OLYMPIC

FIFTH AVENUE

DOWNTOWN

The story of
Frozen Hearts
melted by the
Fires of Love

A PARAMOUNT
PICTURE

And just to know
it's a Wm. De-
Mille production
—DeMille who
made "Don't Call
It Love"—is to
know it's good.

With a superb cast
headed by

LOIS WILSON

RICHARD DIX

VERA REYNOLDS

"ICE BOUND"

ALSO

MONTY HAYES IN
"TAXI PLEASE"

SCREEN SNAPSHOTS • NEWS
LITERARY DIGEST

TWO ORCHESTRAS—SYMPHONY & JAZZ

NEXT WEEK

Gloria Swanson in "A Society Scandal"

A Paramount Release

MOSTLY TYPE

rather stilted layout, but at least it is a starter, and in one jump the layout man not only senses the value of real type but appreciates the emphasis of white space, as well, and he gets a display such as never came from the labored efforts of the marking brush artists most Pittsburgh theatres harbor. Maybe even Boston will come back again some day. It was back once, but could not hold the pace. We shall watch with interest to see if the Olympic persists in its well-doing.

Even the Fulton Sometimes Busts

Most of the advertising from the Fulton Theatre, Jersey City, is unusually good, but we think that A. S. Rittenberg made a bust with this 115 by 3 for The Marriage Circle. He knew he had something big and he was probably over anxious. The result was that he used too much talk and too much cut, particularly the latter. The result is an overstuff that does not at all give the suggestion of a light comedy. Even the talk is not as convincing as it might be. There is no real sales value to "A fearless exposure of the inner shrine of the marriage circle." It may sell, but it will sell to the sort of people who will not appreciate to the full the delicious comedy. Suppose that he had used instead: "Personally directed by Ernst Lubitsch. We have had Lubitsch, the director of Pola Negri and we have had Lubitsch, the director of Mary Pickford, but here we get Lubitsch himself, the finest director continental Europe has ever sent us. We get the real Lubitsch, not laboring to

get the best work out of some star player, but Lubitsch giving the best that is in him to a sprightly little farce, told with the deft, graceful touch of a Viennese operetta. A story that is to the films what *The Merry Widow* was to the stage. Something different, something delicious, something altogether entertaining and something that you simply cannot afford to miss. If you think you don't care for pictures, please come and see this. You'll not regret it. The greater your capacity for appreciation of the really

No matter what big pictures you've seen
this year, you'll enjoy this one most. It's
DECIDEDLY DIFFERENT!

WARNER BROS.
Presents

**"The MARRIAGE
CIRCLE"**
an **ERNST LUBITSCH**
Production

With
FLORENCE VIVOR
MONTE BLUTE
HARRY MYERS

MARIE PREVOST
ADOLPHE MENAUD
CREGGTON HALE

Personally Directed by
ERNST LUBITSCH

A startling story of marital
trials, tears and a happy end-
ing, a first-class picture of the
very depths of the marriage
chain of the love and the
mad chase of light-
ning, such as you have

What
fools
are
we
becom-
ing?

**TOMORROW
FULTON THEATRE**

A Warner Brothers Release

TOO MUCH CUT AND TALK

fine, the better you will like this vivid, forceful and wholly delightful play." That will get in the people who will best like and appreciate most this offering. These will not be attracted by the picture of Marie Prevost in bed. They will not appreciate the clinches. They will get the wrong idea from the cut and stay away. There is more money for you in the Marriage Circle if you make a special effort to sell it to the hard to get, and you can't sell them with sex appeal.

Gets Full Display with a Small Cut

Using only a press book portrait cut, the Orpheum Theatre, South Bend, Ind., turns

CONTINUOUS
FILMS
1 TO 1 P M

Both Bend's
Leading Movie Theaters

**the
Orpheum**

Phonographs Of Distinction

ALL WEEK STARTING TO-DAY

Admission
Children
Plus Tax


75c
15c

NORMA JALMADGE

IN

"The Song of Love"

**A Picture Aglow With the
Flaming Breath of Impas-
sioned Love**



A new Norma to be... strange... and... songs, Norma takes... and the... of steel... of the wis...
Azeba

A... romantic... with... a... of... Norma... her... to... death... to... her... French... lover... from... the... Turing... lens...
1

A Love Story as Warm as the Hot Desert Sands

AND
Admission to Features
"THEE ORKERS"
A Juvenile Comedy Bit.

A First National Release

CLEAN AND ATTRACTIVE

out a display for *The Song of Love* that will compare very nicely with the elaborate special art layouts wasted by some houses with tame artists. About the only fault; and this is a very slight one, is that the paired paragraphs below the panel do not match, one being four and the other five lines. This involves leading, which destroys the balance, but on the other hand, it gives greater emphasis to the shorter, and better, of the two paragraphs. It is a very pretty display involving no great mental labor to assimilate.

*Makes a Strong Show
with a Press Book Cut*

Using only a single cut from the plan book on Pioneer Days, W. F. Haycock, of the Strand Theatre, Callaway, Neb., frames an eye-catching four tens with very little copy. The cut is a short four column while the space is the old 13 em measure, so there is a shortage at one side, which is hardly noticeable. The main thing was to get the right hand side against the column rule, and this has been done. The copy is rather weak.

STAR THEATRE
Tues., Wed. and Thurs., March 18-19-20

"PIONEER TRAILS"

INDIANS!
COVERED WAGONS!
STAGE COACHES!

A DRAMA OF THE PLAINS

The Greatest Indian Fight ever screened



ADMISSION 10c 25c 50c

Patented, U. S. Patent

A Vitaphone Release

BASED ON A CUT

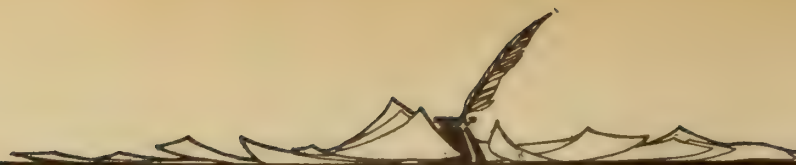
for there is little selling appeal. "Indians! Covered Wagons! Stage Coaches!" hardly catalogue the real attraction of this story, but we imagine that the cut did ample-selling and was sufficient, along with the title. Down in the lower left hand corner you will notice a name. That's the high sign to Mrs. Sterner to come and get a couple of tickets. The old scheme seems still to work. Everyone reads all of the Star's advertisements in the hope of seeing their name among the blessed, and they can't get away from the space without reading the advertising, particularly when it is held as short as this.

Backed Talk

So many persons saw Scaramouche in the larger nearby towns before it came to the Rex Theatre, Sumter, S. C., that Oscar White might have felt that the verbal advertising would be sufficient.

But Mr. White never feels that way about anything. He papered his outlying territory, used the rural mailing list, which is employed only for the big attractions, and had a girl on the telephone for nearly a week, calling up numbers.

As a result of this campaign he sold an advanced price attraction to more than his usual regular business.



NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Dorothy Vernon of Haddon Hall"

Mary Pickford at Her Best in Delightful
United Artists Film Based on
Historical Novel

Reviewed by C. S. Sewell

At the Criterion Theatre in New York, which for nearly two years housed "The Covered Wagon," Mary Pickford's newest picture for United Artists, "Dorothy Vernon of Haddon Hall," is following on the heels of that phenomenal success, with every indication of a long and successful run.

This picture is just full of the elements that make for box-office success. First, of course, is Mary herself in a role that fits her like the proverbial kid glove, a grown-up Mary, it is true, but an intensely human Mary as a girl just eighteen who does not look a day older. Never has she appeared more beautiful or had a more congenial role

FEATURES REVIEWED IN THIS ISSUE

Chechahcos, The (Associated Exhibitors)

Dangerous Blonde, The (Universal)

Daring Youth (Principal)

Dorothy Vernon of Haddon Hall (United Artists)

Goldfish, The (First National)

Mademoiselle Midnight (Metro)

Sherlock, Jr. (Metro)

Trouble Shooter, The (Fox)

than as the sprightly, vivacious, quick-tempered Dorothy in this adaptation of Charles Major's well-known historical novel of the sixteenth century.

Other angles of big audience value are the picturesque and delightful story involving a romance between members of two of the leading families in England during feudal days, the sumptuous and spectacular mounting which the story has been given, the superb direction of Marshall Neilan, the beautiful photography and lighting, the excellence of the supporting cast. These alone should spell success for the picture, but in addition there is the sure-fire box-office appeal of real laugh-getting comedy plus a thrilling ride by the heroine on horseback along the top of a wall, culminating in a daring leap across a broken portion, and her dash through the castle gates just as they are closed to her pursuers. Nor is this all, for the picture has also the appeal which comes from the glamour of the presence of such well-known historical characters as Queen Elizabeth and Mary Queen of Scots, who figure prominently in the action.

Sumptuously mounted, with massive castle sets, and men in armor, with a story laid several centuries ago, we find ourselves right at the outset in the midst of delightful, really human comedy in the conflict between quick-tempered Dorothy and her father, whose disposition she has inherited. Immediately the heaviness and somberness of the

surroundings is lightened, and Mary is given abundant opportunities for the use of characteristic and delightful little touches, her familiar mannerisms which have delighted multitudes. From every standpoint Mary has an ideal role and one which calls for her portrayal of the whole gamut of emotions, for her romance with the scion of the rival house is beset with difficulties, even to the point where she offends the queen and is sentenced to death. But in every situation she rises superbly to the occasion.

Never has Marshall Neilan, who has a host of successes to his credit, done a better piece of direction. His staging of the picture is beyond criticism, but his skill shows especially in the way in which he has made his characters in this costume picture of another century appear and act so thoroughly and human. Even if some of the situations appear a bit improbable from the modern viewpoint, the characters themselves always remain intensely real and their acting never stilted.

There are places in the earlier portions where a little cutting would speed up the action, but never are these sufficient to cause any pronounced lagging to the story which holds the interest. There is a scene of a hanging which is somewhat gruesome, but taken all in all, the production is intensely satisfying and provides wonderful entertainment, and should thoroughly satisfy even those patrons to whom costume pictures do not usually appeal.

The entire supporting cast is excellent. Allan Forrest, fine looking chap, makes a good impression as the hero, Anders Randolph is very fine as Mary's father, while Clare Eames gives a really superb portrayal of Queen Elizabeth. As to Mary herself, sufficient to say that she is at her best from every angle, and was never more beautiful.

With Mary Pickford as the star, Marshall Neilan as the director, a delightful romantic, interest-holding story with plenty of comedy and a quota of thrills, with a spectacular and sumptuous production and beautifully photographed, with an exceptionally fine supporting cast, "Dorothy Vernon of Haddon Hall" takes rank well up at the head of screen productions and should prove one of the season's best attractions and roll up a tremendous total at the box office.

ART TITLES

BY

LOUIS MEYER

OF

CRAFTSMEN
FILM LAB., Inc.

251 West 19th Street
New York

Phone Watkins 7620

Use
Powers
Prints

New York Office:
POWERS BUILDING
Cor. 48th St. & Seventh Ave.

POWERS FILM

"Survives The Long Run"

Ask your laboratory to tell you about its brilliancy and sparkle—its faithful reproduction of tones, of light and shade, no matter how delicate—its increased durability.

POWERS FILM PRODUCTS, INC.

They
Last
Longer

Factory & Laboratories:
ROCHESTER, N. Y.

Cast

Dorothy Vernon Mary Pickford
 Sir George Vernon Anders Randolph
 Sir Malcolm Vernon Marc MacDermott
 Lady Vernon Mme. Daumery
 Sir John Manners Allen Forrest
 Earl of Rutland Wilfrid Lucas
 Queen Elizabeth Claire Eames
 Mary, Queen of Scots Estelle Taylor
 Earl of Leicester Courtney Foote
 Jennie Lottie Pickford Forrest

Based on novel by Charles Major.

Scenario by Waldemar Young.

Directed by Marshall Neilan.

Photographed by Charles Rosher.

Length, about 10,000 feet.

Story

At an early age Dorothy Vernon and Sir John Manners are betrothed by their parents, Sir George Vernon and the Earl of Rutland. Years pass. As the date approaches and Sir John does not appear, Sir George gets angry, and arranged for Dorothy to marry her cousin Malcolm. Sir John returns, accidentally meets Dorothy and they fall in love with each other, but her father insists that she wed Malcolm. Dorothy is a regular spit-fire and her father has a temper and there is a battle of tempers and endurance. Sir John goes to Scotland and brings Mary Queen of Scots to Rutland. Elizabeth comes to attend Dorothy's wedding. Dorothy, jealous, betrays the presence of the Scottish Queen. Elizabeth orders that Mary be arrested together with Sir John. Dorothy repents and rides to save Sir John. Mary escapes in Dorothy's clothes. Dorothy poses as Mary and learns that Malcolm is aspiring to place Mary on the throne. She tells Elizabeth who refuses to believe her and throws her in prison. Dorothy escapes and with Sir John they save Elizabeth's life when Malcolm tries to kill her. Elizabeth pardons Dorothy, and orders Sir John to be banished to Wales for a year. Dorothy tells him she is going with him.

"The Chechahcos"

Associated Exhibitors Offers Scenically
 Beautiful and Interesting Feature
 Filmed in Alaska

Reviewed by C. S. Sewell

Heralded as the first production made entirely in that country, Alaska makes its bid as a picture producing centre with "The Chechahcos," which is being distributed by Associated Exhibitors. The title is an Eskimo word to signify newcomers or "tenderfeet," and the story deals with characters who were all among those who joined in the wild stampede that followed the discovery of gold a couple of decades ago.

Of especial interest is the Alaskan angle and the fact that the story has all been filmed against authentic backgrounds on the actual locations which the action depicts. The effect has been to produce a picture of great scenic beauty in unhackneyed surroundings. There are a multitude of magnificent views of the mountains, rivers, glaciers, rapids and great expanses of snow-covered hills and valleys that are a delight to the eye, and they are not dragged in, but each is used legitimately in the action.

Dealing with the story of the gold rush, which is reproduced in the film, the picture is not only instructive from a historical standpoint but forcefully depicts the hardships of the pioneers, the chances they took in sailing on rickety steamers, their battle with the intense cold and risking their lives in attempting to ride the rapids with frail craft.

There is a good human interest angle in the fact that the story centers around a baby who becomes separated from her mother when the ship catches on fire, is reared by two prospectors in ignorance of the fact that her mother is alive because her actions were misunderstood in becoming the companion of a gambler. All the

while the mother has kept going, suffering and leading a sordid existence as a dance hall woman, buoyed by the thought that maybe her daughter is alive.

"The Chechahcos" has been capably directed by Lewis H. Moomaw. Albert Van Antwerp is the hero and Gladys Johnston the heroine. Particularly effective is the work of Alexis B. Luce as the villain and William Dills as an old prospector, while Baby Margie is a lovable little girl and an excellent little actress. Mr. Moomaw, who wrote the story in addition to directing it, has introduced some good heart interest scenes, humorous as well as pathetic, in which this little girl figures, and has well played up the mother angle.

An interesting point in this picture is the costuming of the characters in the earlier portion, all being dressed in the style of that day, which seems quaint to us now. Particularly attractive is Eva Gordon as the young mother in these scenes.

There is good suspense in a number of the scenes and a particularly effective and unexpected bit is a scene where as everyone expects a melodramatic scene between the mother and the gambler, he opens the door to her room and places the key on the inside.

Mr. Moomaw has introduced scenes in which a chase occurs in sleds drawn over the ice by teams of magnificent specimens of malamut dogs, and has introduced what we believe to be an absolutely new thrill, where the villain meets death by being hurled into the sea when a part of the glacier on which he has sought refuge crumbles and falls. This is well handled and should thrill even the most jaded patron.

Its new and authentic locations, its beautiful scenic effects, its comedy and human interest and its original climax should, despite the fact that from a dramatic standpoint its story is not one of especial strength, make it an attractive offering in the majority of houses. Its release at this season is especially timely, as with its Alaskan story and its backgrounds of snow and ice, it should be an unusually seasonable hot weather offering. Get behind "The Chechahcos" with a "Nanook of the North" style of exploitation and it should bring home the bacon.

Cast

Horseshow Riley William Dills
 Bob Dexter Albert Van Antwerp
 Mrs. Stanlaw Eva Gordon
 Prof. Stanlaw Howard Webster
 Richard Steele Alexis B. Luce
 Baby Stanlaw Baby Margie
 Ruth Stanlaw Gladys Johnston
 Pierre Guernsey Hays

Story and direction by Lewis H. Moomaw.

Length, 7,600 feet.

Story

Among those who joined the gold rush to Alaska years ago were Bob Dexter and Horseshow Riley, an experienced prospector, together with Steele, a gambler, and Prof. Stanlaw, his wife and baby. The boat catches on fire, Steele saves Mrs. Stanlaw while Dexter saves the baby. Arriving in Alaska, Riley finds the mother with Steele but does not tell Dexter. Twelve years later, when Dexter has achieved success he visits a new dance hall and sees Mrs. Stanlaw. She tells him her sordid story and he tells her her baby Ruth has grown to womanhood. Steele is jealous of Dexter. The dance hall burns and Steele escapes with a dog team, with Dexter following. Ruth learns the truth and starts to go to her mother, but gets lost on the glacier. Steele also seeks refuge on the glacier but goes too near the edge and is buried beneath tons of ice that fall into the sea. Dexter finds Ruth and takes her home where the mother is waiting for them and gives her consent to their marriage.

MUSICIANS SHOULD FOLLOW



FOR PROPER PRESENTATIONS

"The Dangerous Blonde"

Laura La Plante's Second for Universal Is
 Bright, Snappy Comedy That Majority
 Should Enjoy

Reviewed by C. S. Sewell

For her second starring vehicle for Universal, Laura La Plante is presented in "The Dangerous Blonde," a bright and amusing feature comedy which, while it hardly measures up to the snap and vivacity of her first offering, "Excitement," nevertheless is pleasing and should provide good entertainment for the majority of patrons.

The star appears as a young miss who seeks to get her father out of a bad tangle by getting back some letters he has foolishly written an adventuress. Her vamping this woman's accomplice is a rather oft-used idea, and the ease with which she wins him over and openly discloses her motive and the fact that the hero misjudges her actions is not altogether convincing; also the easy manner in which the hero finally persuades the adventuress to give up the letters rather stretches the credulity, but the breezy comedy vein in which the story is handled and the attractive personality of Miss La Plante make up for the improbabilities of the story. It is a picture that is not intended to be taken very seriously but was built to amuse.

The picture starts off at a snappy pace which is maintained throughout, opening with a sequence in which the heroine's father is shown to be a very much henpecked man at the mercy of his Amazonian wife, who is a reformer. There is a lot of sure-fire laugh material in this.

Miss La Plante has been given capable support, with Edward Hearn as her football-hero lover and Arthur Hoyt, who is always effective as a wild-mannered "afraid of his shadow" type of man as her father, and Margaret Campbell as her mother. The production details are adequate and Robert F. Hill has nicely directed the story so as to play up its lighter and amusing side, keeping away from heavy melodrama, although there are a couple of fast-action fights.

Cast

Diana Faraday Laura LaPlante
 Royall Randall Edward Hearn
 Mr. Faraday Arthur Hoyt
 Gerald Skinner Philo McCullough
 Henry Rolfe Sedan
 Yvette Eve Southern
 Mrs. Faraday Margaret Campbell
 The Cop Dick Sutherland
 Roger Frederick Cole

Based on magazine story "A New Girl in Town," by Hulbert Footner.

Scenario by Hugh Hoffman.

Directed by Robert F. Hill.

Length 4919 feet.

Story

Colonel Faraday is henpecked by his wife who tries to reform everything and everybody. He gets mixed up in an affair with Yvette who threatens to cause a scandal with letters he was written to her. Faraday enlists the aid of his daughter Diana who schemes to get the letters by vamping Yvette's partner Gerald Skinner. She persuades him to get them for her, but just then Royall Randall, a football hero in love with Diana appears, refuses to believe Diana's explanation and gives the letters back to Yvette.

Learning the truth, he persuades Yvette to give up the letters as Skinner has double-crossed her, and takes them to Diana. By making it appear that he is opposed to Randall as a son-in-law, Faraday gets the consent of his wife to the match as she never agrees with him about anything.

"The Trouble Shooter"

Tom Mix in Fox Production That Will Please All Types of Audiences

Reviewed by Tom Waller

Particularly abundant in rough riding, love and thrills is this Fox production starring Tom Mix. Tom is very much his true out-of-door-man self in "The Trouble Shooter." We fail to recollect him using the six shooters in the holsters strapped to his sides. But such shooting would have been insignificant compared to the actionful, hair-breadth stunts which Mix crowds into the picture at great personal peril. Some of the others, however, exchange enough shots to satisfy the most rabid admirer of gun play. All in all, this production will register beyond a doubt with Mix followers as one of the two-fisted star of the saddle's fastest moving vehicles.

Action, action and some more action. Stunts old and novel but all put over with box office foremost in the mind of Director John Conway. Love scenes where strength of the he-man character predominates so that the embrace is first and final, come after a series of tests leading up to an artistic and plausible climax.

The material in "The Trouble Shooter" furnishes any number of tie-ups from the standpoint of exploitation and lobby display. Pursued by an express train Mix, on his spirited horse, Tony, dashes across a trestle hundreds of feet above the floor of a yawning and jagged chasm. At another time he and his horse narrowly escape drowning while stemming the current of a treacherous mountain stream. These are a few of the thrills.

As the "Trouble Shooter" Mix introduces a little known character, the man in a power plant whose job it is to repair damage to wires and poles. It is a very hazardous position and Mix adds a few more dangers. Tony, the horse, on snow shoes is particularly good. Mix's skiing is excellent. A good laugh is furnished when Tom inadvertently puts a perfume sprayer in his pocket before leaving upon his first formal call on the girl.

Cast

Tom Steele Tom Mix
Nancy Brewster Kathleen Key
Benjamin Brewster Frank Currier
Francis Earle J. Gunnis Davis
Pete Highley
Chet Connors Mike Donlin
Chiquita Dolores Rousse
Scotty McTavish Charles McHugh
Stephen Kirby Al Freemont
Story and scenario by Frederick and Fanny Hatton.

Directed by John Conway.

Length, 5,702 feet.

Story

Tom Steele, head lineman for the Ajax Power Company, meets Nancy Brewster after she has shot at him during a fit of hysteria at sight of a tame bear on the Ajax preserve. Nancy is daughter of the head of the San Sebastian plant, powerful rival company of the Ajax. Both companies want rights to a strip of intervening land. The government rules that the first company staking it off will be entitled to ownership. Against many odds and with the aid of the rival boss' daughter, whom he rescues from a storm in the mountains, Tom not only beats the San Sebastian capitalist but with his consent captures his daughter.

"The Goldfish"

Constance Talmadge Provides Amusing Entertainment in Bright, Peppy and Sophisticated Comedy

Reviewed by C. S. Sewell

As what might be termed a "married flapper," Constance Talmadge in "The Goldfish," a First National feature adapted from a recent stage play, has the type of role which suits her best and which she can always be depended upon to handle to advantage.

The plot of the picture is exceedingly light, being based on the idea of a clever and vivacious young woman who rises to wealth and prominence by using a succession of husbands, each one higher in the social scale, as stepping stones, conveniently getting rid of them by the expedient to which she has each one agree, that the giving of a bowl of goldfish to the other party is a signal that their romance has ceased. By this means she eventually reaches the point where she is engaged to a duke, but the reappearance of her first husband causes her to hand the duke the goldfish and again seek happiness with her first love.

It is a bright, sophisticated comedy with unusually witty subtitles and a lot of highly amusing situations, and is of the type that will delight the highest class of patronage. Some of the humor is quite subtle, but a lot of it is obvious. The story follows farcical lines and there are situations which are improbable and somewhat vague at times; however, it serves as an excellent vehicle for Constance and she was never seen to better advantage.

The idea of the heroine changing husbands with such frequency and rapidity and using each for her own advantage is certainly a sophisticated one, and may be a bit jarring to the ideas of some spectators; however, the proprieties are scrupulously observed, divorce or death is used to free her of her unwanted mates, and there is never the slightest suggestion of immorality.

Miss Talmadge has an excellent supporting cast. Jack Mulhall is thoroughly satisfactory most of the time, though inclined to overact in the earlier scenes. Jean Hersholt in a comedy character role gives an exceptionally fine performance, while Zasu Pitts is superb as the heroine's man-crazy friend, and in a couple of instances pushes Constance Talmadge for the honors.

"The Goldfish" is bright, snappy and amusing, presents Miss Talmadge in the type of role in which her many admirers like to see her and should prove a worth-while box-office attraction in the majority of houses.

Cast

Jennie Weatherby Constance Talmadge
Jimmie Weatherby Jack Mulhall
Duke of Middlesex Frank Elliott
Herman Krauss Jean Hersholt
Amelia Zasu Pitts
Count Nevski Edward Connelly
J. Hamilton Powers William Conklin
Casmir Leo White
Based on Stage Play of Same Title.

Directed by Jerome Storm.

Length, 7,145 feet.

Story

Jennie plays a piano at Coney Island for her husband Jimmie who sings and dances. At the house where they board, Count Nevski a former member of the Polish nobility sees great possibilities in Jennie and suggests she can rise to great heights by a succession of husbands. Jennie likes the idea and when Herman Krauss, manager of a shoe factory proposes she gives Jimmie a bowl of goldfish which is the agreed signal when either one tires of the other. Powers, Herman's boss gets angry at things Jennie makes Herman do and calls on Jennie. She wins him over and

MUSICIANS SHOULD FOLLOW



FOR PROPER PRESENTATIONS

Herman gets the goldfish. Powers dies soon leaving his wealth to Jennie, and the Count picks the Duke of Middlesex for her. She accepts his proposal, but Jimmie returns. Herman despairing of winning her again arranged to bring Jimmie and Jennie together and they decide to start all over again, so the Duke gets the bowl of goldfish.

"Mademoiselle Midnight"

Mae Murray in Another Melodramatic Offering With Plenty of Vivid Action Released by Metro

Reviewed by Epes W. Sargent

Once more Mae Murray discards what at one time appeared to be a standard formula, and presents in "Mademoiselle Midnight" a fast moving melodramatic story in which tense and rapid action is more greatly depended upon for success than the dancing scenes which once were accounted her best bower. The test of the story is the fact that even without a star this play would probably hold strong interest with the average audience and be acclaimed by the spectator who likes them to come "hot and fast."

With a prologue laid in the court of the third Napoleon, most of the action takes place in Mexico, and some really beautiful outdoor shots alternate with charming patios and sumptuous settings. The staging of the piece is decidedly the best thing Tiffany has yet done. It is colorful, correct and beautiful, and yet it is merely the background for a story of plot and counterplot, of a patriot Father, a rascally Uncle, a characteristic bandit and the inevitable Americano who of course wins the girl. It differs from the usual Mexican story in that it will not give offense to the Mexicans themselves. The tenor of the story is thoroughly pro-Mexican.

Miss Murray plays her big scenes with intensity, but her lighter moments are nervously erratic, giving no contrast of repose. Monte Blue is sincere and manly in a role which easily might be overplayed, and Robert McKim and Nick de Ruiz carry the villainy with skill. A small role of a priest is exceedingly well played by Otis Harlan and Johnny Arthur cares well for the minor role of playmate-sweetheart. In the historical prologue several excellent characterizations are given.

The production should please Miss Murray's large following even though she wears no modern gowns.

Cast

Renee de Gontran Mae Murray
Owen Burke Monte Blue
Jono Robert McKim
Don Pedro Robert Edeson
Don Jose Nick de Ruiz
Carlos Johnny Arthur
Padre Francisco Otis Harlan
Duenna Mme. Nellie Coment

Prologue

Renee de Gontran Mae Murray
Colonel de Gontran John Sainpolis
Napoleon III Paul Weigel
Eugenie Clarissa Selwynne
Maximilian Earl Schenck
Duc de Moing J. Farrell MacDonald
Story by John Russell and Carl Harbaugh.

Directed by Robert Z. Leonard.

Photographed by Oliver T. Marsh.

Length, 6,778 feet.

The Story

Renee is the descendant of that Renee de Gontran who in the court of the third Napoleon scandalized the Empress Eugenie by her escapades and who is banished to Mexico when her husband goes with the army of the ill-fated Maximilian. She inherits the nervous excitability of her grandmother, which manifests itself only between the hours of midnight and one o'clock. Her father is a loyalist to whom comes Owen Burke, who seeks to establish on behalf of the administration a better understanding between Mexico and his own country.

She attracts the attention of Joao, a bandit, who covets her. Her uncle, Don Jose eggs him on to the robbery and murder of her father. She escapes as she has stolen away to the village fiesta, returning to find her father slain.

Don Jose plans to make her midnight madness the excuse for incarcerating her in an asylum, but she is rescued by Burke with the aid of her cousin, Carlos, and they are united in marriage at the stroke of midnight, the ceremony releasing her from the domination of her ancestress.

"Sherlock, Jr."

Buster Keaton's Newest Metro Is Highly Amusing Comedy with Lots of Clever and Brand New Gags
Reviewed by C. S. Sewell

As the title suggests, Buster Keaton in "Sherlock, Jr.," his newest feature comedy for Metro, aspires to be a great detective, and his efforts to unravel a robbery during the hours when he is not employed as projectionist in the village theatre furnishes the plot.

Naturally this slight plot is but a framework on which to hang gags and comedy situations, and right here we want to say that we never saw so many gags and such original ones as are unfolded in "Sherlock, Jr." It is an unusually cleverly constructed comedy film and Buster and his gag men deserve credit for their ingenuity.

The picture opens with a lot of typical Buster Keaton stuff of a familiar nature that provides many amusing moments, but it is when he fails as a detective and goes back to his job in the theatre that the new stuff is introduced. Here the dream idea is employed to good effect. While reeling off a film, Buster dreams that he, the girl and others are portraying the roles on the screen. An effect is then introduced that so far as we know is absolutely new. Buster's dream self strides down the aisle and walks right onto the screen, scrapping with the villain. He is thrown out into the audience, but gets back on the screen. The quick changes of scene find him in all sorts of predicaments. In a den of lions he jumps in a hole to find that the scene has changed and he is on a desert. Climbing a rock, he discovers he is in mid-ocean. Attempting to dive into the water, he lands head first in a snow bank. These scenes are not only original and clever but good laugh-getters.

Next we see Buster as "the greatest criminologist" and his efforts to locate the missing pearls introduce a pool game in which he makes some of the most remarkable freak shots imaginable, always managing to keep from hitting the ball that is supposed to contain an explosive. The fun here is good and the suspense excellent. Then comes a chase which is crammed full of clever and amusing gags, some familiar, others quite new, and all of them good fun provokers, including rapid appearances and disappearances, a wild ride through traffic and over a broken bridge on the handle bars of a motorcycle with no one in the seat, and a sequence where the auto body leaves the chassis and dashes into a lake. Buster uses

it as a boat by raising the top upright for a sail. Gags follow one another with remarkable rapidity.

While "Sherlock, Jr." is probably not as hilarious as some of his other comedies and may not provoke such loud laughs, it is certainly original, clever and very amusing all the way through and will keep any audience in smiles and chuckles. It should thoroughly satisfy any audience and keep them in good humor.

Cast

Sherlock, Jr. **Buster Keaton**
The Girl **Kathryn McGuire**
The Rival **Ward Crane**
Girl's Father **Joseph Keaton**

Story by Bruckman, Havez and Mitchell

Directed by Buster Keaton.

Photographed by Houck and Lesley.

Length, 4,065 feet.

Buster, projectionist in the local theatre, longs to be a detective. He calls on the girl, his rival steals her father's watch and Buster gets his chance but fails and the girl turns him down as the rival has planted the pawn-ticket in Buster's pocket. Disgusted, Buster goes back to his job. While running a picture he dreams that he is the great detective Sherlock Jr., in the film, while his rival is the thief and his girl the heroine. After thrilling adventures and exciting chases he solves the mystery of the missing pearls. Awakening he finds it was all a dream, but the girl rushes in, tells him she has discovered the real thief. She begs his forgiveness for doubting him and he takes her in his arms.

"Daring Youth"

Bebe Daniels and Norman Kerry Score in Amusing Principal Picture
Reviewed by Sumner Smith

"Daring Youth," a Principal Picture with Bebe Daniels and Norman Kerry, is the sophisticated and amusing story of a young, sentimental couple who essayed married life on a part-time basis, following the widely press-agented plan of Fannie Hurst, the writer, and her husband, who regulate life, liberty and the pursuit of happiness on the foundation of two breakfasts together a week. By showing the squabbles of the girl's parents, the picture raises the question of how to assure a happy wedded state. The girl decides on the part-time plan—every other day and week ends with hubby—and when he at last shows a little intelligence and pretends to accept it, she promptly succumbs to conventional ideas.

Scenes showing a wife running around with other men might offend some followers of motion picture. But in "Daring Youth" they cannot for a moment conceive of any undue intimacies between the wife and the men she has in tow for her days off. Lee Moran and Arthur Hoyt, as these temporary admirers, perfectly realized the comedy element of their parts, and they are so satisfactorily "dumb" as admirers as to evoke screams of mirth.

Director William Beaudine has directed a smoothly running picture. Though the plot is slight, comedy touches are deftly introduced at every opportunity and there is little hesitancy to the action. There is no obnoxious sex angle. Norman Kerry and Bebe Daniels score as the young married couple, and the work of their supporting cast is at all times excellent. The picture is lavishly mounted and the photography good, so, looked at from every angle, it appears a good box office attraction.

Cast

Miss Alita Allen **Bebe Daniels**
John J. Campbell **Norman Kerry**
Arthur James **Lee Moran**
Winston Howell **Arthur Hoyt**
Mrs. Allen **Lillian Langdon**

Mr. Allen **George Pearce**
Scenarized by Alexander Neal from Dorothy Farnum's Story

Directed by William Beaudine,
Photographed by Charles Van Enger.
Length, 5,975 feet.

Story

John Campbell agrees to marry Alita Allen with the understanding that each is to have every other day, except week ends, free to see friends. Alita, mischievously inclined, arouses John's jealousy. He sends a male friend to test her devotion, but the stunt ends in a fiasco. That night Alita remains out until 5 a. m. John throws her admirer out of the house and lays down the law. She admits that the arrangement is a failure and that she has wanted him to assert himself as definitely opposed to it.

"For the Love of Mike"

(F. B. O.—Series—Two Reels)

Gladys and her pals return from their brief experience in Europe in this number of F. B. O.'s "Telephone Girl" series, and she gets interested immediately in a champion prize fighter who is so superstitious he would rather be considered "yellow" than enter the ring for his thirteenth bout. At the solicitation of his aged mother, Gladys persuades him to fight, Jerry acting as his manager and Jimmy as his trainer, and when Gladys reminds him that his father was a horseshoer and handled horseshoes all his life, he goes in and wins. This is a bright and entertaining two-reeler, one of the best of the series and should be a welcome attraction in any house. Characteristic of Witwer's series, the subtitles are snappy and humorous. There is considerable human interest and pep and the film holds the interest. There is also a good prize-fight which will delight the boxing fans. The superstitions of the fighter are amusingly played up, especially one scene where his pals walk safely under a ladder while he walks around it and gets hit by falling bricks. The familiar players of the series all show to advantage, while Eric St. Clair is effective in the role of Mike, the champion.—C. S. S.

"He's My Pal"

(Fox—Comedy—Two Reels)

We pretty nearly laughed ourselves sick at this one—and that is quite an admission, considering that if we laugh in the projection room at all we generally laugh to ourselves. Those three chimpanzees of Fox's, namely, Pep, Max and Moritz, starring in this Imperial comedy, never have done better and probably never will, as it is their superlative comedy from our way of thinking. They are janitors and bootblacks and doormen in an underworld dance palace. One of them is beaten up by a thug customer and the others go to his rescue, including a bevy of messenger boys on their bicycles. This animal version of slapstick has everything beaten done by "humans" that we have ever seen.—T. W.

"Jealous Fisherman"

(Pathe—Cartoon—One Reel)

The current Aesop Film Fable shows how Thomas Cat and Isaac Dog fish in Farmer Alfalfa's pond against the owner's wishes. Like those which have preceded it, this subject is a marvel of ingenious imagination. While Thomas Cat isn't successful in getting the fish securely on the hook, Isaac Dog captures them by the simple method of holding the bait above the water and braining the fish with a club when they jump for it.—S. S.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The Fortieth Door"

Pathe Offers Exciting Serial Featuring Allene Ray, Based on Popular Novel

Reviewed by C. S. Sewell

As its newest serial offering Pathe is presenting "The Fortieth Door" and in line with the new policy of basing serials on novels and well-known stories, this one is an adaptation of a colorful novel by Mary Hastings Bradley, which deals with the romance of an American and the supposed daughter of a wealthy Egyptian. Allene Ray is featured, with Bruce Gordon in the opposite role, while the direction is by George B. Seitz.

The opening episodes all take place in Egypt, in and around Cairo and out on the desert where the hero is engaged in exploring the tombs of the ancient Pharaohs. There is the usual serial motif in his search for the Temple of Forty Doors, although this part is subordinated at first in getting the romance between the hero and heroine under way.

This serial has been produced on a lavish scale, the sets and appointments resembling a high class feature, in fact in many respects it resembles a continuous feature which has been treated in serial style, each episode ending just at the height of the climax. There is the usual dash and action, thrills and suspense of the familiar serial; but the dramatic construction is better and the developments while melodramatic are more logical.

There is the glamour of Oriental intrigue to the action as opposed to American dash and hustle. Altogether "The Fortieth Door" gives promise of being thoroughly satisfactory to serial fans and a production that will enlist new recruits to this form of entertainment and do well at the box office.

The story holds the interest and moves along at a good pace with plenty of dash and excitement. The climaxes for the first three episodes centre around the attempts of the villain to make way with the hero.

Allene Ray is attractive and well cast as the heroine, while Bruce Gordon is entirely satisfactory as the hero. Frank Lackteen, a familiar figure in George Seitz serials does excellent work as the villain. Anna May Wong, Bernard Seigel, Lillian Gale and the other members of the cast all do good work. The direction by George Seitz is excellent.

"Fast Steppers"

New Universal Series of Race Track Stories Looks Like Sure Winner.

Reviewed by C. S. Sewell

As the successor to the "Leather Pushers" stories which centered around the prize-fight arena, Universal is offering a new series of "Fast Steppers" in which the atmosphere is that of the race track. These stories, two reels each, star Billy Sullivan who made a hit in the later "Leather Pushers" and are based on a series of magazine stories by the popular writer, Gerald Beaumont. The role of the hero is that of a follower of the track

"SHORTS" REVIEWED IN THIS ISSUE

Air Pockets (Educational)
April Fool (Pathe)
Black Oxfords (Pathe)
Bottle Babies (Pathe)
Fast Steppers (Universal)
Fishin' Fever (Pathe)
For the Love of Mike (F. B. O.)
Fortieth Door, The (Pathe)
Flowers of Hate (Educational)
He's My Pal (Fox)
Jealous Fisherman, The (Pathe)
My Little Brother (Universal)
Nerve Tonic (Educational)
Lone Round-Up, The (Universal)
Pathe Review No. 20 (Pathe)
Pilgrims, The (Pathe)
Tiny Tour of U.S.A. (Educational)
Trailing Trouble (Universal)

who makes his living by selling information as to the probable winners.

There is a good human interest angle running through the series in the romance between the Kid and a dancer in a cafe who is known as the Fiddlin' Doll. They are always looking for the day when they will make a big "killing" at the track so that the Kid can declare his love.

The action all takes place at or near the track and the scenes are authentic as they

were filmed at the race course at Tia Juana, Mexico. The fascination and excitement of horse-racing is played up and each story centres around a race, its effect on the fortunes or misfortunes of the characters being worked up each time from a different angle. All of the stories shown for review have a strong human interest angle, good characterizations, humorous touches and pathos.

The first of the series "The Fiddlin' Doll" gets off to a good start while the second "The Empty Stable" is even better with its strong angle of human interest in the intense affection of an old man for his horse which disappears just before the big race; while the third is even better still for in addition to containing the audience elements of the other two, has a snappy ring battle between the Kid and an Englishman over the merits of American and English horses. Here we have a series that instead of falling down, keeps getting better and better as each story unfolds, and judging by the first three, we believe it will prove a worthy successor to the "Leather Pushers" with the majority of fans.

Billy Sullivan in the role of the hero duplicates his success of the "Leather Pushers," while Shannon Day is thoroughly satisfactory as the girl. Edward Laemmle has given these stories fine direction, bringing out the atmosphere of the track and paddock. James T. Quinn does excellent work as the pal of the Kid and is responsible for a large proportion of the comedy element.

"Fast Steppers" looks like a sure winner in the box-office stakes.

"Trailing Trouble"

(Universal—Century Comedy—Two Reels)

Buddy Messinger is starred and his little girl playmate, Martha, and their boy friend "Spec" are featured in this one by Universal. Buddy endeavors to ape Martha's father, who believes he is a great detective and whose house is fitted up with all kinds of mechanical contrivances. A band of thieves are operating in the neighborhood and finally get to Martha's house. They are succeeding in baffling the great detective and all his machinations when Buddy and his pals hit upon a plan which frightens the robbers away and causes Martha's father to commend Buddy. This two-reeler is full of all kinds of laugh-provoking complications and is a good burlesque on the Sherlock Holmes character.—T. W.

"Flowers of Hate"

(Educational—Scenic—One Reel)

The dramatic angle is strongly and appealingly emphasized in this Robert C. Bruce Wilderness Tale. It skillfully portrays that it is not absence, as the old axiom says, but presence that causes the heart to grow fonder. The ascension of Pinnacle Peak near the Golden Lakes gives the camera a chance to photograph many beautiful natural scenes. The sketch is delightfully handled from a sophisticated and yet wholly understandable angle.—T. W.

COMING A "HISTORIET" TEAPOT DOME

(Not a Review)

Illustrated, Animated and "Cartoonized"
with "Multi-Color" Titles

Something new and unusual.

TO FOLLOW:

"Famous Sayings of Famous Americans"

"Witty Sayings of Witty Frenchmen"

"Witty Naughty Thoughts"

"Love Affairs of Famous Men" (A Series)

ALL Our "Historiets" Are

Illustrated, Animated and "Cartoonized"

AND BESIDES

Have "Multi-Color" Titles and Scenes

"See It in Colors"

REEL-COLORS, Inc.

LABORATORIES, LYNDHURST

(Art Studios and Offices)

85 RIVERSIDE DRIVE

NEW YORK

Phone Endicott 7784-7364

"Nerve Tonic"

(Educational—Christie Comedy—Two Reels)

"Nerve Tonic," in addition to containing some of the best Christie laughs, has a motto. It brings out the point that all cases of nervousness are not overcome by the afflicted one reposing in bed. Jimmie Adams as a nervous wreck and under doctor's orders to get plenty of rest, under the penalty of losing all right to the physician's daughter as his prospective wife, makes a stock exchange out of his bedroom while his medical overseer is away.

Making a bed out of his desk and a gold fish pond out of the ticket machine are a few of the novel stunts brought into play in this Christie two-reeler. The doctor's assistant is Jimmie's rival for the girl's hand. The doctor finally turns Jimmie over to this assistant. A freak house, such as is found at some of the bigger bathing beaches, is where Jimmie undergoes the new system for cure. Lots of good slam bang stuff is then introduced in which Adams has to go through all kinds of strenuous antics. Incidentally, the assistant gets the worst of the deal and winds up as Adams' best man. This is a comedy that will satisfy any type of audience.—T. W.

"April Fool"

(Pathe—Comedy—Two Reels)

In this Charles Chase appears as a small-town cub reporter of the rather "dumber" sort who indulges in some April Fool jokes with results disastrous to himself. The action is fast and the picture is a good burlesque on the suspicion with which most people regard their neighbors on the day when every sort of practical joke is adjudged legitimate. The newspaper characters are all exceptionally well done. About every time-honored practical joke is shown—the placing of tacks on chairs, the rubber hammer and the imitation ink spot. The finale shows the dumbbell rushing through the door of an imitation house to fall headlong into a lake.—S. S.

"My Little Brother"

(Universal—Comedy—One Reel)

Many may consider this as above Slim Summerville's standard. It is a little more plausible, in other words just as ridiculously funny but with a little more meat upon the bone of the laugh than is to be found in many of Summerville's past achievements. A tramp gives Summerville a helping hand when this star is thrown out of a souse party. Summerville does not know what it is all about the next morning when his wife asks him for an accounting, so he introduces the possessor of the stubbled face beside him as his brother. The wife is convinced and so is the tramp and he immediately takes full possession of the Summerville domicile, even to the extent of marrying a sister-in-law.—T. W.

"A Tiny Tour of the U. S. A."

(Educational—Novelty—One Reel)

Lyman H. Howe's latest Hodge-Podge interestingly portrays a series of sidelights on historical and current subjects in various cities and towns covering the four points of the United States. Besides the educational value of such shots a comedy vein is appropriately afforded by intermittent cartoons burlesquing some of the subjects shown.—T. W.

"Air Pockets"

(Educational—Mermaid Comedy—Two Reels)

Jack White pulls a lot of clever slapstick stuff and some new stunts in this two-reel Mermaid. He is supported by such funsters as Lige Conley, Earl Montgomery, Sunshine Hart, Olive Borden, Peg O'Neil and Otto Fries. Jack in this one uses to the same excellent advantage that technique of his, so well developed, which gives the crowd a thrill before almost every laugh. "Air Pockets" is like a rough ocean—nothing but a series of high waves. But in the Jack White lingo, what waves these are! The first roller is the thrill and the second is the laugh and they alternate like this all the way through. These waves certainly ought to be a diversion to the movie fan because, of the Jack White waves, there is not a single one during the entire film skit which is not crested with the sparkling foam of audience interest. Some great stuff is done with aeroplanes and collapsible Fords.—T. W.

"The Lone Round-Up"

(Universal—Drama—Two Reels)

Universal has in "The Lone Round-Up" two very good reels of western drama, in which Jack Daugherty is starred. The scene is laid in a western town and opens with its leading citizen and bank president giving a dance to his debutante daughter, recently returned from finishing school in the big metropolis. A newcomer to the village is treasurer of the bank, and is making a play for the girl. Daugherty, as chief of the cattlemen, has always been her closest friend. The treasurer, who is engineering a bank robbery, takes her to the bank and opens the way for a band of thieves. Daugherty, who has trailed them, is knocked out. The treasurer turns suspicious in his direction. He escapes from the jail and follows the girl who has been captured by the bandits in her efforts to trail them. Daugherty rescues the girl and captures all of the bandits and their loot.—T. W.

"The Pilgrims"

(Pathe—Chronicles—Three Reels)

This ninth chapter in the "Chronicles of America" deals with the departure from England, temporary sojourn in Holland and arrival in America of the historic band of English dissenters, who because of their religious belief were persecuted and forced to leave their native land and seek a peaceful existence in America. The subject opens with an illustration of the persecution to which they were subjected in England. The stay in Holland is only touched upon; then the Pilgrims set sail for America. Of especial interest are views of the landing on historic Plymouth Rock and a reproduction of the Mayflower. The rigors of the New England winter, which cost the colony many lives, are shown, and their plans to thwart a possible Indian attack. Scenes of the winning of Samoset's friendship follow. This chapter is illustrated with several maps that enlighten the onlooker as to the wanderings of this band of determined Pilgrims, and it conveys more vividly than any history book the hardships endured by them in their search for a place where they could worship God according to the dictates of their hearts. The exteriors and interiors are uniformly picturesque and exact as to period, and the acting is excellent.—S. S.

"Fishin' Fever"

(Pathe—Spotlight—Two Reels)

The peril of yielding to the lure of rod and line is shown in this Grantland Rice Spotlight. Once the fishing fever gets in the small boy's bones, and he hies himself off to the rippling brook with string and bent pin to capture the unwary perch, he is doomed to go through life an addict to the lure of water and elusive finny victims. As the boy attains to maturity, he casts for tuna and tarpon; when advancing years prohibit ventures far from home, he reverts in his second childhood, to the tiny brook and its denizens of perch and sunfish, and while the fish nibble, dreams of the olden days of six-foot monsters. This subject is, like its predecessors, very aptly titled and will especially interest every confirmed fisherman.—S. S.

"Black Oxfords"

(Pathe—Comedy—Two Reels)

The Mack Sennett comedy, "Black Oxfords," burlesques the trying situation of a mother and daughter about to be evicted from their home by a scheming mortgage holder, while an innocent son serves a term in jail. There are tears aplenty in the first reel as the two women plead with the hard-hearted business man, but a just punishment for his wrong-doing is inflicted on him when a family of goats, mistaking his flivver for a tin can, proceed to devour it. In the second reel the son escapes from jail. This reel is full of fast, laughable action dealing with his escape from the minions of the law and culminating with a racetrack scene when he wins enough money as jockey to pay off the mortgage. There are a lot of ingenious laughs in this comedy, though it burlesques a time-worn plot.—S. S.

"Bottle Babies"

(Pathe—Comedy—Two Reels)

This is another one of the "Spat Family" series. It deals with the borrowing of two babies to influence the will of a wealthy uncle, and the humor is built around the family's difficulties in juggling the milk bottle and paying the babies other little domestic attentions. The idea is very slight, even for two reels, and much of the humor seems forced, so that the impression lingers that this latest addition to the series is not quite up to the standard of its predecessors. The acting is, again, uniformly good, with the two men and the woman successfully causing laughs by their amateurish attempts to keep the babies good-natured. One of their best stunts is jumping up and down like a kangaroo because it keeps the babies from crying.—S. S.

Pathe Review No. 20

(Pathe—Magazine—One Reel)

This subject offers a varied assortment of attractive scenes, including "Photographic Gems," a picturesque study of cloud formations; "On the Great Plain," which shows interesting holiday scenes in Hungary; "One of the Family," a thrilling human interest story of how a dog saved two children; "Flameless Fires," a glimpse into the secrets of chemistry, and "The Valley of the Indre," a Pathecolor presentation of striking locations in a section of France. This is one of the best issues of this weekly reel.—S. S.

Other short subject reviews on page 319.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Richard the Lion-Hearted	Wallace Beery	Nov. 3	7,298
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Gambling Wives	Marjorie Daw	Mar. 22	6,438
Romeo Mix-Up	Edmund Cobb		
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		

ASSOCIATED EXHIBITORS

The Miracle Makers	Leah Baird	Dec. 22	5,834
The Yankee Consul	Douglas MacLean	Feb. 23	6,148
When A Girls Loves	Star cast	May 3	5,876

EDUCATIONAL FILMS CORP.

Neck and Neck	Mermaid comedy	Jan. 26	2,000
Oh, Girls!	Sid Smith	Jan. 26	1,000
The Butterfly	Tolhurst series	Jan. 26	1,000
Aggravating Papa	Jimmy Adams	Feb. 2	2,000
The Broncho Express	Clyde Cook	Feb. 2	2,000
About Face	Juvenile comedy	Feb. 9	2,000
Here And There	Sid Smith	Feb. 9	1,000
A Movie Pioneer	Hodge-Podge	Feb. 9	1,000
Lonesome	Lloyd Hamilton	Feb. 16	2,000
Old Friends	"Sing Them Again"	Feb. 16	1,000
Busby Buddies	Christie comedy	Feb. 16	2,000
Plastigrams	Stereoscopic	Feb. 23	1,000
Wide Open	Mermaid comedy	Feb. 23	2,000
Jumping Jacks	Hodge-Podge	Mar. 1	1,000
Getting Gerrie's Goat	Dorothy Devore	Mar. 1	2,000
Cave Inn	Sid Smith	Mar. 1	1,000
The Lion	Secrets of Life	Mar. 8	1,800
Long Ago	"Sing Them Again"	Mar. 8	1,000
The New Sheriff	Tuxedo comedy	Mar. 8	2,000
Under Orders	Clyde Cook	Mar. 15	2,000
Midnight Blues	Lige Conley	Mar. 22	2,000
Family Life	Jack White prod.	Mar. 29	2,000
Bargain Day	Sid Smith	Mar. 29	1,000
Barnum Jr.	Juvenile comedy	Mar. 29	2,000
The Fly	Scientific	Apr. 5	1,000
Killing Rime	Lloyd Hamilton	Apr. 5	2,000
Dusty Dollars	Cameo comedy	Apr. 12	1,000
Dandy Lions	Neal Burns	Apr. 12	2,000
Safe and Sane	Jimmie Adams	Apr. 12	2,000
There He Goes	Mermaid comedy	Apr. 19	2,000
Heart Throbs	"Sing Them Again"	Apr. 19	2,000
Realm of Sport	Hodge-Podge	Apr. 19	1,000
Fold Up	Cameo comedy	Apr. 19	1,000
Going East	Lloyd Hamilton	Apr. 26	2,000
The Fun Shop	Humor reel	Apr. 26	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26	1,000
The Lady-Bird	Instructive	Apr. 26	1,000
Corned	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000

FAMOUS PLAYERS-LASKY

The Ten Commandments	Cecil B. DeMille prod.	Jan. 5	12,000
Heritage of the Desert	Daniels-Torrence	Feb. 2	6,917
Flaming Barriers	Logan-Moreno	Feb. 9	5,821
Pied Piper Malone	Thomas Meighan	Feb. 9	7,264
The Stranger	Compton-Dix	Feb. 16	6,660
The Next Corner	Tearle-Chaney-Mackail	Feb. 23	7,081
Shadows of Paris	Pola Negri	Mar. 1	6,549
Icebound	Dix-Wilson	Mar. 15	6,471
A Society Scandal	Gloria Swanson	Mar. 22	6,433
The Fighting Coward	James Cruze prod.	Mar. 29	6,561
The Dawn of a Tomorrow	Jacqueline Logan	Apr. 5	6,064
Singer Jim McKee	W. S. Hart	Apr. 12	7,008
The Breaking Point	Star cast	Apr. 19	6,064
The Confidence Man	Thomas Meighan	Apr. 26	6,500
The Moral Sinner	Dorothy Dalton	Apr. 26	5,439
Triumph	C. B. DeMille prod.	May 3	8,292

FILM BOOKING OFFICE OF AMERICA

After the Ball	T. O. D. C. prod.	Jan. 5	6,500
Babes in the Hollywood	"Fighting Blood"	Jan. 12	3,000
Beauty and the Beast	"Fighting Blood"	Jan. 12	2,000
The Switching Hour	"Fighting Blood"	Jan. 12	2,000
Phantom Justice	Feature cast	Jan. 26	6,238
Alimony	Feature cast	Feb. 9	6,917
Week-End Husbands	Alma Rubens	Feb. 9	6,700
White Sin	Madge Bellamy	Feb. 23	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb. 23	6,148
Damaged Hearts	Featured cast	Mar. 1	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar. 8	2,000
North of Nevada	Fred Thompson	Mar. 15	5,000
Galloping Gallagher	Fred Thompson	Mar. 29	4,700

Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	Apr. 5	4,680
His Forgotten Wife	Bellamy-Baxter	Apr. 12	6,500
The Silent Stranger	Fred Thompson	Apr. 19	5,000
The Beloved Vagabond	Carlyle Blackwell	Apr. 26	6,217
William Tells	"Telephone Girl"	May 3	2,000

FIRST NATIONAL

Boy of Mine	Ben Alexander	Dec. 8	7,000
The Wanters	Marie Prevost	Dec. 8	6,871
Thundergate	Owen Moore	Dec. 15	6,545
Her Temporary Husband	Sydney Chaplin	Dec. 22	6,726
The Dangerous Maid	Constance Talmadge	Dec. 22	7,387
Jealous Husbands	Maurice Tourneur prod.	Dec. 29	6,900
Black Oxen	Corinne Griffith	Jan. 19	7,987
The Song of Love	Norma Talmadge	Jan. 19	8,000
The Love Master	"Strongheart"	Jan. 19	6,779
Painted People	Colleen Moore	Feb. 9	5,700
When A Man's A Man	John Bowers	Feb. 16	6,910
Flowing Gold	Nilsson-Sills	Mar. 1	8,005
Lilies of the Field	Corinne Griffith	Mar. 22	8,510
The Galloping Fish	Thos. H. Ince prod.	Mar. 22	6,000
Secrets	Norma Talmadge	Apr. 5	8,345
The Enchanted Cottage	Richard Barthelmess	Apr. 19	7,120
Cytherea	Rich-Stone	May 3	7,400

FOX FILM CORP.

Arabia's Last Alarm	Imperial comedy	Jan. 12	2,000
Gentle Julia	Bessie Love	Jan. 19	5,887
Spring Fever	Harry Sweet	Jan. 19	2,000
Hoodman Blind	David Butler	Jan. 26	5,434
The Canadian Alps	Instructive	Jan. 26	1,000
Just Off Broadway	John Gilbert	Feb. 2	5,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb. 9	4,823
The Net	Barbara Castleton	Feb. 9	6,000
Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,740
The Wakening	Sunshine comedy	Mar. 8	2,000
A Sculptor's Paradise	Instructive	Mar. 8	1,000
The Wolf Man	John Gilbert	Mar. 15	5,144
Be Yourself	Al St. John	Mar. 15	2,000
Rivers of Song	Instructive	Mar. 15	1,000
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Cowboys	Imperial comedy	Mar. 22	2,000
Feathered Fishermen	Instructive	Mar. 22	1,000
The Arizona Express	Charles Jones	Mar. 29	6,316
The Plunderer	Frank Mayo	Apr. 5	5,800
On the Job	Chimpanzees	Apr. 12	5,041
A Man's Mate	John Gilbert	Apr. 12	1,000
A New England Farm	Instructive	Apr. 12	5,812
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000

GOLDWYN

Through the Dark	Colleen Moore	Jan. 19	7,900
Yolanda	Marion Davies	Mar. 1	12,000
Wild Oranges	King Vidor prod.	Mar. 15	7,000
Nellie, the Beautiful Cloak Model	Star cast	Apr. 5	7,000
Three Weeks	Pringle-Nagle	Apr. 12	7,540
Recoil	Blythe-Hamilton		
Greed	Von Stroheim prod.		
True As Steel	Rupert Hughes prod.		
Janet Meredith	Marion Davies		
Second Youth	Star cast		
The Rejected Woman	Nagel-Rubens		
Second Youth	Star cast	Apr. 19	6,109
The Rejected Woman	Rubens-Nagel	May 3	7,761

HODKINSON

Grit	Glenn Hunter	Jan. 12	5,800
Love's Whirlpool	Kirkwood-Lee	Mar. 22	6,028
The Hoosier Schoolmaster	Henry Hull	Mar. 29	5,836
His Darker Self	Lloyd Hamilton	Apr. 5	5,000
Try and Get It	Bryant Washburn	Apr. 12	5,607
Which Shall It Be?	Star cast	Apr. 19	5,000
The Night Hawk	Harry Carey		
Try and Get It	Bryant Washburn		
Wandering Husbands	Kirkwood-Lee		
Miami	Betty Compson		

METRO

Saramouche	Rex Ingram prod.	Oct. 13	9,000
A Wife's Romance	Clara K. Young	Nov. 3	6,000
Shooting of Dan McGrew	Barbara LaMarr		
Our Hospitality	Buster Keaton	Nov. 24	6,200
Fashion Row	Mae Murray	Dec. 8	7,200
Half-a-Dollar-Bill	Anna Q. Nilsson	Dec. 15	5,700
The Heart Bandit	Viola Dana	Jan. 19	4,900
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,320
Thy Name Is Woman	Mong-Li Marr	Mar. 1	5,087
The Uninvited Guest	Jean Toller	Mar. 8	6,146
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod.	Mar. 22	7,300
A Boy of Flanders	Jackie Coogan	Apr. 5	7,014
The Shooting of Dan McGrew	Star cast	Apr. 12	6,318

(Continued from preceding page)

PATHE

		Review	Footage
Big Business	"Our Gang"	Feb. 9	2,000
Powder and Smoke	Charles Chase	Feb. 9	1,000
Animal Athletics	"Sportlight"	Feb. 9	1,000
Good Old Days	Terry cartoon	Feb. 9	1,000
The Man Pays	"Dippy-doo-dad"	Feb. 16	1,000
A Rural Romance	Terry cartoon	Feb. 16	1,000
Among the Missing	Walt Nigh Miniature	Feb. 16	2,000
Postage Due	Stan Laurel	Feb. 16	2,000
The Man Who Smiled	"Frontier" series	Feb. 16	2,000
Peter Stuyvesant	"Chronicles of America"	Feb. 23	3,000
Half Back of Notre Dame	Sennett comedy	Feb. 23	2,000
Olympic Mermaids	"Sportlight"	Feb. 23	1,000
Political Pull	"Spat Family"	Feb. 23	2,000
Smile Please	Harry Langdon	Mar. 1	2,000
White Man Who Turned Indian	"Frontier" series	Mar. 1	2,000
Hard Knocks	Charles Chase	Mar. 1	1,000
The Cake Eater	Will Rogers	Mar. 1	2,000
Love's Detour	Charles Chase	Mar. 8	2,000
The National Rash	"Sportlight"	Mar. 8	1,000
The All Star Cast	Terry cartoon	Mar. 8	1,000
The Buccaneers	"Our Gang"	Mar. 8	2,000
Herman the Freat Mouse	Terry cartoon	Mar. 8	1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15	1,000
The Mandan's Oath	Frontier series	Mar. 15	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15	1,000
Wolfe and Montcalm	Chronicles of America	Mar. 22	3,000
Scarem Much	Sennett comedy	Mar. 22	2,000
Fields of Glory	"Sportlight"	Mar. 22	1,000
Hunters Bold	"Spat Family"	Mar. 22	2,000
From Rags to Riches & Back Again	Terry cartoon	Mar. 22	1,000
Don't Forget	Charles Chase	Mar. 22	1,000
King of Wild Horses	Rex (horse)	Mar. 29	5,000
Big Moments from Little Pictures	Will Rogers	Mar. 29	2,000
Fraidy Cat	Charles Chase	Mar. 29	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29	2,000
The Champion	Terry cartoon	Mar. 29	1,000
Dirty Little Half Breed	Frontier series	Mar. 29	2,000
Seein' Things	"Our Gang"	April 5	2,000
Birds of Passage	Bird Novelty	April 5	3,000
Running Wild	Terry cartoon	April 5	1,000
Friend Husband	Snub Pollard	April 5	1,000
The Swift and Strong	"Sportlight"	April 5	1,000
Girl-Shy	Harold Lloyd	April 12	7,457
Our Little Nell	"Dippy-doo-dad"	April 12	1,000
Medicine Hat	Frontier series	April 12	2,000
Brothers Under the Chin	Stan Laurel	April 12	2,000
Gateway of the West	8th Chronicle	April 19	3,000
The Hollywood Kid	Sennett comedy	April 19	2,000
Hit the High Spots	"Spat Family"	April 19	2,000
One At a Time	Earl Mohan	April 19	1,000
If Noah Lived Today	Terry cartoon	April 19	1,000
A Trip to the Pole	Terry cartoon	April 26	1,000
Sun and Snow	"Sportlight"	April 26	1,000
Get Busy	Snub Pollard	April 26	1,000
Highbrow Stuff	Will Rogers	April 26	2,000
Flickering Youth	Sennett comedy	April 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000

PLAYGOERS PICTURES

Counterfeit Love	Featured cast	June 30	6,000
Tipped Off	Featured cast	Nov. 3	4,284

PREFERRED PICTURES

April Showers	Colleen Moore	Nov. 17	6,3
The Virginian	Kenneth Harlan	Nov. 24	8,6
Maytime	Ethel Shannon	Dec. 8	7,3
Poisoned Paradise	Lenneth Harlan	Mar. 8	6,800

SELZNICK

The Common Law	Corrine Griffith	Nov. 10	7,500
Daughters of Today	Patsy Ruth Miller	Mar. 15	7,000
Woman to Woman	Betty Compson	April 26	6,804

TRUART FILM CORP.

The Unknown Purple	Henry B. Walthall	Dec. 8	6,950
Drums of Jeopardy	Elaine Hammerstein	Mar. 15	6,529
On Time	Richard Talmadge	Mar. 15	6,630

UNITED ARTISTS

Rosita	Mary Pickford	Sept. 15	8,800
A Woman of Paris	Chas. Chaplin prod.	Oct. 13	8,000

UNIVERSAL

Girls Will Be Girls	"Leather Pushers"	Feb. 2	2,000
Miscarried Plans	Bob Reeves	Feb. 2	2,000
The Mandarin	Neely Edwards	Feb. 2	1,000
The Breathless Moment	William Desmond	Feb. 9	5,556
Keep Going	Century comedy	Feb. 9	2,000
Hate Off	Pete Morrison	Feb. 9	2,000
Down in Jungle Town	"Joe Martin"	Feb. 9	1,000
The Fast Express	Wm. Duncan Serial	Feb. 9	.....
Jack O' Clubs	Herbert Rawlinson	Feb. 16	4,717
Lone Larry	Eileen Sedgwick	Feb. 16	2,000
You're Next	Century comedy	Feb. 16	2,000
The Jail Bird	Neely Edwards	Feb. 16	1,000
Memorial to Woodrow Wilson	Special	Feb. 16	1,000
Ride For Your Life	Hoot Gibson	Mar. 1	5,310
A Society Sensation	Valentino (reissue)	Mar. 1	2,000
The Very Bad Man	Neely Edwards	Mar. 1	1,000
Peg O' the Mounted	Baby Peggy	Mar. 1	2,000
The Law Forbids	Baby Peggy	Mar. 8	6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8	2,000
Sons in Law	Century comedy	Mar. 8	2,000
Should Poker Players Marry?	Neely Edwards	Mar. 8	1,000

Fool's Highway	Virginia Valli	Mar. 15	6,800
Big Boy Blue	"Leather Pushers"	Mar. 15	2,000
The Oriental Game	"Pal"-Century	Mar. 15	2,000
Keep Healthy	Slim Summerville	Mar. 15	1,000
Phantom Horseman	Jack Hoxie	Mar. 15	4,589
Stolen Secrets	Herbert Rawlinson	Mar. 22	4,742
The Young Tenderfoot	Buddy Messenger	Mar. 22	2,000
Nobody to Love	Neely Edwards	Mar. 22	1,000
The Night Message	Gladys Huettele	Mar. 29	4,531
Ship Ahoy	Bobby Dunn	Mar. 29	1,000
That's Rich	Arthur Trimble	Mar. 29	2,000
The Galloping Ace	Jack Hoxie	April 5	4,561
Hit Him Hard	Jack Earle	April 5	2,000
Marry When Young	Neely Edwards	April 5	1,000
Checking Out	"Pal" the dog	April 12	2,000
Spring of 1964	Neely Edwards	April 12	1,000
Excitement	Laura LaPlante	April 19	4,913
The Storm Daughter	Priscilla Dean	April 19	5,303
The Racing Kid	Buddy Messenger	April 19	2,000
Forty Horse Hawkins	Hoot Gibson	April 26	5,149
One Wet Night	Neely Edwards	April 26	1,000
Pretty Plungers	Pollies Girls	April 26	2,000
Riders Up	Crighton Hale	May 3	4,904
Politics	Slim and Bobby	May 3	1,000
Green Grocers	Slim and Bobby	May 3	1,000
A Lofty Marriage	Jack Earle	May 3	2,000

VITAGRAPH

The Leavenworth Case	W. Bennett prod.	Nov. 24	5,400
The Man From Brodney's	Special cast	Dec. 8	7,100
The Ninety and Nine	David Smith prod.	Dec. 23	6,800
Modern Banking	Urban Classic	Dec. 23	1,000
Newsprint Paper	Urban Classic	Dec. 23	1,000
Horseshoes	Larry Semon	Dec. 23	2,000
The Last Stand of Red Man	Urban classic	Dec. 29	1,000
Let Not Man Put Asunder	Feature cast	Jan. 26	8,000
My Man	Patsy Ruth Miller	Feb. 3	6,800
Virtuous Liars	David Powell	April 19	5,650
Between Friends	Blackton prod.	April 26	6,900

WARNER BROTHERS

Lucretia Lombard	Irene Rich	Dec. 22	7,500
The Marriage Circle	Ernest Lubitsch prod.	Feb. 16	8,500
Conductor 1492	Johnny Hines	Feb. 23	6,980
Daddies	Belasco play	Feb. 23	6,800
George Washington, Jr.	Wesley Barry	Mar. 22	6,700
Beau Brummel	John Barrymore	April 12	10,000

MISCELLANEOUS

APPROVED PICTURES CORP.

Rough Ridin'	Buddy Roosevelt	April 26	4,670
--------------	-----------------	----------	-------

GRAND-ASCHER DISTRIBUTING CORP.

Lucky Rube	Sid Smith	Nov. 10	2,000
Mark It Paid	Joe Rock	Nov. 10	2,000
The Way Men Love	Elliot Dexter	Nov. 17	7,541
A Dark Knight	Joe Rock	Dec. 1	2,000
Hollywood Bound	Sid Smith	Dec. 1	2,000
Taxi, Please!	Monty Banks	Dec. 1	2,000
The Satin Girl	Mabel Forrest	Dec. 8	5,591
Other Men's Daughters	Ben Wilson prod.	Jan. 19	5,986

CHARLES C. BURR

The Average Woman	All star cast	Feb. 2	6,000
Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293

C. B. C.

Hallroom Boys	Twice a month	.....	2,000
The Barefoot Boy	Star cast	Nov. 24	5,800
Forgive and Forget	Estelle Taylor	Nov. 10	5,800
The Marriage Market	Pauline Garon	Dec. 29	6,297
Innocence	Anna Q. Nilsson	Jan. 26	5,923

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000
---------------------	-------------------	---------	--------

PHIL GOLDSTONE

His Last Race	"Snowy" Baker	Sept. 1	5,000
Danger Ahead	Richard Talmadge	Dec. 29	5,800
The White Panther	Rex (Snowy) Baker	Feb. 9	4,000
Marry in Haste	William Fairbanks	Mar. 8	5,800

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8	14,000
---------	--------------	--------	--------

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept. 22	5,000
In the Spider's Web	Alice Dean	Sept. 29	.....

LEE-BRADFORD

Shattered Reputations	Johnnie Walker	Oct. 27	5,000
-----------------------	----------------	---------	-------

LOWELL PRODUCTIONS, INC.

Floodgates	John Lowell	Mar. 8	7,000
------------	-------------	--------	-------

MONOGRAM PICTURES

The Mask of Lopez	Fred Thompson	Nov. 24	4,900
The Whipping Boss	Star cast	Dec. 8	5,800

ROCKETT-LINCOLN CORP.

Abraham Lincoln	George A. Billings	Feb. 2	12,800
-----------------	--------------------	--------	--------

WM. STEINER PROD.

Surging Seas	Charles Hutchinson	April 26	4,700
--------------	--------------------	----------	-------

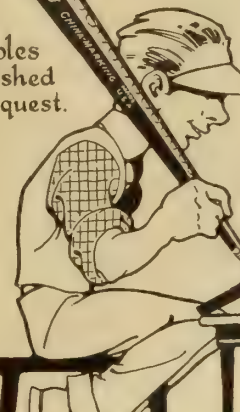
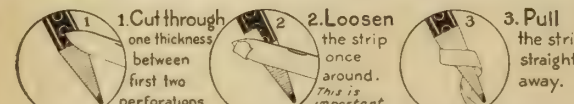
For Emergency Slides and Announcements

Blaisdell
Slide Pencils

Samples furnished on request.

No. 168 Blue
No. 169 Red
No. 173 Black
Made in 6 other colors.

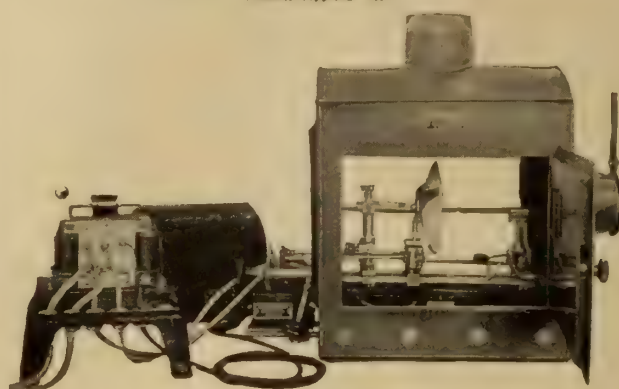
An inexpensive method of making slides, neat pencil layouts and decorative effects, in colors.

Blaisdell PENCIL COMPANY
PHILADELPHIA - U.S.A.

AMERICAN REFLECTING ARC

LATEST IN PROJECTION EQUIPMENT
Patents Applied For



OUR DISTRIBUTORS

Atlanta, Ga.	Southern Theatre Equipment Co.
Boston, Mass.	Eastern Theatre Equipment Co., Inc.
Chicago, Ill.	Exhibitors Supply Co., Inc.
Cincinnati, Ohio	The Dwyer Bros. & Co.
Cleveland, Ohio	Exhibitors Supply Co., Inc.
Dallas, Texas	Southern Theatre Equipment Co.
Denver, Colorado	Exhibitors Supply Co., Inc.
Detroit, Mich.	Amusement Supply Co.
Indianapolis, Ind.	Exhibitors Supply Co., of Indiana, Inc.
Kansas City, Mo.	Yale Theatre Supply Co., Inc.
Milwaukee, Wis.	Exhibitors Supply Co., Inc.
Minneapolis, Minn.	Exhibitors Supply Co., Inc.
New Orleans, La.	Southern Theatre Equipment Co.
New York, N. Y.	Independent Movie Supply Co., Inc.
Oklahoma City, Okla.	Southern Theatre Equipment Co.
Omaha, Nebraska	Exhibitors Supply Co., Inc.
Philadelphia, Pa.	Philadelphia Theatre Supply Co.
Pittsburgh, Pa.	Hollis, Smith, Morton Co., Inc.
Salt Lake City, Utah	Salt Lake Theatre Supply Co.
San Francisco, Calif.	Theatre Equipment Supply Co.
St. Louis, Mo.	Exhibitors Supply Co., Inc.
Washington, D. C.	Washington Theatre Supply Co.

AMERICAN REFLECTING ARC CORPORATION

24 MILK STREET, BOSTON, MASS.

SUN-LIGHT ARCS
STUDIO
AND
PROJECTION
LAMPS
HARMER, INC.,
209 West 48th Street
Bryant 6366



FIRE!

May result from badly installed electrical equipment or poorly chosen materials.

Hallberg's Motion Picture Electricity

\$2.50 Postpaid

is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE

NEW YORK, N. Y.

Cooling your house in hot weather

It's a "cinch" with the Typhoon Cooling System.

You simply snap the switch (located in your office or booth)—and instantly your audience feels a cool, refreshing breeze streaming through the house. No drafts—no noise.

Easily and quickly installed. Provides perfect ventilation in cool weather.

Write for Booklet 32.

TYPHOON FAN COMPANY

345 West 39th Street

New York, N. Y.

Philadelphia Jacksonville New Orleans Dallas Los Angeles

EQUIPMENT · CONSTRUCTION · MAINTENANCE

Building Boom in Detroit

Plans Indicate Increase of 75% in Detroit's Seating Capacity—Seven Operations Now Under Way

Detroit—This summer will see the greatest era of motion picture theatre building expansion in the history of Detroit, according to present plans recently announced by various factions in this territory. It is expected that Detroit will have added at least 15 per cent. to its total seating capacity before the spring of 1925. There are now approximately 100,000 motion picture seats in the city and this number will be increased by 15,000 plans indicate. There are seven distinct theatrical building enterprises on foot in Detroit at present, to say nothing of several other smaller theatre enterprises of 500 seats or less.

New Kunsky House

Leading the field will be the new John H. Kunsky Theatre, which will be erected on the corner of Woodward Avenue and Elizabeth Street, only a little more than a block from the other three downtown first run theatres operated in the same chain. This house, which will be named by popular vote, will seat about 3,000 people and will compare in elaborateness to Mr. Kunsky's Capitol. Work will begin early in August and it is expected that the theatre will be ready for occupancy by April 1, 1925.

Gleichman Project

The second largest theatre on the building program is that of Phil Gleichman, manager of the Broadway Strand, who has an-

nounced a 3,500 seat house in the downtown section, to be ready by spring in 1925. The exact location of Mr. Gleichman's theatre will not be announced for about a month.

This week Charles H. Miles came forth with the announcement that he would erect a 3,500 seat theatre on Grand River Avenue at Roosevelt Avenue. This is in a heavily populated neighborhood district of unusual promise that is now being drawn a mile or more for its vaudeville and picture entertainment. As in the case of the Regent, the Miles and the Orpheum, other large theatres operated in the Miles chain, the policy will be vaudeville and motion pictures. The new Miles theatre will have a frontage of 110 feet on Grand River and 163 feet on Roosevelt Avenue and the building will combine stores and apartments.

Theatre For Growing District

Further out Grand River Avenue, in a district that is being rapidly built up by a fine class of people, there will be built a new and modern theatre by C. W. Munns, who operates the LaSalle Garden and Tuxedo theatres here. This will be situated at the corner of Grand River Avenue and Joy Road and will seat approximately 2,000 people. The rapid development of the Grand River Avenue section of the city during the past two years has left this section without a

(Continued on page 329)

Movie Music Chats

By M. J. MINTZ

TO attempt to operate a motion picture theatre without music in these modern times would result as successfully as to try to cross the Atlantic in a ship without a rudder. Music plays a part in the theatre second only to the picture itself.

Still, how much does the average exhibitor interest himself in that second most important item in his theatre? Try to talk music to him and he'll tell you that he doesn't bother with that end, but leaves it all to his musicians. Talk to him about the cost of his building, the rental of his pictures, the work of his projectors and the price he pays for carbons and the hundred

and one other items and he'll discuss them all with you intelligently.

Leaves Music to Musicians

But when it comes to his music, after admitting its great percentage of the entertainment offered his patrons, he leaves that to his musicians—or often to his single musician who, in a large number of cases, receives a wage of about thirty-five dollars a week, and who is expected to know more on this vital subject than the man who owns the theatre.

The foregoing, of course, applies chiefly

(Continued on page 328)



PROJECTION

EDITED BY F. H. RICHARDSON

Wants to Know

J. L. Bonnertait, Burlington, Iowa, asks:
Will you be good enough to advise me as to the relative cost of operating a reflector type arc lamp and a fifty ampere ordinary arc.

If you use a fifty ampere arc ten hours per day, using current costing eight (8) cents per K. W. hour, and you take current from a 110 volt line through a rheostat, then you will be using $110 \times 50 = 5,500$ watts, or 5.5 K. W. per hour, and since you run ten hours per day, you will be using a total of $5.5 \times 10 = 55$ K. W. hours. $55 \times 8 = 440$ cents, or a total of \$4.40 per day for projection current.

From 20 amperes you would get a greater screen illumination than you would get from 55 amperes D. C., hence 20 amperes is more than ample for the comparison, and a 20-ampere reflector type lamp consumes at the most only $110 \times 20 = 2,200$ watts, or 2.2 K. W. or 22 K. W. hours in a ten-hour run, which costs \$1.76.

In addition there is a less cost for carbons, but some additional cost for mirror deterioration. The carbon saving will, however, I think, more than offset the mirror replacement costs, so that the current saving will be clear money. In fact, the mirror replacement will, I think, not be equal to collector lens replacements where the ordinary fifty ampere arc is used—the reflector arc uses no condenser, you know.

How Many Projectors

S. M. Hull, New York City, asks whether or not I can advise him as to the number of United States-made motion picture projectors put out since the business first began, and the number of models of each. Says he has had an argumentative argument with a brother projectionist about the matter.

I am unable, without consuming a lot of time in looking the matter up, to give you a complete list. So far as I can remember, here is the list: The Edison in the "Exhibition Model," "Model B" and the Edison Super-Kinetoscope, which latter died aborning. The Amat, in one model. The Power in I am not quite sure how many models. I can myself remember the Nos. 4, 5, 6 6A and 6B. The Selig, which was a claw feed and employed chains instead of gears mostly, in two models. The Lubin in, I think, only one model. The Spoor Kinedrome, in one model—the first really mechanically accurately built projector, and the first to employ a rotating shutter in two parts revolving in opposite directions, located in front of the projection lens.

More Models

The Motiograph, in three or four models. The Vitascope, which was a roughly built, claw feed projector which, considering its crudeness of construction, gave remarkable results—and chewed up a truly remarkable amount of film. Projected with one myself. It was made by a Chicago man named Pink, and was used extensively in Chicago and vicinity along about 1908. The Edengraph, invented and put out by Frank Cannock about 1911, which was the forerunner of the Simplex, but was too lightly built. The workmanship on the Edengraph was truly remarkable in its mechanical accuracy. The Simplex, created by Frank Cannock and Edward S. Porter, about 1912, which has passed through several models—I don't know ex-

Bluebook School

Each week, taking them in rotation, I am publishing five of the 842 questions from the list at the back of the Bluebook. In the book itself the number of the page or pages where the answer will be found is indicated. Five weeks after asking the questions, that answer which seems to be best will be published, together with the names of those sending satisfactory answers. Beginning ninety days after publication the best reply by a projectionist, other than Canadian and United States, will be published, together with names of projectionists of those countries who send good answers. **WARNING:** Don't merely copy your answer from Bluebook. Put the matter in your own words. I want to know whether or no you really understand what you have read in the Bluebook.

This whole plan is calculated to get men to really study the Bluebook they have bought, and thus get real worth out of it.

Question No. 45: Have odd lenses, or combinations of lenses any value?

Question No. 46: What limits the maximum diameter of a projection lens of given E. F.?

Question No. 47: What data is it necessary to send when ordering a new projection lens?

Question No. 48: What range of focal lengths of projection lenses are carried in stock?

Question No. 49: What is it necessary to do when you wish to order a projection lens to match one you already have?

actly how many. The Baird, in two models. The Standard, which became the American Standard and then the "American" and finally passed quietly away. The Motiograph, which was the creation of A. C. Roebuck, formerly "the" Roebuck of Sears and Roebuck, which has seen itself reproduced in three or four models, the latest known as the Motiograph De Luxe.

The Proctor projector, which was the petted child of the United Theatre Equipment Corporation until that organization went floey a year or so ago. Whether it now is dead, or merely sleeping, Isis and Oriris probably know—I don't. Then, too, there were a number of other projectors which saw the light o' day, but apparently died of birth pangs. The list is not a complete one, but contains all I am able to remember at the moment.

Most Favored

Of all these the Power, Simplex and Motiograph have lived and the Power and Simplex have found great and lasting favor, though the Motiograph is well liked and rather widely used. The Baird also still does some business, but not much. The Edison dropped out some years ago. It was merely a small adjunct to the great Edison business and Mr. Edison did not care to bother with it further—or that is the way I sized the matter up when the Edison projec-

tor went bluey. Selig never entered the field actively, nor did Lubin, though many of each were sold in and immediately around Chicago and Philadelphia. The Proctor is off the market, though whether it is permanently dead, or only sleeping Isis and Oriris probably also know.

I think the secret of the Power and Simplex popularity lies in the fact that both are really splendid projectors AND both have a magnificent selling and service organization scattered literally all over the United States and Canada. Also they have been well and widely advertised in the trade papers. The Motiograph De Luxe is also a very fine projector, but lacks the extensive selling and service organization put behind the others.

Rather Foolish

Recently in conversation with E. S. Porter, President, Precision Machine Company, manufacturers of the Simplex projector, he related to me an incident which caused a laugh. It seems that in a theatre having Simplex installation there had been not a single hitch in projection for eighteen months. The screen result was uniformly excellent and there had been nothing to in any way mar it during all that time.

But one evening bing! a weak splice pulled in two and, of course, the screen went white. Instantly the manager arose upon his hind legs, emitted a more or less thunderous roar and charged upon the projection room, waving both fists in the air and trying to wave his feet as well. And what do you suppose he blamed? You may have eleven guesses!

He blamed those projectors, which had given eighteen months of absolutely uninterrupted good service, because a splice gave way. It is to laugh! Probably if some one threw a brick through one of his windows that manager would blame the Almighty for having made sand, because without sand no bricks could be made.

Becomes Manager

C. T. Spencer, who is an I. A. man, writes that he has been promoted from projectionist to manager of the Windsor Theatre, Windsor, Ontario. Well, I'll not congratulate brother Spencer until I know that a good projectionist has not been spoiled to make a manager not above the average. However, I do believe that any man who has sufficient energy and brains to make a really good projectionist OUGHT to have energy and ability in plenty to make a successful manager, provided he likes the work. I think it may safely be said that unless a man really likes his work he will never rise in it above the general average. By and large it is the man who loves his work who makes 'em "sit up and take notice," always provided he has skill in it, or the energy to acquire skill, and the AMBITION, which is, after all, the very keynote of success.

I wish friend Spencer every success in his new position and do not wish to be understood as casting any doubt of any sort whatever with regard to him succeeding as a manager. I just used this incident to get a little "sermon" off my chest—for which I am sure Spencer will forgive me.

Bluebook School—Answers to Questions

Question No. 11 is best replied to by John Allmyer, Duluth, Wisc., who, I think from his remarks, is either not a projectionist or else is only an amateur. He says:

Question No. 11. What is Chromatic Aberration?

An ordinary simple lens which has not been "corrected" for chromatic aberration will focus the different colors, such as red, blue, etc., at different distances from its surface. Put in another way, such a lens will "split up" the incident white light, which is formed by a combination of all the colors more or less completely into the aforesaid colors by focusing the rays of red, of blue, etc. at different distances from the surface of the lens, so that if a screen be set up to catch the beam, instead of white light there will be more or less sharply defined rings of color at different distances from the optical axis. This is called chromatic aberration. It is present in greater or less extent in all simple uncorrected lenses, such, for instance, as a plano convex condensing lens.

A most excellent answer, if you ask me. Harry Dobson, Toronto, Walter Lewis, Endicott, N. Y., A. F. Fell, Collingswood, N. J. and Wm. Appleton, Des Moines, Iowa also sent acceptable answers.

Question 12

A. F. Fell replies to question 12 thusly: Question 12: Diverging Beam. What is it?

Ans. A diverging beam is a beam of light which diverges or spreads out away from its immediate source. The separating or spreading of the rays of a beam of light.

Dobson, Lewis, Allmyer and Fell also sent good answers.

Question 12 A, "Where is the divergence of the light beam of particular importance to the results in projection," was also best replied to by Allmyer, who says:

Between the aperture and the projection lens, because if it be too great the lens cannot "pick up" the entire beam, which means waste of light and injury to the screen result, and between the projection lens and the screen, because without divergence there could be no screen image.

Dobson, Lewis, Fell and Appleton also sent in excellent replies.

Question 13

Question No. 13. "What is meant by diffusion of light?" was well answered by all the before named, but that of Appleton is best expressed. He says:

Diffusion of light means that rays of light incident upon an object are broken up and scattered more or less widely, according to the diffusive power of the object. For instance: if a small beam of light be projected or fall upon a mirror or other highly reflecting surface which is perpendicular (at right angles) to the beam and one stand directly in front of the surface, then the spot will

appear very brilliant. But if one then moves to one side, either way, the spot will become less brilliant until, at a heavy angle, it becomes very dull. If the same beam fall upon a good diffusing surface, such as, for instance, a white finish plaster wall, then its brilliancy will not be nearly so much affected by viewing at an angle because the light is not mostly reflected back, but is, instead, reflected in every direction fairly equally.

13 A

Question 13 A. Where is diffusion of light of especial importance in projection and under what conditions is perfect diffusion of great importance? All the before named answered this well, though some of them expressed themselves poorly. Lewis says:

Diffusion is of great importance when selecting screen surfaces. High diffusive power is important if the auditorium be wide, since without it the screen image will appear dull from the side seats.

Question No. 14 was replied to very well by all the above named. The question was: "What is meant by 'refraction' of light?" Lewis says:

Light rays travel in straight lines through mediums of even density, but are bent or "refracted" when intercepted by a medium of different density, the amount of such refraction being dependent upon the angle of incidence and difference in density of the two mediums.

14 A

Question 14 A. Does law deferred to in question 1 (by error it was given as question 11 but most of them caught the printer's blunder. Ed.) apply to the beam of light between the projection lens and screen? This was correctly answered by all those who caught the error. Appleton says:

It does not because the law in question applied only to light from an open source, whereas the beam between lens and screen is a beam directed by a lens.

Question No. 15. What is meant by "refraction?" Replied to by all the foregoing correctly. Dobson says: "Refraction means bending and refraction of light rays means the bending they receive in passing at an angle from a medium of one density into a medium of a different density."

Those replying to the question are to be complimented, both on their enterprise and the excellence of their understanding of the matters involved. Those who tried and failed are few. The response has been not very encouraging, though it may be that many are pleased with the matter and are using the questions profitably though not sending in answers. Still I am no mind reader. I am using space for this which is needed for other things. What do YOU say about it. Shall we continue or shall we not???

Good Dope

Recently I had a request for advice regarding rectifier tube trouble. It seemed that the tubes were giving out at a point on the upper side of one of the arms near where the arm joins the main body of the tube. It seems the glass got hot at this point and finally the vacuum sucked it inward and made a hole, thus ruining the tube.

I was unable to account for this, so sent the letter to the General Electric, whose rectifier it was, asking that they take the matter up direct with the projectionist. I have before me a carbon of the letter the G. E. wrote the projectionist, one paragraph of which reads as follows:

Conditions, Etc.?

"First of all, the tube you are using in this rectifier should be a Cat. 47409. (As I remember it was a 30 ampere rectifier.—Ed.). I am wondering if that is the tube you are using. Secondly, is the D. C. circuit, pro-

tected by suitable fuses, and what is the current rating of the fuses you have in use? Thirdly, is the outfit protected by a current limiting relay and resistance which controls the current up to a certain limit, and does not allow the operator (Projectionist he probably means.—Ed.) to short circuit the carbons in his lamp, and thus draw excessive current from the rectifier tube outfit?

"I would also like to know if you have the rectifier installed in a closet, or in a tight

GET IT NOW!

The Brand New

LENS CHART

By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing.

Price \$1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue

New York City

room in which there is no ventilation while the rectifier is in operation. The rectifier should be in a large, open, well ventilated room, because of the fact that high temperature in the surrounding air will cause the tube to run excessively hot, which will result in failure such as you have described."

There is excellent dope for projectionists. Evidently the G. E. man thinks the tube is either overloaded or else is operating in excessively high temperature—maybe partly both.

A Misapprehension

Recently a man asked me a question which I could not answer and which he had no legitimate reason to suppose I could answer. He enclosed a dollar for reply. I did reply, telling him, at considerable length, that I could not reply to such a question, whereupon he raised a terrific squawk because I did not return his great big dollar.

Of course I sent him his money but also told him, as I have told you and tell you again. The dollar I ask is NOT for replying to a question. Many questions I have replied to by personal letter, presumably in return for the one dollar the man sent, have cost me DOZENS of dollars in time and energy expended. The dollar is merely to discourage the demand for personal replies by those who have no real reason for demanding a personal reply. It is NOT for replying to a question, but for replying personally at all. Before I adopted the plan of demanding one dollar for personal replies you would be astonished at the number of such requests which reached my desk every day. Had I complied with them all I would have no time to do anything else but write letters. Since the dollar rule I find that only such persons as really have some reason for asking a personal reply do so, and that's that.

THE BAIRD REWINDER and DUMMY

Will Accommodate 10-inch and 14-inch Reels.
Durably Constructed to Stand Long Hard Service.

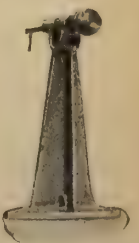
Ask your dealer.

THE C. R. BAIRD CO.

2 East 23rd Street

Manufacturers and Distributors of Moving Picture
Machine Parts Since 1909

New York



Albany Incorporations

Albany—A slump occurred in the number of companies incorporating in the motion picture business in New York State during the past week. But three companies were were chartered by the secretary of state, each representing a moderate amount of capitalization. These companies included the following: Small's Queens Theatre, Inc., capitalization not stated, with Samuel Strusberg, William Small, Mendel Lerner, Brooklyn; Troy-Astor Theatre Co., Inc., \$500, Syracuse; James C. Feeney, Oswego; John Myers, Robert Neubig, Syracuse; the Oscar C. Buchheister Co., \$20,000, O. C. Bucheister, Weehawken, N. J., B. L. Crabbe, New York; J. E. Lange, West Fort Lee, N. J.

Recent New England Incorporations

Beacon Films, Inc., Boston, \$10,000; 1,000 shares, \$10 each; president, Eugene P. Cornell; treasurer, Frederick A. Powell; and Earl E. Sanborn. Capitol Film Company, Boston; \$25,000; 1,500 shares preferred, \$10 each; 100 shares common, \$100 each; president, Norbert F. Brink; treasurer, Mitchell Brink; and Joseph Brink. Kennedy Comedies, Inc., Boston; \$50,000; 5,000 shares at \$10 each; president, Frank P. Kennedy; treasurer, Charles A. Kapka of Roxbury, and Daniel J. Maguire. The New Era Film Company, Inc., Boston; \$25,000; 2,500 shares at \$10 each; President, Gaetano Sarno; treasurer, Sinone Tripari, and Alfred J. Morgana.

The Powwow Amusement Company, Amesbury; \$5,000; 50 shares \$100 each; president, William E. Hodgdon; treasurer, F. Leslie Viccaro, Merrimac and Charles F. Pillsbury. Instructorscope, Inc., Cambridge, motion pictures and machines; \$50,000; incorporators, Kenneth L. Hayes of Brookline, Alpheus B. Smith of Weymouth and Laurence M. Lombard of Winchester. G. E. Lothrop Theatres Company, Boston; \$50,000; incorporators, Arthur L. Griffin, Charles C. Tukesbury and Rufus A. Somerby, all of Boston. Melrose Operating Company, Melrose; \$100,000; 1,000 shares \$100 each; president Edw. M. Levy; vice president, Benjamin H. Green; treasurer, William T. Stewart.

RHODE ISLAND

Hillsgrove Amusement Company, Hillsgrove; \$50,000; 500 shares common \$100 each; incorporators are: Abraham Mayberg, Providence, Charles M. Robinson and Maurice Robinson.

Movie Music Chats

(Continued from page 325)

to the smaller-town theatres, but there are quite a lot of the so-called better houses where identical conditions (excepting the wage paid the musician) exist.

Exhibitor Must Know His Business

Is there any other line of business where similar conditions exist? I'll answer that with the loudest kind of "No!" The successful mercantile man, regardless of the business he specializes in, knows what he wants, why he wants it and when he wants it. He doesn't put a hundred thousand dollars into a business and then say he knows but sixty per cent. of that business. He employs a man who can be depended on for that other forty per cent.

It is not my contention that the exhibitor himself should be a musician any more than he should be a projectionist, but he should at least give the same serious attention to his music as he does to other important matters? He should know and be able to detect the difference between right and wrong application in music just as he is able to know and detect the wrong application in projection.

What Happened in N. Y.

I might best be able to illustrate my point by repeating a little story told me a few days ago by the general manager of a large string of theatres in New York City. He dropped into one of his theatres on the first evening of a three-day run and watched the show. After being in the house about ten minutes he realized that there was something wrong, as the musical numbers being played did not in any way fit the action of the picture. While he believed the picture was an exceptionally gripping one, it had absolutely no effect on the audience. So he rushed down to the pit and asked the leader what kind of music he was playing. The leader replied: "I'm following the cue sheet."

Compared Numbers

The manager then compared the numbers on the stand with those on the cue sheet and found that the leader was making substitutions to meet his own ideas, and in that way was killing the picture and sending part of the audience away mumbling about the rotten show.

Had this manager depended entirely upon his musician, you can readily understand how much business would have been driven away by the inappropriate music. Needless to say, the manager got a new leader in a hurry and

as soon as the cue sheet was matched the show ran along smoothly and went over properly.

You do not have to be a musician to be sure your show is put on musically correct. Merely be sure to get cue sheets from your film exchange, give them to your musician and check up on the numbers and moods played with those suggested on the cut sheet.

Theatres Projected

*BRADENTOWN, FLA.—J. K. Singletary has let contract to Robert G. Cregan, of Tampa, to erect brick and reinforced concrete theatre on Pine street, south of Manatee avenue, 129 by 54 by 40 feet, with seating capacity of 1,200, to cost \$70,000.

MARIANNA, FLA.—C. C. Liddon & Company has let contract to T. W. Langston to erect one-story brick theatre, 44 by 125 feet, with seating capacity of 700, to cost \$25,000.

CHICAGO, ILL.—Bernard Graham and Abe Lipps have plans by Barry, Hernstenger & Armstrong, 8147 Stoney Island avenue, for one-story and balcony brick and stone moving picture theatre, 75 by 50 feet, to be erected at Archer and Farrell streets, to cost \$125,000.

CHICAGO, ILL.—Barry, Hernstenger & Armstrong, 8147 Stoney Island avenue, are preparing plans for one-story and part balcony brick front moving picture theatre to be erected at 111th street and Morgan Park, to cost \$100,000.

WINCHESTER, IND.—Main Street Realty Company are promoting the erection of two-story moving picture theatre and store building, 30 by 165 feet. Theatre will have seating capacity of 560.

DETROIT, MICH.—Philip Gleichman, president Broadway Strand Theatre Company, 1331 Broadway, heads company contemplating erection of theatre and hotel building, to cost \$7,000,000. Theatre will have seating capacity of 3,600.

DETROIT, MICH.—Kohner & Seeler, 405 Kresge Building, is preparing plans for one-story brick moving picture theatre, store and apartment building. Theatre will have seating capacity of 850.

ROBBINSDALE, MINN.—J. Munson, 42nd street and Crystal, Eighth avenue, contemplates erecting brick theatre.

RIPLEY, MISS.—J. D. Pitner contemplates erecting moving picture theatre to be equipped with opera chairs and typhoon cooling system.

National Projector Carbons

*throw on the screen
all that is in
the picture.*

Pictures in light—these are your stock in trade. The best film in the world is only as good as the light you project through it to the screen. National Projector Carbons produce a light that is steady, brilliant, and gives the film its full value.

Use National Carbons

NATIONAL CARBON CO., INC., Cleveland, Ohio; San Francisco, Cal.
Canadian National Carbon Co., Limited. Factory and Offices: Toronto, Ontario

ROLL—Machine Coupon TICKETS

QUALITY—Second to none!

SERVICE Unexcelled—our

LOWEST PRICES will be mailed to you on request.

State your requirements by mail—Today!

TRIMOUNT PRESS

LARGEST AMUSEMENT TICKET PRINTERS
IN NEW ENGLAND FOR 17 YEARS.

119 ALBANY STREET

BOSTON, MASS.

To Build 1,800-Seat House at Bell, Calif.

Detailed plans have been completed and work will start on the new Alcazar Theatre at the corner of Baker and Clarkson avenues, Bell, Calif., about the first of May. This beautiful picture and vaudeville house to be erected by Dr. T. J. De Vaughn and J. V. Spagh will be second to none in Southern California. It will be under the management of Mr. Spagh, who promises a continuation of the high class pictures and vaudeville that he now shows and will continue to show in the Maybell Theatre.

The new building will be 115x210. The lower floor will contain nine store rooms and an auditorium with a seating capacity of 1,800. Just off the foyer will be a large nursery, seating 24, with a plate glass partition, where the little tots can enjoy a good cry while mother is enjoying the show.

With the completion of this show house Bell will have two of the best suburban theatres in Southern California. It is predicted that the new Alcazar will open some time in October.

WHEN

You have an Insurance or BOND problem consult

STEPHEN H. ANGELL

89 MAIDEN LANE, NEW YORK

Phone: Beekman 2100

Years of experience at your service.

The World's Market Place FOR SALE

Advertising under this heading \$5 per inch. Minimum space one inch.

Motion Picture Cameras and the World's largest market of second hand and new instruments, priced from \$50.00 up.

Send for big catalogue and bargain list.

BASS CAMERA COMPANY

100 NORTH DEARBORN

CHICAGO

FOR SALE

Two Cooper-Hewitt Floor Stands
8 Tube 110 Volts D.C.

WALTON BRADFORD

New Amsterdam Theatre Bldg., W. 42nd St.
NEW YORK CITY

CLASSIFIED ADVERTISEMENTS Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

STUDENT, anxious to become high grade projectionist, desires position as assistant; object experience. Projectionist, Moving Picture World, New York City.

UNION ORGANIST, capable experienced man, employed large city neighborhood house, desires connection where organ is featured. Good organ essential. Box 340, Moving Picture World, New York City.

ORGANIST AT LIBERTY—First-class trained musician. Organ graduate, two colleges. Expert picture player and soloist. Experience. Reputation. Union. Splendid library, all classes music. Play all makes. Good instrument essential. State particulars and best salary. Address Organist, 415 Dupont Street, Roxborough, Philadelphia, Pa.

Management Changes

CHICO, CALIF.—Majestic, Broadway and Lyric Theatres have been purchased by National Theatre Syndicate of California.

ELGIN, ILL.—Crocker Theatre has been taken over by Midwest Theatres, Inc.

PEORIA, ILL.—H. C. Stickelmaier succeeds T. Obermeyer as manager of Apollo Theatre.

OSCEOLA, IA.—Strand Theatre has been taken over by John Waller and J. E. Michael.

OWANTONNA, MINN.—Norby Theatre has been leased by Ray Nelson.

TECUMSEH, NEB.—L. M. Green has purchased Moon Theatre.

MADISON, N. C.—H. Somerville has leased Orpheum Theatre. Will operate with pictures and vaudeville.

FRANKFORT, N. Y.—Savoy Theatre has been purchased by Arthur S. and Samuel Roswig.

BUFFALO, OKLA.—Fred L. Berry has purchased Pastime Theatre.

PAULS VALLEY, OKLA.—Victory Theatre has been leased by J. G. Genson.

VINITA, OKLA.—Grand Theatre has been leased by Yale Theatre Company.

GRANGER, TEXAS.—A. C. Moore has disposed of his moving picture business to John Nunn.

MARKO, TEXAS.—Queen Theatre has been purchased by E. C. Mosely.

COSMOPOLIS, WASH.—Edward Dolan has leased Princess Theatre.

PUYALLUP, WASH.—Jensen & Herberg have leased Stewart Theatre.

MORGANTOWN, W. VA.—Charles D. Hoskins has been appointed manager of Metropolitan Theatre.

C. H. Fulton, president of the Fulco Sales Company, was in St. Louis from April 28 to May 2, supervising the moving of their St. Louis Branch to 3403 Olive street. This move was prompted to get a store more suitable for display purposes of the several new lines the Fulco organization has taken on since the first of the year.

Detroit Boom

(Continued from page 325)

theatre, and the location appears to be one of the most advantageous of all of the season's building enterprises.

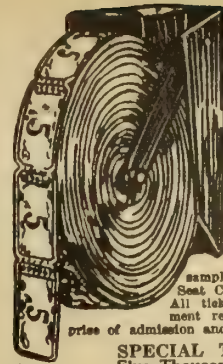
Another For Cinderella Owners

The owners of the Cinderella Theatre, which has been proving a sensation out Jefferson Avenue, have decided to build another big house on the same scale and this will be located at Gratiot and Le May Avenues. It will seat 3,000 people and will play vaudeville and pictures, the management announces. Both houses will be operated as The Imperial Theatre Building Co.

Kerry S. Koppin, prominent among the neighborhood exhibitors, has plans for a 1,200 seat house at Minnesota and John R. Streets.

Samuel Brown of the Astor Theatre will erect a 1,500 seat theatre on North Woodward Avenue near the Henry Ford plant.

The great stimulation in theatre building here is believed to be partially due to the lifting of the Government tax on admissions of less than 50 cents. Theatre men express themselves as greatly encouraged over this action and feel that it will be only a short time until the entire tax is removed.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000 for \$5.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES	
Five Thousand	\$3.00
Ten Thousand	5.50
Fifteen Thousand	6.50
Twenty-five Thousand	7.50
Fifty Thousand	10.50
One Hundred Thousand	15.00

National Ticket Co. Shamokin, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:

POSTPAID, WEEKLY, \$7.25

SAMPLE COPY AND

ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND, LTD.

MAILING LISTS

MOVING PICTURE THEATRES

21,776 Moving Picture Theatres, per M.	\$5.00
3,674 Legitimate Theatres, per M.	7.50
327 Colored Moving Picture Theatres	5.00
1,059 Film Exchanges	10.00
183 Manufacturers and Studios	3.00
411 Moving Picture Mach. & Sup. Dealers	4.00

A. F. WILLIAMS

166 W. Adams Street

CHICAGO

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the

15th and 30th of Each Month

Foreign Subscription: \$7.00 or 85 francs per Annum

Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy



HALLBERG
MOTOR
GENERATORS

Are the best for

Projectors.

J. H. HALLBERG

445 Riverside Drive

New York



WELDED WIRE REELS

For Sale by

Howells Cine Equipment Co.,

740 7th Ave., New York

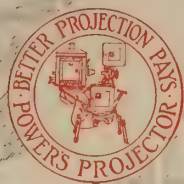
EASTMAN POSITIVE FILM

Make sure the release print is on Eastman Positive Film and you make sure that the photographic quality of the negative is carried through to the screen for your audiences to enjoy.

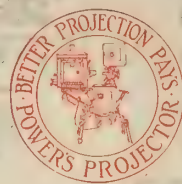
Look for the identification "Eastman" "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Screen Presentation
is an Important Part
of Good Showmanship



THE EARLE

Philadelphia, Pa.

Under the direction

of

STANLEY CO. of America

and

B. F. KEITH

Opened with

POWER'S PROJECTORS



LEATHER-STOCKING

with

EDNA MURPHY *and*
HAROLD MILLER

From James Fenimore Cooper's famous novels

Pathésserial

A ripsnorting romance, spicy with thrills, brimful of adventure.

Buckskin shirts, birch bark canoes, painted Indians, the long rifle and the scalping knife.

Booked by prominent circuits and leading exhibitors everywhere on merit.

A serial made to order for an audience ready to see.

Produced by
C. W. PATTON

Ask Frank Newman why he
booked "Leatherstocking" in
Newman's Theatre, Kansas City.

Directed by
GEO. B. SEITZ



First in the field!

Moving Picture WORLD

Vol. 68, No. 4

May 24, 1924

PRICE 25 CENTS

Paramount Spring Clean-ups!



Big Money Pictures in any Town or Season

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.
NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. \$3.00 a year.

We asked Exhibitors:

"What picture
would you like
to have us
reissue to
help your Spring
and Summer business?"

**Back came the
answer —**

"Blind Husbands"

Von Stroheim's
Greatest Production

Universal Jewel Reissue • Presented by Carl Laemmle
GET YOUR DATES NOW!

BE sure you get your copy of Universal's Greatest Announcement, beautifully illustrated in two colors. Also see it in the current issue of the Motion Picture News.



Keep Your House Strong this Spring and Summer with *Paramount Pictures*

CECIL B. DE MILLE'S "TRIUMPH"

Leatrice Joy, Rod LaRocque. Screenplay by Jeanie Macpherson. From May Edginton's story.

Back to the ultra-modern with a box-office gold mine!

GLORIA SWANSON in

"A Society Scandal"

Allan Dwan Prod. Screenplay by Forrest Halsey. From Alfred Sutro's "The Laughing Lady."

Making better records even than "The Humming Bird"!

THOMAS MEIGHAN in

"The Confidence Man"

By L. Y. Erskine and Robt. H. Davis. Directed by Victor Heerman. Adapted by Paul Sloane. Titles by Geo. Ade.

Meighan, as usual, gives you a sure-fire winner!

POLA NEGRI in

"MEN"

Dimitri Buchowetzki Prod. By Buchowetzki. Adapted by Paul Bern.

They're agreed — it's the finest box-office Negri, bar none!

WILLIAM de MILLE'S "THE BEDROOM WINDOW"

May McAvoy and all-star cast. Story and screenplay by CLARA BERANGER

A zippy mystery-comedy with a great exploitation title!

"CODE OF THE SEA"

Victor Fleming Production. Rod LaRocque, Jacqueline Logan. By Byron Morgan. Screen play by Bertram Millhauser.

A love-melodrama packed with the tang and excitement of the deep. Great for warm weather!



"A BOX-OFFICE
KNOCKOUT

—Louella Parsons in
New York American

DISTINCTIVE PICTURES CORPORATION
Presents

The REJECTED WOMAN

Directed by
**ALBERT
PARKER**
from the story
by
**JOHN
LYNCH**

—With

Alma Rubens
Conrad Nagel and
Wyndham Standing

"Alma Rubens does best work
of her life . . ."

—Harriette Underhill in
Herald-Tribune

In the Spring the
public's fancy turns to
Jazzy, Gripping Entertain-
ments filled with Love,
Beauty, Gayety.

Give them this picture! It's
crammed with Action, Pep,
Heart Interest.

A Distinctive Picture

Book it from

Distributed by
Goldwyn-Gosmopolitan



The New York MORNING TELEGRAPH Reports

Hodkinson Film Booked

A CONTRACT has been arranged by both the Loew and Fox circuits in the Metropolitan district for an early showing of Hodkinson's new picture, "*Not One to Spare*". This production was recently put on by Hodkinson for a two weeks' run at the Cameo Theatre under the title of "*Which Shall It Be?*" since changed and although in no way a pretentious offering, received what is probably the most unanimous praise accorded a recent picture on Broadway. The Fox and Loew showings will be in the nature of a semi-prerelease run before general distribution.

"NOT ONE TO SPARE"

Directed by Renaud Hoffman
PRODUCED BY
MADELINE BRANDEIS Productions

The Wonder
Picture Of
The Year!!!



National
Release Date
June 15, 1924

Distributed by **HODKINSON**

FOREIGN DISTRIBUTOR
WM VOGEL DISTRIBUTING CORP

Season 1924-1925 Thirty First-Run Pictures

"HOLD BREATH



DOROTHY DEVORE



TULLY MARSHALL



Distributed by
HODKINSON

Foreign Distributor
WM. VOGEL
Distributing Corporation ~

Season 1924-1925 ~
30 first-run pictures

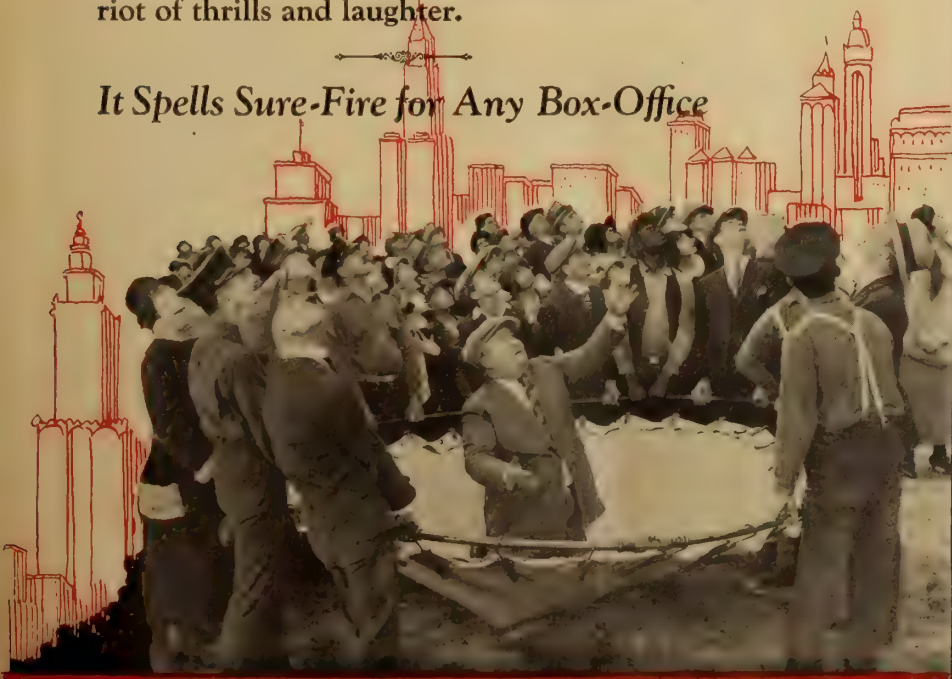
An **AL CHRISTIE**

YOUR THIN



ne of the greatest super-comedies of all time has been created under the magic touch of Al Christie. And that's not maybe. No other producer of comedies has such a record of consistent, sure-fire successes to his credit. Christie knows what the public wants. And in "*Hold Your Breath*", which represents Al Christie's most pretentious feature-length comedy, he has given the best of his inimitable genius. The result is a sizzling, breath-taking riot of thrills and laughter.

It Spells Sure-Fire for Any Box-Office



A breath-taking, laugh-busting, super-production, with one of the greatest comedy casts ever assembled in one picture. Look 'em over! Every one a go-getter at the box-office.

DOROTHY DEVORE
WALTER HIERS
TULLY MARSHALL
JIMMIE ADAMS
PRISCILLA BONNER
JIMMIE HARRISON
LINCOLN PLUMMER
PATRICIA PALMER

ROSA GORE
JAY BELASCO
GEORGE PIERCE
VICTOR RODMAN
BUDD FINE
EDDIE BAKER
DOUGLAS CARTER

Directed by
SCOTT SIDNEY

Story by
FRANK ROLAND CONKLIN

Here is a Money-Getter
GRAB IT BOOK IT-PLAY IT

Released May 25, 1924

NOW BOOKING

FEATURE

Announcing

**PATSY
RUTH
MILLER**

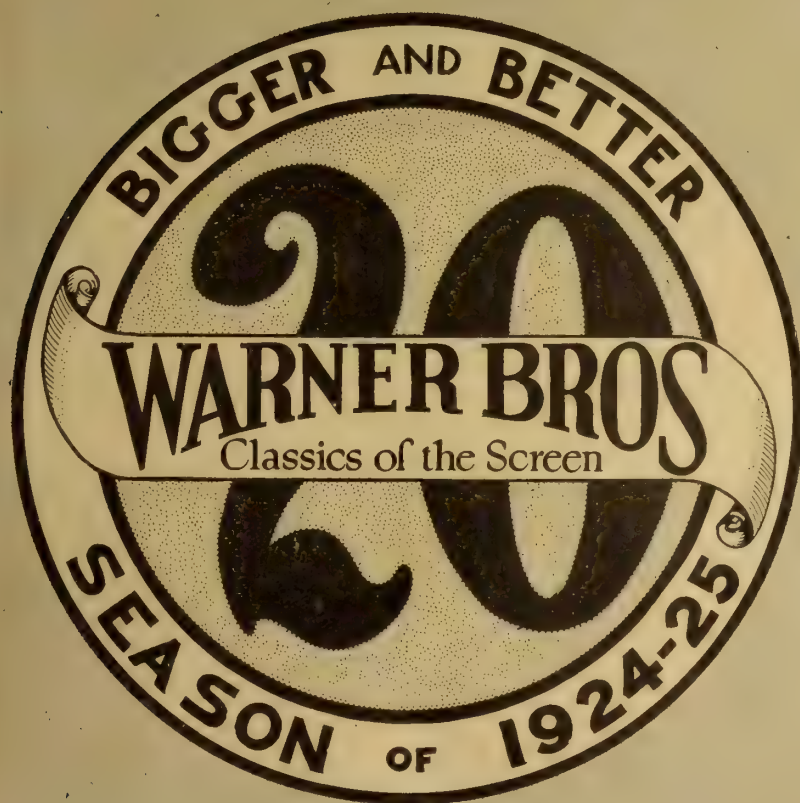
in
a series of
ELMER HARRIS
productions



Distributed by
HODKINSON

Foreign Distributor
W^m VOGEL Distributing Corp.
Season 1924-1925
Thirty First-Run Pictures

Save *TWENTY* Dates for the New Warner *TWENTY*



Reason No. 3 -

Previously Announced

1—Rin-Tin-Tin in "Get Your Man"

2—"Deburau"

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

10 _____

11 _____

12 _____

13 _____

14 _____

15 _____

16 _____

17 _____

18 _____

19 _____

20 _____

"THE AGE OF INNOCENCE"

By EDITH WHARTON

Book publishers are born gamblers. Life to them, commercially speaking, is just one hazzard after another. They review an author's work, like it, publish the book and—wait for returns. If the first issues "catch on" with the public, its success is assured. If not, its doom is equally certain.

Publishers long have competed for the works of Edith Wharton. Miss Wharton has a knack for writing "best sellers." She not only knows life in its many aspects, but she knows her fiction-reading public and its demands. As a result her novels always are among the most widely circulated books of the day.

In 1920 Miss Wharton's "THE AGE OF INNOCENCE" was awarded the Columbia University Prize as the best novel of the year depicting American life. Hundreds of thousands of copies of the book were sold and even today it is among the best sellers on the stands.

Great though it is as a novel, "THE AGE OF INNOCENCE" is even greater as a motion picture story. It has drama, romance and adventure and behind it all the gay glamor of New York's social life.

Ideally cast and faultlessly produced, this production easily takes its place among the best of Warner Bros. *TWENTY* "Screen Classics" for the year 1924-1925. Its title has tremendous box-office value; its exploitation possibilities are unlimited. You'll want to show this attraction and your patrons will want to see it.

Save *TWENTY* dates for the new Warner *TWENTY*.

coming

TO SWEEP THE NATION

And an Avalanche of dollars to Thousands of Exhibitors—

EMORY JOHNSON'S MIGHTY NEW MOTION PICTURE

"THE SPIRIT OF THE U.S.A."

with MARY CARR and JOHNNIE WALKER

Together again for the first time since—"OVER THE HILL"



TREMENDOUS EXPLOITATION



SPEAK NOW FOR YOUR PLAY DATES

723 Seventh Ave.,
New York, N. Y.

FILM BOOKING OFFICES

Sales Office: United Kingdom.
R-C Picture Corp., 28-27
D'Arblay St., Wardour St.,
London W. 1, England

Metro Always Leads!

16

VARIETY

PICTURES

BROADWAY'S BIG BOX OFFICE WEEK ROLLS UP GROSSES OF \$238,000

"White Sister" at Capitol, \$54,600—*"Girl Shy"* at Strand, \$51,460, Theatre's Second Biggest Week—*"Covered Wagon"* Closing Run in 59th Week

Easter Week on Broadway set a record for the business rolled up by 10 theatres presenting pictures. The figures were around \$238,000.

Estimates for Last Week
Capitol—"The White Sister" (Metro) (5,300; 55-\$1.65). After having tremendous run on Broadway at legitimate prices first engagement at popular prices was at Capitol last week. Rothafel gave picture a corking prolog and musical setting and business on week was \$54,600, feature holding over for current week.

**"WHITE SISTER" DID
\$11,000 IN 890-SEATER**

List of "Names" Failed to Attract Last Week in Kansas City

Kansas City, April 29.
The Week's Estimates
Royal—"The White Sister" (890; 50-75). Lillian Gish. Mrs. Leon Hinkle in a prolog "Ave Maria," the added feature. Record crowds thronged to this little Newman house all week. Starting at 9 and running continuous until 11 at night, seats were sold many times during the day. Despite the small capacity, close to \$11,000.
Newman—"The Confidence Man" (Paramount); 1,980; 55-75. Thomas Meighan. Week's results not added.
Week, when the office at

\$27,000 TOPS DETROIT

"Scaramouche" Leads — Business Good — Three Holdovers

Detroit, April 29.
Business was corking good last week. So much so, in fact that three pictures are being held over. "Scaramouche," at the Adams, went over exceptionally well, exceeding the receipts of "The White Sister" for the first week and "The Four Horsemen," all released through Metro.

Estimates for Last Week
Adams—"Scaramouche," Metro special. Prices, 85c. Big houses all week. Hit around \$27,000.
Madison—"Great White Way." Admission, 60c. Capacity every night for both performances. Estimated receipts, \$17,000.

Broadway-Strand—"Three Weeks." Tremendous night business and good matinees. Admission, 75c. Receipts, around \$13,000.
way and business, big ones were going the

**SCARAMOUCHE RETURN
GOT \$19,000 AT CAPITAL**

Washington, April 29.
The past week was a great one for the motion picture houses. The town, with one exception, was entirely pictures, each vying for attention and, what is more, each doing exceedingly well.

Estimates on the past week:
"Scaramouche"—Loew's Palace. Had a four weeks' run at a local legit house and now plays this return date in a regular picture house to the largest gross of the town. Manager "Beatus" increased his orchestra, had special lighting effects and gave a performance on a par with that when the attraction was at the Belasco. Ran to a good \$19,000.

"Girl Shy"—Rialto. Right on the way after "Dance" and the cannon with Pola Negri in "Montmartre." Miss Negri day began but the the way down.

**Follow
the Leader!**

Grosses tell their own story. Grosses prove that Rex Ingram's "SCARAMOUCHE" and LILLIAN GISH in Henry King's "THE WHITE SISTER" are your best bet today—tomorrow—and the next day! Play them once and you'll play them again.

Because they're hits that repeat every time. That's what they're doing now, and going over just as big and bigger on return engagements as the first time! Twins that make their own welcome in any house!

Jury Imperial Pictures, Ltd., Exclusive Distributors through Great Britain... Sir William Jury, Managing Director.

From
VARIETY



But Metro's The Uninvited Guest pays the rent of the theatre that houses it

Minneapolis Tenants
Pay 2 Months Rent to
House Uninvited Guest

And Every Year a Bigger Slice of Each Rent Check
Is for Taxes. Not for Shelter—Typical Cases
House Renters Bear Burden

Make Up Your Mind About One Thing!—

If there's such a thing as a "summer picture,"
here it is!

This one will pull them in during the warm-
weather months. It's the year's outstanding
novelty, the first time that two marvels of
screen photography—natural colors and under-
sea pictures—have been combined in one pro-
duction!

What's more, it's a fast-moving adventure
drama that "stands on its own," full of love in-
terest, with plenty of fighting and action with a
thrill to every foot. A South Seas background
of rolling oceans, sunken ships and pearl treas-
ure—what could be sweeter for summer exploi-
tation? Yes, sir, "THE UNINVITED GUEST"
is a cinch for showmen!

Metro
Picture

A house in good lo-
that rent goes to taxes.
A store in which the downstairs portion rents for \$1
\$52.50 for taxes. Kitchenette and bath apartments

J.E.WILLIAMSON Presents THE UNINVITED GUEST

Directed by
RALPH INCE

Story by CURTIS BENTON

IN THE CAST
MAURICE 'LEFTY' FLYNN
JEAN TOLLEY
LOUIS WOLHEIM
MARY MAC LAREN
WILLIAM BAILEY

Produced by SUBMARINE
FILM CORP. Under the
WILLIAMSON patents.
Natural Color Scenes by
TECHNICOLOR CORP.

Imperial Pictures
Ltd. Exclusive Dis-
tributors throughout
Great Britain. Sir Wm
Jury, Managing Director

"A Sure Winner in the Box-Office Stakes!"

Says the Moving Picture World

"Should make money for the exhibitor and please the crowds."

Says the Film Daily

"Contracted this series after reviewing first two releases. No limit to your improvement of short product."

Says O. L. Meister

WHITEHOUSE THEATRE
Milwaukee, Wis.

Get your date NOW on this one—and HURRY! Remember the "Leather Pushers?" Then grab your booking for "Fast Steppers"—the biggest fastest, snappiest box-office series of two-reel features that ever delighted a real showman!

CARL LAEMMLE
presents

"FAST STEPPERS"

Starring

BILLY SULLIVAN

Famous star of "The Leather Pusher Series"

From
Gerald Beaumont's
world-famous "Red
Book Magazine"
racing stories.

The splendid cast
includes Shannon
Day, Duke Lee,
Caesare Gravina,
Jas. T. Quinn and
others.

Directed by
Edward Laemmle

UNIVERSAL
JEWEL
SERIES

An Overnight Hardboiled New surprise of The **FIGHT** **AM**

CARL
LAEMMLE'S

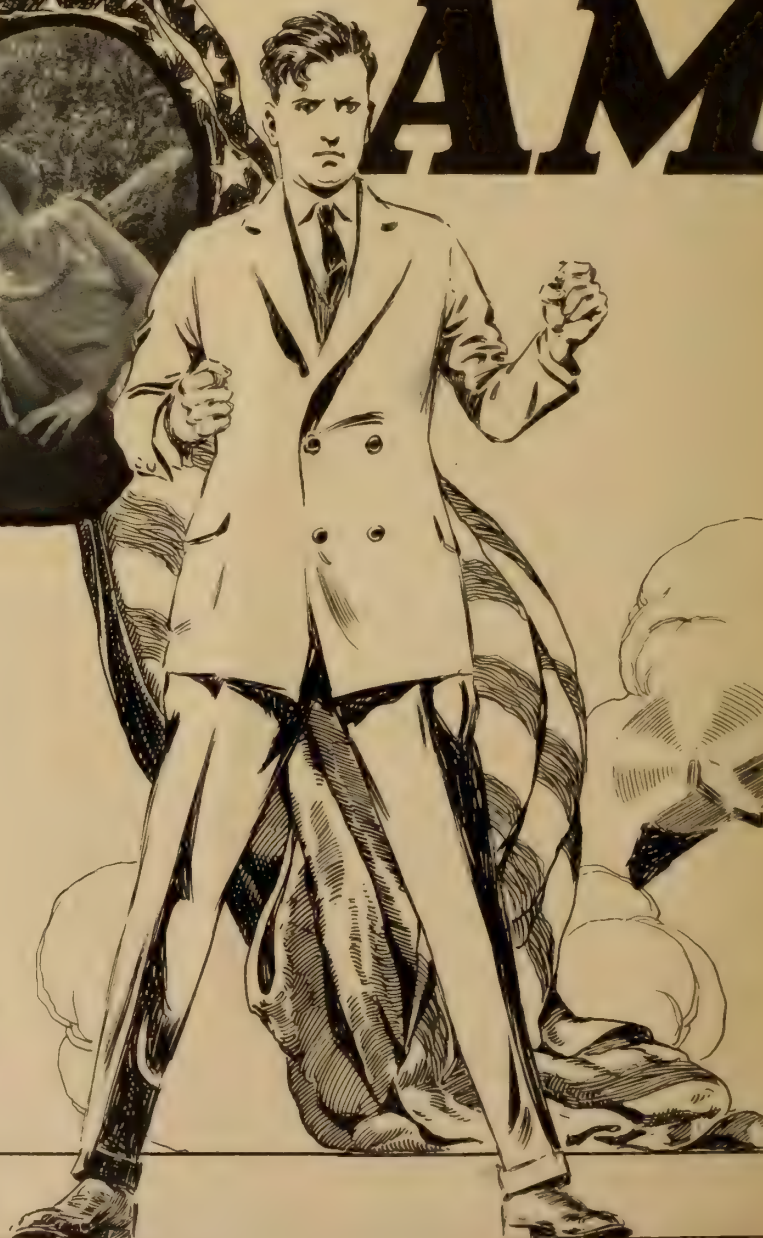
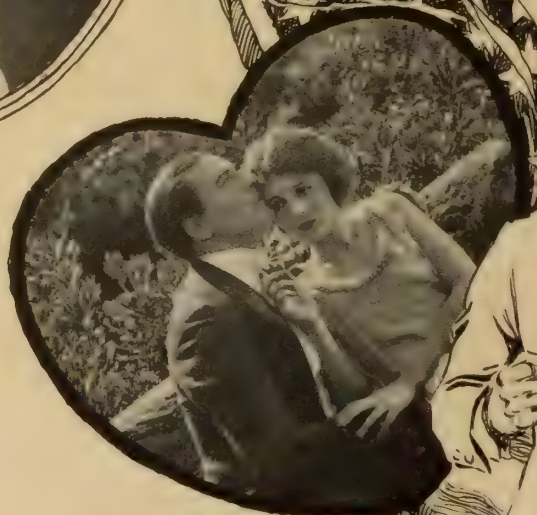
Laughing, Gasping
Comedy Thriller
Featuring

Pat O'Malley
Mary Astor
Raymond Hatton

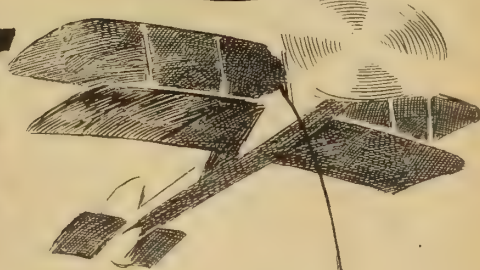
and others

Booked on sight during sensational Broadway
showing for immediate play dates over the entire
U. B. O. Circuit!

Directed by **Tom Forman**



Sensation York gets the its life! **THE FIGHTING AMERICAN**



gives Broadway fans and critics a real thrill!

The Morning Telegraph Says:

"'The Fighting American' is sprightly comedy and contains a real airplane thrill."

The Herald-Tribune Says:

"When Carl Laemmle offered \$1,000 for the best scenario submitted by a college student, and then chose 'The Fighting American,' he chose both wisely and well. It is one of the best travesties on time-worn cinema situations that we have seen in some time, and we enjoyed every minute of it. Whoever wrote 'The Fighting American' deserves a medal all by himself."—Harriette Underhill.

The New York Times Says:

"One might set it down as pleasant nonsense."

The Daily News Says:

"'The Fighting American' is quite mad, it is amusing. Besides, any picture with Mary Astor is worth looking at."

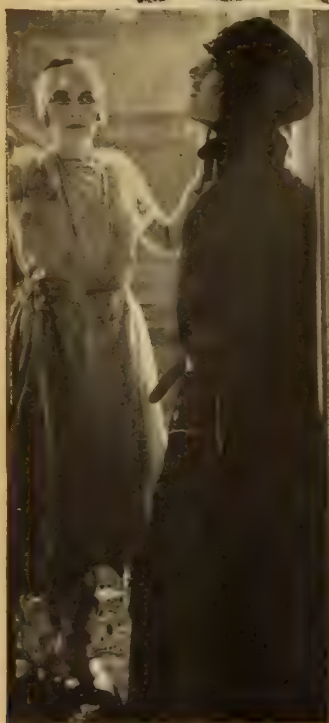


NOW BOOKING!

GET YOUR DATES SET
NOW FOR A SURE SUM-
MER CLEAN-UP!

A UNIVERSAL PICTURE

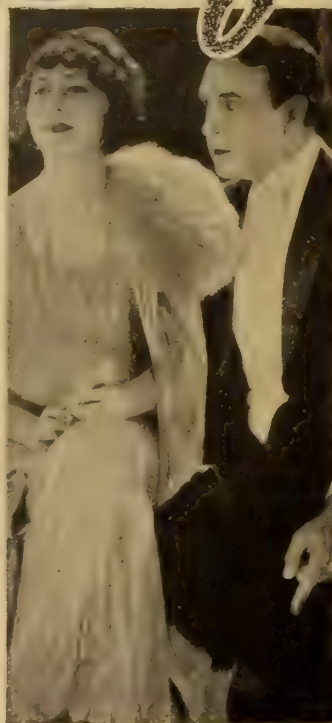
8 Big 1924 Now for you



LET NOT MAN PUT ASUNDER

Pauline Frederick
Lou Tellegen
Helena D'Algy

A Stirring Indictment
of Divorce.



MY MAN

Patsy Ruth Miller
Dustin Farnum
Niles Welch

A Comedy-Drama of a
Caveman.



BORROWED HUSBANDS

Florence Vidor
Rockcliffe Fellowes
Earle Williams

A Story of an Innocent
Flirt.



BETWEEN FRIENDS

Lou Tellegen
Norman Kerry
Anna Q. Nilsson

A Powerful Picture on
Friendship.

Straight to you from

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Specials Ready Summer Runs



VIRTUOUS LIARS

David Powell
Edith Allen
Dagmar Godowsky

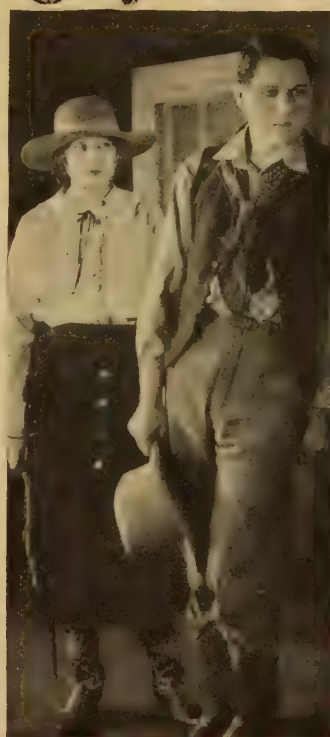
A Drama of Modern
Society Life.



ONE LAW FOR THE WOMAN

Cullen Landis
Mildred Harris
Otis Harlan

A Thrilling Tale of
Mining Camps.



THE CODE OF THE WILDERNESS

John Bowers
Alice Calhoun
Alan Hale

A Photoplay of Burnt-
Grass Lands.



BEHOLD THIS WOMAN

Irene Rich
Marguerite de la Motte
Charles Post

A Romance of Movie-
Land.

Broadway Premier

VITAGRAPH

ALBERT E. SMITH PRESIDENT

crashing comedy!

Grand-Asher

presents

Racing Luck

With **Monty Banks**
Greatest Automobile Race Ever Filmed



Erwin
Pictures

ASSOCIATED EXHIBITORS

and this is praise indeed

"The Chechahcos has that desired something new which frenzied directors and producers are ever seeking. The snow scenes have an intensity and magnificence which dwarf mere humans."

—Mabel McElliot in
N. Y. DAILY NEWS

*and the critic of the conservative
New York JOURNAL OF COMMERCE said:*

"It is of truly absorbing interest, vitality and general merit. The work of the players will be remembered for a long time to come."

while the New York Review penned:

"It assays high in entertainment value and has magnificent spectacular scenic effects."

*Equally enthusiastic was the
praise from all other critics.*

"The
CHECHAHCOS
pronounced CHEE-CHAW-KOS

Associated Exhibitors
ARTHUR S. KANE, President
PATHE, Physical Distributor

means Exhibitors' Summer Insurance

Christie

NEAL BURNS

IN

"Dandy Lions"

Here is an excellent two-reel comedy that contains a large number of laughs and will highly amuse the great majority of patrons. It is one of the best constructed and most amusing of the recent Christies and is well up to this company's usual high standard. It moves fast, and provides excellent entertainment for all types of audiences. Even slapstick fans will be satisfied, for the main idea is farcical enough and there is sufficient knockabout business to please them.—*Moving Picture World*.



Comedies

Have struck the happy medium
—Sensible Nonsense, with
plenty of Hokum and Laughs

JIMMIE ADAMS

in

"Safe and Sane"

The story is unusual and carries more of a plot than the average short subject. The cast is good and there is just enough slapstick to brighten it. . . . A good fast comedy and will fit well in any program.—*Trade Review*.

BOBBY VERNON

in

"Reno or Bust"

The bill at the Metropolitan is exceptionally well balanced; the Christie comedy is very well done and worthy of praise, for it is built on a story. Variety is the spice of the whole program, which you should enjoy.—*L. A. Daily News*.

NEAL BURNS

in

"Dandy Lions"

. . . so well handled as to keep the interest highly sustained all the way at all times and bring plenty of laughs besides. This is one short subject that certainly can be advertised and exploited easily.—*Film Daily*.



★ that famous "Ince Punch" to the highest degree!

The suspense sustained in this production is one of the finest pieces of "grip 'em" direction we have ever seen.

The "Ince Punch" certainly is in this picture with both feet. It will hold them anywhere.

Thos. H. Ince
presentation

"THOSE WHO DANCE"

By GEORGE KIBBE TURNER

Adapted by ARTHUR STATTER, Directed by LAMBERT HILLIER

Under the personal supervision of THOMAS H. INCE

With BLANCHE SWEET, BESSIE LOVE
WARNER BAXTER, ROBERT AGNEW
and MATHEW BETZ

A First National Picture





The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

Sunday Pictures in Danger in Ohio—A "Two Plus Two" Distributing Plan— Sponsored by Hard-Shell Film Men

LET'S open with a statement worthy of the cartoonist who made "foolish questions" famous: "The Ohio Supreme Court has declared that motion pictures constitute a theatrical performance."

In that statement there is a bit of bad news for the industry—and back of it there's a story.

Many of the larger communities of Ohio have been showing pictures on Sundays through the suffrage of local public thought and local officials. Most of the smaller communities have been closed—because of a state statute as old as Blue Laws.

One smaller exhibitor grew tired of seeing his week-day patrons pile in the flivver and journey off to the nearest large city for their Sunday screen amusement. So he set out on the long highway that led to the State's highest tribunal—for a definition of the law that was keeping him closed.

He has lost—in the sense that he has been denied the right to present motion pictures on Sunday. He has won—if that decision also closes the nearby big city that has been pulling his patrons away.

AT this writing there is no telling how the court's decision is going to affect the attitude of county and city officials. But the record stands—and the record now includes a decision that CAN close Ohio theatres on Sundays.

And it is a strange fact that many of the smaller theatres of the State are going to consider the decision a victory.

That's where we touch on the "story."

Ohio exhibitors have presented divided camps. Many of the operators in bigger cities have smiled tolerantly and extended passive sympathy to their smaller brethren unable to open on Sunday. They have offered regrets—and little more.

Now a pair of shoes has been fashioned to fit all the exhibitor feet. And the small town man is beginning to smile. Because he figures that if the

shoe pinches the big fellows—something may be done about it.

It isn't particularly pleasant to chronicle the fact that in one great commonwealth we needed a solar plexus to learn the lesson of industrial unity.

REVOLUTIONARY distributing plans mean little or much—and your choice depends entirely on the standing of the men who present the new idea.

Imperial Pictures Corporation this week announces something new in direct to the exhibitor selling. And the simplicity of the plan itself added to the importance of the men sponsoring it constitute a combination meriting every consideration.

Paul Lazarus, Arthur Friend, A. Berman, Eugene Roth, Kenneth Hodgkinson, Cresson Smith—these are not the names of dreamers. As every picture plan must rest on the PICTURES—we look to the production side of the infant organization. And find the name of Raoul Walsh. Surely a complete roster that makes for confidence.

What is the new plan? Disappointingly simple. We say "disappointingly" because after the use of the words "revolutionary" and "new" picture folk are accustomed to hearing complicated and involved ideas.

The Imperial story sounds as intricate as a "two plus two" problem in mathematics.

The country has been divided into a hundred zones of equal buying power. A group of pictures is to be made—let us say, twelve. Maximum production cost is definitely limited; the selling price is standard for each of the zones. The man who buys a zone controls the pictures. Imperial is through—it has made the picture, at a price; and sold the picture, at a price. The first run man has bought his picture, at a known price; and if his

(Continued on following page)

The Editor's Views

(Continued on preceding page)

strategic strength and exploitation ability put it over to surprising success—he reaps the reward.

Not very complicated—for a plan that cuts right into the heart of this industry's selling problem.

IT will be interesting to watch the progress of Imperial. Its plan is aimed at eliminating the one thing that brings about most of this industry's worry—the wide chasm that exists between the legitimate production expenditure and the sales quota that must be sought in hope—and it's often little more—that some sort of profit may be achieved.

We complete the making of a two-hundred-thousand-dollar picture—and the very next day have to start talking and thinking in million dollar terms. Naturally, such a procedure claims a penalty—and everybody, producer, distributor, exhibitor, helps to pay it.

* * *

Sidney Kent. Doesn't need our private gallery to land in the Hall of Fame. But here this week because it will do independent and "near-independent" distribution a lot of good to look at his picture and start THINKING. The Kent sales organization and the material they've got to sell right now are going to MAKE those distributors do a lot of thinking when October rolls around. Forty pictures, sold in a block, real names and real product all over the list—that means a lot of dates. If you look at it one way. And very few dates—open. If you're looking from the other side of the fence.

* * *

What's in a Name?

HENRY GINSBERG, whose views of the independent market are always of interest to us, believes there is a lot in a name. He feels that "state rights" has been outworn. That "independent" has become meaningless. And offers this phrase: "Distributed through exchanges individually owned and operated." Says that there is real selling value to the exhibitor in the idea that is back of independent distribution, that it should be utilized. By the use of some such phrase as he has offered. Can any of our readers shorten the phrase to a single word?

* * *

Gosh, he has been away from New York so long that some of you boys may need an introduction. Eddie Bonns. Once of Warner's, more recently of Goldwyn. Has been out in the sticks making the flivver tour with the salesmen. An exploitation man whose experience goes back to the sawdust arena days. Where they had to exploit—or die a terrible death. Comes back to New York with the theory which is fact: "It would pay many a New York executive to spend some time on Main Street. And learn at first hand what the small exhibitor needs."



Joseph Seider. More familiarly, "Joe." Of the Prudential Film Service, which takes the pick-up and delivery worries of New York exhibitors on its shoulders. An exhibitor himself. Also, next president of the New Jersey organization. Breaks in here this week because he is the quietly working man behind the guns on the approaching Boston convention. Doing a good job in top fashion. Going to come to the front more and more in exhibitor organization circles. Because he has business training and clear vision. Plus sincerity. The sincerity that believes and sells the thought: "Organization is business insurance."

* * *

The Picture Is King!

WE are told, on very good authority, that one of the most important of the circuits is having its own troubles lining up pictures. That the effect of continually playing "bear" on the market has been to allow wise individual theatre owners throughout the country to slip in and corner the most desirable productions. The circuit in question is unfortunate in having no producer connections. This is interesting. If for no other reason than to once more emphasize the fact that: The Picture is King. The mightiest of theatre organizations is no bigger than the individual picture presented on each of its screens.

* * *

Sam Katz. For more reasons than there is space here to list. The recent Midwest Theatres deal is one. Katz, Balaban and Burford get together around a table—and the industry hasn't begun to realize the strategic strength that has resulted. The manner in which Balaban and Katz have become a Chicago INSTITUTION is another reason for Hall of Fame listing. But more important than all—the part that Sam Katz has played in the First National onrush of the past year. Sam Katz is young. Keep your eye on him. There will be many a story to write. For Sam Katz is going to be picture history—and a good share of picture history is going to be Sam Katz.

* * *

Score One for the Independents

SYDNEY COHEN, speaking at the luncheon of the independent organization, sought to tell his hearers that in the end the picture and its exploitation must be the answer—that mere independence, or sympathy for independence, declares no dividends. As if in concrete reply to the exhibitor leader's remarks President Chadwick presented a picture the same evening. In "The Fire Patrol," produced by Hunt Stromberg, Mr. Chadwick has a melodramatic offering that will do credit to the independent market. Better still, he has a picture that is built for exploitation.

Robert E. Welsh





The Business Man's Investment

It is our practice at regular intervals to survey the various bonds listed on the New York Stock Exchange and to select issues we consider particularly adapted to meet the needs of the average business man.

The available return varies from 5 to 7%.

For your special convenience, copies may be obtained at our offices, 1531 Broadway, second floor, Astor Theatre Building, Telephone—Lackawanna 7710.

NEWBURGER, HENDERSON and LOEB

Members
New York and Philadelphia
Stock Exchanges

100 BROADWAY

BRANCH OFFICES:

202 Fifth Avenue
at 25th Street

1531 Broadway
at 45th Street

511 Fifth Avenue
at 43rd Street

PHILADELPHIA:
1512 Walnut Street

Moving Picture WORLD

ROBERT E. WELSH - - - - - EDITOR

Published Weekly by
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York, N. Y.

Member Audit Bureau Circulation

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.
Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, \$3.00 a year; Canada, \$3.50; foreign countries (post-paid), \$10.00 a year. Copyright, 1924, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 68



NUMBER 4

Features

Editorial	353
Thumbnail Editorials— <i>Sidney R. Kent, Joseph Seider, Eddie Bonns, Samuel Katz</i>	354
The Play from the Picture Angle	374

News of the Week

Samuel R. Burns Elected President of Nicholas Power ..	358
Imperial Pictures Formed with Direct to Exhibitor Policy	359
Warner Brothers Promise Strong Summer Schedule....	360
Second Texas Exhibitors' Convention Shows Organization's Growth	361
Metro-Goldwyn-Mayer Corporation Takes Over Goldwyn Studios	362
Ontario Showmen Are Told to Take Out Vaudeville Licenses	362
Pathe to Distribute Series of Charles Ray Productions..	362
Selznick American Releasing Tie-up Questioned in Court	364
Ohio Classifies Films As Theatrical Performances.....	364
Exhibitors Everywhere Show Interest in Boston Convention	367
Eddie Bonns Has Fruitful Talk with Small Town Exhibitors	368
"Girl Shy" Sets New Records in Many Prominent Theatres	372
Ingram Editing "The Arab"	396
New Bedford Police Destroy Posters Advertising Films..	369
Hiram Abrams Makes New York Talk About "Dorothy Vernon"	371
Senate Action Prevents New Tax on Admissions Over 50 Cents	370

Departments

Exhibitors News and Views	375
Straight from the Shoulder Reports	382
Selling the Picture to the Public	398
With the Advertising Brains	406
Reviews	408
Pep of the Program	412
Equipment, Construction and Maintenance	415
Projection	416

One of a Series

The Hamilton National Bank

130 West 42nd Street

Opportunity knocks but once—and then passes on its way.

The measure of your success is very often the measure of your ability to take full advantage of Opportunity's rare visits.

Too often Today's Opportunity is tomorrow's regret.

And very, very often Opportunity could have been welcomed had you enjoyed the sincere, helpful cooperation of a modern independent bank.

The motion picture man who utilizes the services of a bank that understands his problems and approaches them with sympathy is adding a new and valued partner to his organization.

A partner whose counsel will make for more efficient and sane financing, whose services are constantly available, and—

Who knows?—

But that through this mutual understanding there may develop the means of saying "Welcome"—

When Opportunity next knocks at the door.

A chat with one of our officials—entailing no obligation, of course,—will give you a clear understanding of Hamilton National's ability and desire to serve as your banking friend.

Hamilton National Bank

130 West 42nd Street

(Bush Terminal Bldg.)

New York City

Open 9 A. M. till 10.30 P. M.
Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Fox Featuring Monkeys

Max, Moritz and Pep Starring in Comedy Feature Underway

One of the biggest box-office attractions on the William Fox schedule for next season will be the comedy feature, "Darwin Was Right," which has just been put into production at the Fox West Coast Studios. This new special will feature Max, Moritz and Pep, the three chimpanzee actors.

The success of the Imperial comedies in which these monkey stars appeared this season prompted Mr. Fox to cast them in a full length feature. Edward Moran has written the story and prepared the scenario.

Lewis Seiler, the man who directed nearly all of the Imperial comedies in which Max, Moritz and Pep appeared, will guide the animal actors in this humorous epic.

Tully Makes Denial

Richard Walton Tully emphatically denies that he will quit screen productions in the future. "I am closing my offices for stage productions in the Fitzgerald Building, but my Los Angeles office will be retained and New York business in connection with my picture will be transacted through First National at their offices for whom I soon start a film version of my play, 'The Bird of Paradise,'" said Mr. Tully.



Scenes from Pathe's "Black Oxfords," a two-reel comedy produced by Mack Sennett.

Buys Goldwyn Interests

Interests formerly held by the Goldwyn Pictures Corporation in Ascher Brothers' Chicago picture houses have been taken over by the newly organized Metro-Goldwyn Pictures Corporation, headed by Marcus Loew, New York millionaire producer and motion picture magnate, Nathan Ascher announces.

The interest is worth between \$4,000,- and \$5,000,000 in the Ascher string, which includes fourteen houses in Chicago and six in near-by towns, Mr. Ascher explained. The management, however, will remain unchanged. Included in the properties affected are the West Englewood Theatre, 63rd and Ashland; Calo, Clark and Balmoral; Columbus, Ashland near 63rd; Commercial, 92nd and Commercial; Cosmopolitan, 79th and Halsted; Crown, Division and Ashland; Forest Park, Desplaines and Madison; Frolic, 55th and Ellis; Lane Court, Clark and Center; Metropolitan, 47th and Grand boulevard; Oakland Square, Drexel and Oakwood; Portage Park, Milwaukee and Irving Park boulevard; Terminal, Lawrence and Spaulding; Vista, 47th and Drexel.

Big Boost for Metro

"Shooting of Dan McGrew" best bet this year. Biggest holdouts of the season. Give us more like this."

This is the wire received by Metro officials from E. A. Trinz, manager of the Elite Theatre, Waukegan, Ill. Manager Trinz is a strong booster of Metro productions, but it was left for Sawyer-Lubin's special, "The Shooting of Dan McGrew," to do the biggest business of any picture of the season at the Elite.

"Tarnish" Cast Complete

Samuel Goldwyn, through an arrangement with the Warner Brothers, has secured Marie Prevost to play a prominent role in the forthcoming George Fitzmaurice production, "Tarnish," an adaptation of Gilbert Emery's stage play by Frances Marion. "Tarnish" will be a First National picture. May McAvoy and Ronald Colman will play the leading roles, being supported by Mrs. Russ Whytall and Albert Gran, two members of the original stage play. Production is expected to start May 15 at the United Studios.

"Chase" for Summer

"The Chase," recently the featured picture on an all short subject bill at the Capitol Theatre, New York, has been acquired by Educational Film Exchanges, Inc., and will be released as an Educational Pictures Special. "The Chase" will be offered to exhibitors as an ideal summer feature in short subject length. It was filmed in the Swiss Alps during one of the international ski tournaments, when thirty champions of that sport were assembled there.

Magazine Lauds Series

Bruce Wilderness Tales Commended by Ladies' Home Journal

The Ladies' Home Journal is now numbered among the high-class publications which have commended the Bruce Wilderness Tales to the public.

Speaking editorially, John Farrar, editor of the "When the Movies Are Good" page, in the May issue of this publication, censures the public for their attitude toward the poor picture while they do not lend their support to the better things on the screen.

"I find it most strange," Mr. Farrar writes, "that with the really bitter criticism many intelligent persons level at the films, they make so little attempt to support the best pictures or even to find out what they are. I think of this now in connection with the unusually fine series of films produced under the direction of Robert G. Bruce."

To Make "Belonging"

"Belonging," a novel by Olive Wadsley, dealing with high society life in Paris and London, has been purchased by M. C. Levee for Maurice Tourneur's next production for First National release. Camera work will start about June 1.



Bobby Vernon in scenes from "Cornfed," an Educational-Christie comedy.

TO LOOK AT THIS
YOU'D THINK THAT WE
WERE JUST LEARNING
TO PRINT — BUT
WE'RE 14 YEARS OLD.

OUR FIRST BIRTHDAY
WAS IN MAY 1910

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.
TRADE MARK REG.

Samuel Ralston Burns Elected President of Nicholas Power

SAMUEL RALSTON BURNS has been elected president of the Nicholas Power Company. He has been a member of the Power organization for nearly ten years. His first work was as cashier; then he was elected secretary and for some years past has had an active part in the management of the company.

Alfred D. Bell, treasurer of the Nicholas Power Company, who nominated Mr. Burns for the presidency, spoke of the latter's splendid work for a year during the long illness of the late Edward Earl, whom he succeeds. Mr. Burns has been acting head of the company during all that period and its affairs have been well managed. The company has prospered and the excellent record made by Mr. Burns, coupled with his great personal devotion to Mr. Earl, won the good-will of the directors, who now express their confidence by electing him president.

Mr. Burns is a believer in progressiveness in all that concerns Power projectors and other products of the Power plant, but is a conservative in all those details of the business which affect the company's management and financial affairs. He was born in New York City, is a former member of

the Seventh Regiment, National Guard, New York, and served on the Mexican border with that organization. He also is treasurer of Ilsey-Doubleday & Co. and vice-president of Enos Richardson & Co.

Weiss Brothers' Sales

State Right Exchanges Buys Many Productions Handled by Distributor

The R. G. Hill Enterprises, 1022 Forbes street, Pittsburgh, Pa., bought the rights for the eight "Buddy Roosevelt" and "Buffalo Bill, Jr." series of westerns and stunt thrillers and the Skirboll Productions of Cleveland, Ohio, bought the Ohio and Kentucky territory for the "Buddy Roosevelt" series.

The Twentieth Century Film Co. of 258 North 13th street, Philadelphia, bought Eastern Pennsylvania and Southern New Jersey for the "Buddy Roosevelt" and "Buffalo Bill, Jr." series, and the Beacon Films, Inc., 454 Stuart street, Boston, Mass., secured the New England rights for "The Woman Who Believed."

R. G. Hill Enterprises of Pittsburgh purchased Western Pennsylvania and West Virginia on "The Deerslayer."

All of these productions are handled by the Weiss Brothers-Artclass Pictures Corporation.

Returns to Vienna

P. N. Brinch, general representative of the foreign department of Famous Players-Lasky Corporation, accompanied by Mrs. Brinch, sailed on the Berengaria on May 14 for Europe to resume his duties at Vienna. While in this country Mr. Brinch conferred with E. E. Shauer, director of the foreign department, regarding future distribution plans for Paramount pictures. He also attended the New York and Chicago sales conventions held under the direction of Sidney R. Kent, general distribution manager.

Declares Dividend

At a meeting held Monday, May 12, the board of directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of \$2.00 per share on the common stock, payable July 1, 1924, to stockholders of record at the close of business on June 16, 1924. The books will not close.



SAMUEL RALSTON BURNS

T. O. C. C. Holds Meeting

Members Discuss Changes in the Organization's Constitution

The Theatre Owners Chamber of Commerce, Greater New York exhibitor organization, at its meeting this week discussed the changing of parts of its constitution. Discussed particularly in this respect were the obligations of the member toward the organization and vice versa. Some changes may also be made as to dues.

The new T. O. C. C. headquarters in the Times Building are now being decorated. Chairman Charles O'Reilly declares that when this work is completed the T. O. C. C. will have the finest quarters of any exhibitor organization in the country.

O'Reilly says that the T. O. C. C. as an official organization will not be represented at the Boston convention. Consequently, and contrary to previous reports, the New York City organization will bring nothing as a unit to the attention of the national gathering.

Many members of this exhibitor body, it is learned, will travel to Boston as individuals and as such may voice their own sentiments.

Home of Terra Films

Announcement is made that the New York office of Terra Films is located at 1482 Broadway and that the telephone number is Bryant 7939. The local representative is Wolff M. Henius.

Want Comerford to Succeed Cohen

At the convention of Motion Picture Theatre Owners of Western Pennsylvania held on April 30, two resolutions, of the several then adopted, are especially important.

One expresses regret of the intent as signified by Sydney S. Cohen to retire as president of the National Organization. It also carries the Pennsylvania exhibitors' heartfelt appreciation and gratitude of the work carried on by Mr. Cohen while he has been in office.

The other endorses M. E. Comerford, of Scranton, head of the Pennsylvania organization and a member of the M. P. T. O. A. board of directors, as their choice to succeed Mr. Cohen when he retires from his high executive post.



Scenes from the William Steiner release, "Lawless Men," starring Neal Hart.

Imperial Pictures Formed with Direct to Exhibitor Policy

WITH a personnel including many of the most favorably known individuals in the industry, Imperial Pictures Corporation enters the field this week with something approaching the revolutionary in sales plans. Summed up, the new organization's announcement promises:

The selling of a group of pictures direct to the exhibitors of the country, with production costs definitely limited and selling price standardized; control of the productions in the various key zones to pass completely from the hands of the producing organization to the individual exhibitor, further booking arrangements and possible profits to be entirely his.

Raoul Walsh, director of the year's outstanding artistic creation, "The Thief of Bagdad," heads the production branch of Imperial, with the title, director-in-chief. It is understood that several units under prominent directors will be associated with Mr. Walsh.

Paul N. Lazarus is president of the corporation. A. C. Berman is first vice president, Eugene H. Roth, second vice president, Arthur S. Friend, secretary and general counsel, Kenneth Hodkinson, treasurer and general manager, Cresson E. Smith, general sales manager, George W. Stout, general manager of productions, and Charles H. Hickman, assistant production manager. These executives make up the board of directors.

In its official statement outlining the proposed method, Imperial declares:

"Instead of dealing with exhibitors through a distributor and through a chain of exchanges, Imperial Pictures Corporation will deal direct with the exhibitors of the country, selecting approximately one hundred theatre centers as its points of contact.

"Each of the hundred theatre centers is surrounded by a territory in which hundreds of theatres operate. These theatres naturally follow the lead of the first run houses of the theatre center. All of the hundred territories have been so arranged, geographically, that they are of equal theatre population; that is to say, each of the hundred first run centers is surrounded by a terri-



R. A. WALSH

Director-in-chief of Imperial Pictures Corp.

tory practically equal in theatre going population to every other territory.

"Instead of selling only one run of a picture, Imperial Pictures Corporation will sell to its exhibitor-purchasers the entire exhibition rights for their territory for a period of years. The picture will in turn be rented, by the exhibitors themselves, to other exhibitors throughout the territory. Imperial Pictures Corporation does not participate, in any manner whatsoever, beyond the original flat price purchase of the exhibition rights.

"The picture becomes exhibitor property for exhibition throughout the territory, thus leaving in the hands of the exhibitors themselves the full rewards and profits for showmanship, exploitation and investment.

"It will be seen at once that under this plan of selling, the heavy toll now paid by exhibitors for distribution disappears. There is no frightful waste for selling cost to be covered. A picture costing one hundred and fifty thousand dollars to produce does not have to be sold to exhibitors on an exhibition value of five hundred thousand dollars in order that the producer and distributor may make a profit, regardless of what happens to the exhibitor.

"Because of the equality of the territories in theatre population, the price for each picture has been nationally standardized.

"The production cost has been fixed in advance for the pictures. If the cost of any picture exceeds the fixed production cost, the selling price to the exhibitor will not be changed. Imperial Pictures Corporation will bear the extra production cost, and not the exhibitors.

"If, however, the actual production cost of any picture is less than the fixed production cost, the territorial purchasers will each be rebated their pro rata share of the saving, and all users of the production will naturally save accordingly.

"Twelve productions, of uniform price, to be delivered one a month, are provided for in our first contract.

"We shall not ask exhibitors to buy stock in our company.

"We shall not ask exhibitors to pay us any advance deposits.

"We shall not ask exhibitors to make percentage arrangements with us. Our productions will be sold outright on a flat price basis for each territory."

During the last eight years Paul Lazarus has directed the national sales and advertising of two of the most important distributing companies. For three years he was in charge of Vitagraph's advertising. He resigned that connection on the formation of United Artists Corporation to take over the direction of the Big Four's advertising and publicity. He was soon made sales promotion manager, and for the last two and a half years has been general sales manager for United Artists.

A. C. Berman, first vice president, came into the motion picture business five years ago when United Artists Corporation was organized. Mr. Berman was made manager of Canadian exchanges, and he directed all the Dominion offices for the Big Four. He was later brought to the home office and as assistant general sales manager covered many sections of the United States. Berman went to England and established the first foreign offices for the company. After many months abroad, he returned to the home office in New York.

Eugene H. Roth is one of the foremost

(Continued on page 395)

Executives of Imperial Pictures Corporation



PAUL N. LAZARUS,
President.



ARTHUR S. FRIEND,
Sec'y & Gen. Counsel.



EUGENE H. ROTH,
2nd Vice-President.



A. C. BERMAN,
1st Vice-President.



CRESSON E. SMITH,
Gen'l Sales Manager.



KENNETH HODKINSON,
Treas. & Gen'l Mgr.

Warner Brothers Promise Strong Summer Schedule

THE expression, "summer slump," is going to become as obsolete in the film industry as "the old method of booking thirty-day and commercial" films, if Warner Bros. have anything to say or do about it. Several of the strongest attractions on the Warner program have been held toward the end of the list in order that the exhibitors of the country may have available for the summer period new, fresh and strong box-office drawing cards.

With six companies actually engaged in production and completed pictures coming through ahead of schedule time, there will be no lack of material as far as this organization is concerned. In addition to the fifteen features already made and delivered to the various Warner distributors, six more productions are listed for early delivery. They will be available to theatres throughout the United States and Canada in the order named and final deliveries on the 1923-24 program will be completed on or before August 1.

"Broadway After Dark" already has been shipped to all branches and will have its New York premiere at the Rivoli on May 18. Prints of "How to Educate a Wife" also will have been delivered by this week. Harry Beaumont last week completed the cutting and title of "Babbitt," from the famous Sinclair Lewis novel, and this, one of the strongest Warner Bros. attractions of the year, will be available by the end of May.

Phil Rosen, whose reputation skyrocketed suddenly through his direction of "Abraham Lincoln," is putting the finishing touches on "Being Respectable," from the novel by Grace H. Flandrau, with a cast composed of Marie Prevost, Monte Blue, Louise Fazenda, Irene Rich, Frank K. Currier, Eulalie Jensen, Theodore Von Eltz, Lila Leslie, Sidney Bracey and Charles French.

"Her Marriage Vow," by Owen Davis, is well under way, Millard Webb directing. Photography is by David Abel, who recently completed camera work on "Babbitt."

William Beaudine has begun work on "Cornered," by Zelda Sears and Dodson Mitchell. The Clyde Fitch play, "Lover's Lane," was begun this week, with Mal St. Clair at the directorial helm.

Production on "The Tenth Woman," by Harriet Comstock, was shoved ahead in order to clear off all the pictures on the present season's schedule. It has been scheduled for production on June 1.

Those of the "eighteen," finished and released, are: "Where the North Begins," featuring Rin-tin-tin, the trained police dog; "The Tie That Binds," from the story by Sam Harris; "Little Johnny Jones" and "Conductor 1492," starring Johnny Hines; "The Printer's Devil," "George Washington, Jr.," and "The Country Kid," starring Wesley Barry; "The Gold Diggers," featuring Hope Hampton, from the David Belasco success; "Lucretia Lombard," from the novel by Kathleen Norris, co-starring Marie Prevost and Monte Blue; "Broadway After Dark," from the Owen Davis play, with Adolphe Menjou, Anna Q. Nilsson and Carmel Myers; "Tiger Rose," a Belasco play starring Lenore Ulric; "Daddies," from the play by John L. Hobble; "Beau Brummel," starring John Barrymore, from the Clyde Fitch play; "The Marriage Circle," Ernst Lubitsch's special production.

"How to Educate a Wife," by Elinor Glyn, with an all-star cast headed by Marie Prevost and Monte Blue, and "Babbitt" are finished and scheduled for early release.

Work already has started on next year's program. Ernst Lubitsch with his company has gone out on location. The picture he is working on is part of the coming season's schedule, but work started early to enable Mr. Lubitsch to take all the time he needed.

Harry Beaumont is busy with preparatory work on "Deburau," from the David Belasco stage success. Dorothy Farnum is at work on the scenario.

Mae Murray's New Metro

Louis B. Mayer, vice president in charge of production, announces that Mae Murray's new Metro picture, "Circe," will begin to take concrete shape this week with the beginning of actual production on the coast, under the direction of Robert Z. Leonard. "Circe" is the story that was written especially for Miss Murray by Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse."

Begins on "Wise Virgin"

Elmer Harris Starts Production On First Hodgkinson Release

The production of Elmer Harris' first release for Hodgkinson, "The Wise Virgin," was started at the San Mateo studios, near San Francisco, this week under Mr. Harris' personal supervision.

"The Wise Virgin" is an original story written and sold by Mr. Harris to Jesse Lasky previously to the author's entry into the independent producing field. Since he became a producer on his own account Mr. Harris had been anxious to recover the rights to "The Wise Virgin" and a deal to buy back the story from Mr. Lasky was finally consummated.

A release date for the production has not yet been set but it will probably be one of Hodgkinson's early fall offerings.

New Turpin Burlesques

Mack Sennett, the well-known producer of Pathe comedies, in an announcement from the West Coast, makes it known that he will star Ben Turpin in two new screen burlesques. The first of these, already in production, is a travesty on "Romeo and Juliet" with Turpin and Natalie Kingston.

The next burlesque will be a take-off on Elinor Glyn's romance, "Three Weeks." Ben will appear as Paul and Madeline Hurlock will play the lady of the plot. The comedy will be titled "Two Weeks and a Half."

Sennett Active

Four comedy companies are busily engaged at the Mack Sennett Studios on new subjects in consequence of the heavy demand for short subject comedies on the Pathe program. F. Richard Jones is directing the first of the series of two-reel comedies, featuring Ralph Graves. Alice Day plays the feminine lead with Vernon Dent in support.

Ben Turpin has begun a travesty on "Romeo and Juliet," under the direction of Harry Sweet. Natalie Kingston is appearing as Juliet. Under the direction of Harry Edwards, Harry Langdon is working on the eighth of his series of two-reelers for Mack Sennett. Marceline Day, Madeline Hurlock and Frank Coleman play the leading roles.

Del Lord has begun a new all-star comedy, titled "Five Gallons, Please." This features Sid Smith and Billy Bevan. The feminine lead is played by Barbara Pierce.



Scene from the William Fox Production, "The Lone Chance," starring John Gilbert.

Second Texas Exhibitor Convention Shows Organization's Rapid Growth

DISPLAYING evidence of a wonderful growth since its birth a year ago, the second annual convention of the Motion Picture Theatre Owners of Texas was held at the Jefferson Hotel in Dallas on May 6, 7 and 8 with Col. H. A. Cole, of Marshall, president, in the chair. In May of last year a handful of men described as "the old faithful," gathered in the Jefferson Hotel, and even though the attendance was swelled by the exchange cohorts, there was only a small number present. This year approximately 100 exhibitors, sold on the organization idea, went back to their shows imbued with a new spirit of confidence, co-operation and good fellowship.

Perhaps one of the outstanding features of the convention was a resolution adopted unanimously that the Texas Association ally itself with the Associated States Organization of Theatre Owners. This resolution, offered by President Cole, follows:

"Whereas, it is the sense of this organization that a strong working national association is needed,

"And whereas, Texas is not allied with the M. P. T. O. of A. and does not feel disposed to become affiliated under its present leadership;

"Therefore, be it resolved, that we ally ourselves with the Associated States Organization of Theatre Owners, with the belief and hope that this organization can eventually bring about the formation of a nationwide association which will reflect the ideals of the various state units."

Other resolutions adopted follow:

"Opposed to censorship imposed by local, state or national governments, as we consider same un-American and contrary to the ideals of free thinking people.

"In favor of clean pictures only being shown on our screen, and we heartily invite criticism and constructive suggestions from any individual or organization looking to the betterment of the industry as a whole, and for the individual theatre owner.

"We oppose block bookings and a copy of this resolution is being sent to the Federal Trade Commission in Washington.

"Protesting against the unfair and unethical practices of some exchanges, in making non-theatrical bookings, as being detrimental to the commercial success of various members of the association."

A vigorous discussion of the uniform contract proved a motif of the meeting and a committee was appointed to go thoroughly over the different items, and report back to the convention with recommendations. This was done and many changes were made and approved by the members.

In recognition of the splendid success he has scored as president of the M. P. T. O. of Texas, spending much time and money away from his own business to fight the association's battles in Congress and elsewhere, Col. H. A. Cole, of Marshall, was re-elected president. His associates, J. A. Holton, of Port Arthur, first vice-president; C. W. (Billy) Batsell, Sherman, second vice-president, and E. L. Byar, Terrell, secretary-treasurer, unanimously were re-elected. H. G. McNeese of the Selznick Distributing Corporation of Dallas, continues as business manager.

The board of directors follows: W. R. (Billy) Fairman, Bryan; H. Mulkey, Clarendon; H. H. Hoke, Taylor; H. T. Hodge, Abilene; W. A. Stuckert, Brenham; Henry S. Ford, Wichita Falls; H. H. Starcke, Seguin; John Paxton, Paris.

Mayor Louis Blaylock of Dallas welcomed the picture men to the "queen city of the Southwest" at the opening of the convention on Tuesday morning. He was followed by President Cole, who submitted his annual report.

Secretary-Treasurer Byar and Business Manager McNeese submitted reports of progress which were applauded, while former Mayor Frank W. Wozencraft presented in his address many legal phases which affect operation of picture theatres. Ross Dorbandt of Jacksonville, Ross D. Rogers of Abilene and Ruben Frels were named as resolutions committee.

T. M. Cullum, president of the Dallas Chamber of Commerce, stressed the advantages of Dallas as a point for distribution.

Film exchanges in the Dallas market were hosts to the exhibitors at a banquet on the roof garden of the Jefferson Hotel on Tuesday night, at which the attendance was easily 200. Not to be outdone, the exhibitors returned the compliment on Wednesday night, festivities beginning at the witching hour of 10. This latter event lasted until the wee small hours of Thursday morning, an elaborate vaudeville performance coming as a conclusion.

On Wednesday morning State Senator J. J. Strickland, of San Antonio, criticised ministers who frequently preach sermons against a specific motion picture without having seen the picture in question. Mr. Strickland reported on the tent show bill, which he handled legally in the courts and which seems lost temporarily, at least, to the picture theatres. Theatre owners are more heavily taxed at this time than any other callings, the speaker declared. He added that almost any exhibitor in Texas would be willing to trade his yearly profit for the amount his theatre had paid to the government as taxes.

R. W. Botkin, insurance man, explained the co-operative contract which is saving money for the Texas theatre owners.

James P. Simpson, of Dallas, spoke on theatre advertising and urged theatres to secure rates for running advertising slides and films which would yield them a reasonable return. He also stressed the importance of theatre owners organizing for the purpose of developing the national advertising field, declaring this is one of the greatest opportunities which confront theatre owners today.

Judge S. A. Handy, of Kansas City, attorney for the Associated States Organization of Theatre Owners, was the principal speaker at the Wednesday afternoon session. He discussed legislation now pending before Congress in which theatre owners are interested, and stressed the importance of their interesting themselves in the fight.

Amendments of the copyright law relating to (Continued on page 374)

Texas Exhibitor Body Re-elects Old Officials at Convention Held in Dallas



COL. H. A. COLE,
Marshall, Texas,
President.



J. A. HOLTON,
Port Arthur, Texas,
First Vice-President.



C. W. BATSELL,
Sherman, Texas,
Second Vice-President.



E. L. BYAR,
Terrell, Texas,
Secretary-Treasurer.



H. G. MCNEESE,
Dallas, Texas,
Business Manager.

Metro-Goldwyn-Mayer Company Take Over Goldwyn Studio

ONE of the most elaborate and important events in the history of motion pictures took place on the West Coast last week when the Culver City studios of Goldwyn were officially taken over by the recently merged Metro-Goldwyn-Mayer Company. The ceremonies were participated in by many California city officials, representatives of the Army and Navy, film magnets, stars and noted writers. Several thousand people were gathered together in front of the stage erected on the lot. Will Rogers was there with his wad of gum, Fred Niblo, noted director, acted as master of ceremonies, and speeches were made by Louis B. Mayer, Joseph Schenck, Rupert Hughes, Abraham Lehr, Admiral R. E. Countz, of the United States Navy, Admiral Robinson, commander of the Pacific fleet, Judge Summerfield, of the Domestic Relations Court, Captain Hilf, assistant police chief of Los Angeles, Major Ruhland, commander of Fort McArthur, Asa Keyes, Los Angeles district attorney, and several others.

Noting a huge drawing of Marcus Loew displayed at the front of the stage, Will Rogers remarked that if the new boss saw it he would probably call the whole deal off, but that it was the best they could do as they only had Larry Semon as a cartoonist. Will also kidded the bigger and better pictures idea and registered strongly with one of his usual witty talks. When Abraham Lehr turned over the massive key to Louis B. Mayer he in turn presented smaller keys to his chief assistants, Irving Thalberg and Harry Rapf.

Navy aeroplanes dropped floral greetings from Governor Richardson of California, Mayor Rolfe of San Francisco and many exhibitor organizations. Telegrams of good wishes were received from President Coolidge, Herbert Hoover, Marcus Loew, Will Hays and F. J. Zehandelar, president of the Merchants and Manufacturers Association of Los Angeles.

Mr. Mayer announced the day after the celebration that production had already started under Metro-Goldwyn-Mayer at the studio and that it would be kept up at a high pace for some time. There are sixty or more pictures on the merged company's schedule, and it will mean that things will be humming throughout the summer under the direction of Mr. Mayer, who is vice-president in charge of production for the company.

Ontario Showmen Are Told to Take Out Vaudeville Licenses

OFFICIALS of the Amusement Bureau of the Ontario Provincial Government, Toronto, have stepped upon exhibitors of the Province with both feet because of their growing tendency to stage either professional or amateur vaudeville acts or specialties other than pictures and orchestra music. Every exhibitor has been notified that the presentation of such features in any but a licensed vaudeville theatre is contrary to law, and each exhibitor has been advised that, if he proposes to continue or to take up the presentation of any form of vaudeville, he must apply to the Provincial Government for a vaudeville license to go with the picture theatre privilege.

Furthermore, the government has announced by letter to every exhibitor that theatres must be equipped for the presentation of vaudeville, including a front curtain made of fireproof material, a fire wall of brick not less than 14 inches in thickness between the auditorium and the stage, not including the proscenium opening for the stage; proper stage exits at least 3 feet 6 inches wide; ventilated dressing rooms with running water in each and a skylight or ventilating shaft over the stage, extending five feet above the stage roof and constructed so that it can be opened or closed at will.

The official order from the Ontario Government has caused considerable consternation among the managers of many neighborhood houses, who have been going in for vaudeville specialties extensively during the past year or two to meet the competition of the large downtown theatres, where grand opera, ballet, pageant, fashion show, pro-

logue and other features are presented in conjunction with the picture programs. A number of managers have offered the argument that the vaudeville regulations do not affect them because they do not change scenery, have backstage dressing rooms or

even do not have any kind of a drop curtain.

Further complications are also encountered by the exhibitors through being called upon to arrange license details for vaudeville as well as pictures, because as soon as a license is signed for vaudeville then the question of stagehands, electricians, carpenters and others arises with the various unions of organized labor. The vaudeville tangle has followed closely upon the ban against popularity contests in theatres by the Toronto police department.

Pathe to Distribute Series of Charles Ray Productions

CHARLES RAY has again donned the baggy trousers, the battered, sun-bleached straw hat and the roughshod boots of the country "boob" and will engage under the Pathe banner in a series of rural characterizations such as made his name the foremost box-office attraction in the days of the Triangle program. The news of Ray's return to the type of role for which he became famous a few years ago is disclosed in a statement received this week from the Pathe home office, in which announcement is made that Pathe Exchanges, Inc., will distribute a series of four Charles Ray Productions.

C. Gardner Sullivan is the author of the first story in which Ray will resume his country-boy role. "Smith," a name peculiarly expressive of a plain, substantial sort of citizen in the community life of America, is the significant title of Mr. Sullivan's original screen story for the new Pathe star. The story is described as admirably suited to Ray's type of rural comedy drama and is expected to advance to even greater heights of popularity and box-office prestige the suc-

cess he has enjoyed in such pictures as "The Coward," "The Clodhopper," "The Egg-Crate Wallop" and "Scrap Iron."

Ralph Ince, who has over a score of screen successes to his credit, will direct Mr. Ray in his first production for Pathe. An unusually strong supporting cast is being assembled to surround the star. Bessie Love will play the feminine lead and Wallace Beery has been signed for the "heavy" role. Other additions to the cast will be announced soon.

It is expected that camera work on "Smith" will be completed about the middle of July and that the production will be made available by Pathe early in September.

Sells New Territories

Weiss Brothers' Artclass Pictures Corporation sold a number of new territories on their productions the past week, the sales including the New England rights to the American Feature Film Co., 37 Piedmont street, Boston, Mass., for "After Six Days," featuring Moses and the Ten Commandments.

Sydney Cohen Voices Warning at Luncheon of Independents



Jimmie Adams in scenes from "Nerve Tonic," an Educational-Christie comedy.

A PLEA that independent producers and independent exhibitors work in closer harmony and a warning that there is at least a remote possibility of the government attempting to control the industry by legislative processes were sounded by Sydney S. Cohen, president of the M. P. T. O. A., at a special luncheon this week of the Independent Producers & Distributors Association. He invited I. E. Chadwick, president of the latter organization, to be the guest of the national exhibitor body at the Boston convention. Mr. Chadwick expressed a hope for closer co-operation between all independents in the industry. Mr. Cohen said in part:

"Most of the worthwhile picture productions have been made by the independent. We believe that since the formation of the M. P. T. O. of A. at Cleveland in 1920, and the militant campaign we have waged for the preservation, protection and advancement of all independent forces in the industry, that the independent producer has been encouraged and inspired to give his creative ability, initiative and effort towards the making of feature films, and with the great advancement in the art of directing pictures and the large number of very capable and efficient directorial minds that have developed since that time, that we will see a greater number of independent productions made of a superior quality than ever before.

"The important point for all independent forces in the industry is to guard against and prevent the creation of an artificial scarcity of meritorious pictures, and then to see that, after these pictures are made, through intelligent exploitation and advertisement they are brought to the public.

"A note of warning was sounded at a hearing before the Patents Committee of the United States House of Representatives the other day in Washington by Nathan Burkan, a New York attorney, who called attention to the monopolies and trustification processes existing in the motion picture industry and mentioning particularly the case of a theatre owner in Peekskill, N. Y., from whom, it is alleged, film was withheld and who was denied an opportunity of operating his theatre. This attorney explained how it was necessary for him to take the matter to the higher courts of the state to secure justice for his client.

"The impression created in the minds of some of the Congressmen was one that makes it necessary for all of us to think seriously of the developments in this industry along certain lines, as it may mean, if not corrected. Congressional action which will tend to control our business by legislative processes such as an Interstate Film Commission or some similarly constituted body.

"If some forces endeavoring to control this industry honestly desire to prevent such a state and national regulation of our business, they had better make up their minds to forsake their present greedy processes and leave some of the profit with the local theatre owners.

"One of the major producing and distributing companies has announced a number of films to be issued for the first six months of the coming season, and one of their officials advised certain theatre owners with whom they were negotiating that these pictures would have to be played within this time. When advised by these theatre owners that this was an impossibility, as it would absorb all of the available pay dates for the period and virtually leave no time open for independent productions; they were told that that was their very purpose and they wanted every play date.

"These people through a high powered sales organization and merchandising methods create a demand for their product and it is up to the independent producers and distributors to create a selling machine or a distributing organization that will emulate the examples set by these interests or even improve on the same. At the present time the independent producer who is depending on the independent distributors along state right lines, or some of the national distributing organizations has had very little encouragement. He has had his product handled by an undermanned and low-powered sales organization who have only partially 'sold' his film to theatre owners. In most cases the film has been 'bought' by the theatre owners without any effort on the part of the distributing machine.

"Our present sales efforts to a great extent let the film practically die after the first run. This is done not only in the matter of exploitation, but also in the matter of advertising in the trade press, as it seems most producers make no further announcements after the initial statements intended for the first run. As a matter of fact, the first run theatre owner requires less information from the producer than the subsequent runs."

Hiram Abrams Denies Mary Pickford Will Make "Peter Pan"

HIRAM ABRAMS, president of United Artists Corporation, has issued the following statement:

"In view of the many recent erroneous reports concerning the plans of Mary Pickford and her future film productions, it is timely to say that Miss Pickford has no intention of making pictures for distribution through any organization other than United Artists Corporation; nor has she any intention of producing 'Peter Pan' for any other distributing company.

"All reports that Miss Pickford will produce 'Peter Pan' for any other organization are erroneous, and there is no doubt in my mind but that the many recent rumors concerning Miss Pickford's future production activities have been set afloat for purposes of propaganda in behalf of other persons. I am speaking for Miss Pickford, and I know she has no intention of producing pictures for distribution through any organization other than United Artists Corporation.

"This type of malicious gossip concerning the activities of the stars comprising United Artists Corporation has sprung up so often in recent months that it has become not only aggravating in the general ranks of the motion picture industry, but especially so to the owners and stockholders of United Artists. Those seeking the actual truth about Miss Pickford's future film productions need only remember that a few weeks ago she renewed her United Artists contract for a period of three years."

42,000 Scenarios Sent to Hollywood Studios; Few Taken

JESSE L. LASKY is authority for the statement that over 42,000 scenarios and original stories were submitted last year to the motion picture studios of Hollywood, and only a handful of them proved acceptable.

"Material of genuine worth for motion picture purposes never will go begging, for there is always a dearth of brilliant ideas for transference to the screen," said Mr. Lasky, who, as first vice-president in charge of production for Famous Players-Lasky Corporation, passes upon the suitability of thousands of novels, stories and plays annually in the course of his work.

"There is no doubt that strong stories are what the public desires, rather than elaborate settings, and the fixed objective for

the future is to get the punch into the story instead of into the set. In the stories now on our production schedule we have some of the most brilliant material it has ever been our good fortune to secure. These stories were selected for their plot value, without a thought being given to the possibility of striking sets. Of course, big sets will be built if they are demanded by the story, but for no other reason, for it is our conclusion that the public has come to resent the big set unless it really belongs in the picture."

Ninety-five per cent. of the pictures planned by Paramount for the immediate future will be made from books, serials, short stories or plays, according to Mr. Lasky.

Big F. B. O. Picture Opens in New York on May 18

THE New York debut and world's premiere of Emory Johnson's new production for the Film Booking Offices, "The Spirit of the U. S. A.," will take place at the Lyric Theatre Sunday evening, May 18. Mary Carr and Johnnie Walker are the featured stars.

F. B. O. has effected a recruiting tieup with the Army, the Navy, the Marines and the New York National Guard, that should aid first runs and subsequent runs throughout the United States. Tieups have also been made with the leading commercial houses in New York, including John Wanamaker. The New York Board of Education has indicated its willingness to co-operate and plans are now being made whereby the various schools throughout the city will ar-

range to have the pupils see "The Spirit of the U. S. A." when it is presented at the outlying houses.

For the past four weeks F. B. O. have carried on a constant and extensive exploitation campaign with the aid of the various National Guard regiments. This work will be augmented this coming week by a parade down Broadway by the 104th and 212th Artillery regiments. There will also be a demonstration by these two regiments at Times Square in front of the Lyric Theatre on the day of the opening. Throughout the two weeks of the showing of "The Spirit of the U. S. A." at the Lyric Theatre there will be various regimental nights in which the different regiments will parade down to the theatre and give a short drill.

An unusual tieup has been made with New York's leading store, John Wanamaker, whereby guns from the 104th Field Artillery will be placed in the windows of the store. The week of the 18th will be known as "The Spirit of the U. S. A." Week, and during this period there will be signs throughout the store advising all to remember "The Spirit of the U. S. A." and to see the picture at the Lyric Theatre. Upon handing the customer their package or change the sales clerk will say "Don't forget 'The Spirit of the U. S. A.'"

In addition to the various parades of the National Guard regiments throughout the city, every recruiting board will carry a block one sheet advertising the Johnson feature. There are more than 2,000 of these boards in the City of New York alone. On Tuesday, May 20, troops representing the various guard units will give a demonstration on City Hall Square. Mayor Hylan and the New York Board of Aldermen have been invited to review the troops. All the guns and carriages will carry banners advertising "The Spirit of the U. S. A." and men in uniform will distribute 50,000 heralds among the crowds.



Scene from the Warner Brothers' production "Broadway After Dark."

Promises to Be Big Film

Hodkinson Official Enthused Over View of Roughly Cut First Reel

John C. Flinn, vice president of the Hodkinson Corporation, who is now in Los Angeles, reports that the Hunt Stromberg production, "The Siren of Seville," starring Priscilla Dean, holds every promise of being a really big production, judged by a view of the unfinished first reel that he saw in the studio projection room.

In a telegram sent to F. C. Munroe the Hodkinson Corporation president, Mr. Flinn says: "Saw a rough print of the first reel of 'The Siren of Seville' and cannot tell you of my enthusiasm over Dean, who is a revelation, and the production will compare favorably with any big special in next season's market."

"The Siren of Seville" will be the first of the series of Priscilla Dean features through the Hodkinson Corporation. It is from an original story by H. H. Van Loan that in theme and action is comparable to "The Virgin of Stamboul" and "The Wildcat of Paris" in which Miss Dean soared to stardom.

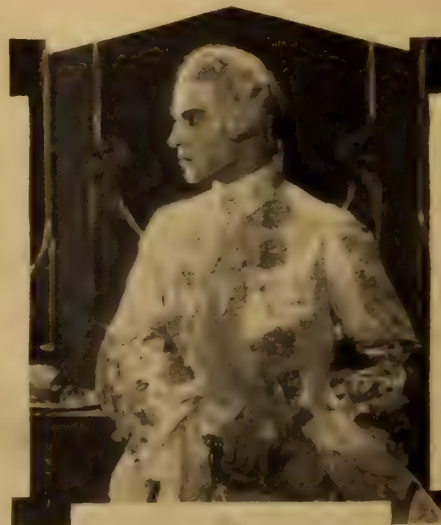
A Jack White Special

Educational Will Release "Dizzy Daisy" Comedy in June

Jack White has assembled an exceptional cast for his next Jack White Comedy Special, "Dizzy Daisy," which will be released through Educational Film Exchanges, Inc., in June.

Louise Fazenda, in the stellar role, will be surrounded by an array of comedy talent which White claims has never been equalled on the comedy screen. Lee Moran, featured in comedies for the past ten years, will have a prominent role, as will Dick Sutherland, Otto Fries, Jack Lloyd and Sunshine Hart of the Educational-Mermaid organization, and Cliff Bowes and Virginia Vance, leading players in over forty Cameo Comedies released during the past two years.

Fred Hibbard, who has been directing Lloyd Hamilton, is directing.



RODOLPH VALENTINO

As he appears in "Monsieur Beaucaire," a Sidney Olcott production for release by Paramount in the Fall.

Praise Worth While

Exhibitor Gets Comment from Prominent Club Leader on Picture

Walter Odom, of the Dixie Theatre, Durant, Mississippi, was recently the recipient of a letter indicating that his efforts to provide clean, high-class entertainment was highly acceptable to the better element in his town.

Mrs. Eugene Cole, the writer of the letter, is prominent as a leader among the intellectual members of the community, wife of one of the city's most honored citizens, and an almost continual attendant at the Dixie. The letter was prompted by Mr. Odom's showing of Film Booking Offices' "Daytime Wives."

"Our co-operative manager, Mr. Walter Odom," wrote Mrs. Cole, "of the Dixie Theatre, presents to us always good, clean picture shows. 'Daytime Wives,' shown here last week, was very much enjoyed and appreciated, being well cast, splendidly acted, and ended remarkably well."

Mr. Odom is proud of the achievement that his showmanship has brought, both in the selection of pictures and in the clientele which he has built up.

Kuschnier Promoted

Oscar Kuschnier, who is well known among exhibitors of the Indianapolis and Milwaukee territories, has been appointed branch manager of Pathe's Milwaukee office. Mr. Kuschnier entered actively upon his new duties May 5. He has earned an enviable reputation for capable and efficient service while associated with the Pathe exchanges at Indianapolis and Milwaukee.

Buys Arrow Film

A. C. Bromberg, president of Progress Pictures, Atlanta, Ga., has bought the big Arrow-Dell Henderson super feature, "Gambling Wives," for North and South Carolina, Georgia, Florida, Alabama, Louisiana, Mississippi and Tennessee.

Closes Big Deal

W. F. Seymour, eastern division manager of the Hodkinson Corporation, closed a big booking deal this week with Famous Players for the showing in forty towns in the Southern States of "Miami," starring Betty Compton; "Wandering Husbands," starring James Kirkwood and Lila Lee, and the Bryant Washburn-Billie Dove picture, "Try and Get It."

Exhibitors Everywhere Show Interest in Boston Convention

THEATRE owners all over the United States and Canada are exhibiting an interest in the coming Boston convention of the Motion Picture Theatre Owners of America which supersedes that evinced in any previous national gathering.

With membership in the national body direct in a large number of states, it is fair to assume that every state in the Union will be represented, as the inquiries at the New York headquarters indicate that theatre owners consider this meeting of the highest importance to them because of the many important moves now being made within the industry.

The Boston convention will be a great clearing house for exhibitor action and will crystallize and shape their opinions definitely on vital matters. Every theatre owner in the nation, whether directly affiliated with the national organization or not, realizes that any constructive action taken at Boston will be beneficial to them.

This year with the Motion Picture Theatre Owners of America has been a fruitful one. Through its efforts, generated by the cohesive action of theatre owners in their own Congressional districts, very substantial advances in the legislative situation at Washington have been made.

The theatre owner occupies a higher and more dignified position now with the public than ever before. Good-will is a powerful and most essential business asset. Good-will has been built up for the theatre owner in unending volume through the public service activities of the national organization. This means freedom from national censorship, the elimination of unfair taxation, and eventually the setting aside of improper state and city levies and the general freeing of the theatre owner from every kind of unnecessary embargoes.

The trip to Boston and attendance at the convention is one of the best business moves an exhibitor can make. It familiarizes him with conditions he would otherwise know nothing or little about. It gives him the personal touch with exhibitors from other states and sections and increases his general knowledge of the business.

The convention sessions will open Tuesday, May 27, at the Copley Plaza Hotel in Boston and continue over Wednesday and Thursday. The convention dinner will be Wednesday evening at the Copley Plaza.

The sessions of the convention will be devoted strictly to business, as it will require

all of the time of the meeting to consider the big program prepared by the National officers and what will come up in addition through the regular work of the convention.

It is essential that all who desire to attend secure reservations in the hotels and make transportation arrangements. A railroad rate of fare and one half has been secured. Every ticket agent in every city and town in the country has been empowered to grant this rate.

Has Gala Opening

Metro's "Thy Name Is Woman" Has Brilliant Premiere in Los Angeles

Led by Will Rogers as master of ceremonies, Fred Niblo, the director, with Ramon Novarro, Wallace MacDonald, Robert Edeson, William V. Mong, Edith Roberts and Claire MacDowell, who played the leading roles in Mr. Niblo's "Thy Name Is Woman," his latest production under Metro-Louis B. Mayer auspices, made a personal appearance at the gala opening of this picture at the Mission Theatre in Los Angeles last week.

Barbara La Marr, who is also in the east, is now in the East.

All the players were dressed in the costumes they wore in the picture. Soft varicolored lights played about the stage and special music for the occasion was furnished by Victor Schertzinger, who wrote the score for the picture. Will Rogers' witticisms, the presence of the cast and Mr. Niblo and an audience of hundreds of screen notables made this premiere a historic event.

"Thy Name Is Woman" was received with great applause. At the conclusion of the premiere, and still under the guidance of Will Rogers, the audience adjourned to the Biltmore Hotel, where a supper-dance was given in honor of Mr. Niblo, the players and coast officials of the Metro and Louis B. Mayer organizations.

Latest Sunshine Comedy

Fox Film Corporation announces that it will add one more Sunshine Comedy to the total of fourteen scheduled for release this season. The latest release will be "Sad But True" and the publication date is June 1st.



Scenes from "The Lightning Rider." It is a Hunt Stromberg production, starring Harry Carey, for distribution by W. W. Hodkinson Corporation.

Men Kill

for

Love
Jealousy
Hate
Revenge
Gain
Safety

What Caused

The
Shooting
of Dan
McGrew?



Scenes from "Position Wanted," a Pathe one reel comedy starring Charles Chase, produced by Hal Roach.

Eddie Bonns Has Fruitful Talk with Small Town Exhibitors

EXHIBITORS of all classes, particularly those in the small towns, are interested in exploitation suggestions and accessories and eager for pictures worth while exploiting, is the report brought back by Eddie Bonns, just returned from a nine weeks' trip on behalf of the Goldwyn-Cosmopolitan Distributing Corporation among exhibitors in New York state and in the small towns of Missouri and Kansas. He met and talked with managers of the picture houses in all of the towns visited.

His trip has resulted in many new ideas and angles of motion picture exploitation which, when put into practice, will greatly increase the service which producers and distributors can give the managers of movie theatres, Bonns reports.

"The small town exhibitor is very anxious to get all the exploitation aids and accessories that the distributor can furnish to him," says Mr. Bonns. "He finds, especially in towns where there are two or more film theatres, that the patrons are shopping for pictures.

"There is a vast improvement in the small towns in their projection machines, screens and other equipment; they have learned that they must give the public the same kind of an entertainment, in projection and other features that make for their comfort and entertainment, as is given in the big towns.

"Many new exploitation angles have been unearthed as a result of this get-together with exhibitors, and Goldwyn-Cosmopolitan will be able to furnish them with all kinds of exploitation ideas and accessories—some of them things that have not been done in the past. They had nothing but praise for the Yellow Sheet exploitation supplement which Goldwyn-Cosmopolitan issues with

each of its releases. They call it a 'real showman's guide' and are following its suggestions, invariably getting big returns on the pictures.

"I learned a number of unusual things. One is the keenness of the interest of the small-town merchants in the motion picture theatres. Often the theatre is run by a merchant.

"The film business in many towns I visited was very good. I found very few exhibitors even entertaining the idea of closing for the summer. They have learned much in the past few seasons; one is a better appreciation of the good class of product which has been furnished to them of late by the producers, and the knowledge that good pictures will be their salvation this summer in helping them to stay open."

Fox Has 17 Units Working on Coast

Despite the fact that there are thirteen and a half acres of ground at the William Fox West Coast Studios, production space there just now is at a premium. Six very large enclosed and four open stages are on the Fox "lot." All of these stages are crowded with the seventeen dramatic and comedy companies now "shooting."

The big "lot" has become so crowded that it has become necessary to erect two outdoor street sets on the site of the new Fox studio in Fox Hills, adjoining the Westwood section of Los Angeles.

Reissuing 5 Successes

First National Reviving These Proven Attractions for Summer

Five of the most successful box office pictures First National has ever released are to be revived with new prints and new advertising accessories and made available for exhibitors for summer showings. These reissues will be in addition to the new Ten Dreadnoughts already announced by First National on their regular schedule for distribution during June, July and August.

The five reissued productions were selected only after a thorough canvass of First National exchanges was conducted by E. A. Eschmann, general manager of distribution. These pictures were most favored by branch managers above all the big First National reissues of the past.

They are: "The River's End," a Marshall Neilan production from the story by James Oliver Curwood; "Go and Get It," a second Marshall Neilan production; "Nomads of the North," another Northwest drama by James Oliver Curwood. "The Hottentot" is the fourth of the five First National reissues. Maurice Tourneur's "The Isle of Lost Ships" is the most recent of the five.

Praise Pickford Film

Cincinnati Critics Commend "Dorothy Vernon of Haddon Hall"

"Dorothy Vernon of Haddon Hall" is a big picture in every way," said the reviewer for the Cincinnati Commercial Tribune when Mary Pickford's new United Artists release was shown at regular attraction prices at B. F. Keith's Theatre, Cincinnati. "A large and excellent cast, massive settings, gorgeous costuming and the presence of the star herself all are items that go to make this picture one of the very best."

"Few photoplays of the type of 'Dorothy Vernon of Haddon Hall' are more generously seasoned with humor than Miss Pickford's cinema adaptation of Charles Major's widely read novel," said the critic for the Enquirer. "Even in some of the crucial moments there is a suggestion of humor, which, however, never interferes with the dignity of the production as a work of art. Miss Pickford appears quite at her best, and displays the same comeliness and vivacity, the same adorable mannerisms and hoydenish tricks that have won for her the title of 'America's Sweetheart.'"

"Dorothy Vernon of Haddon Hall" is full of big moments," wrote the reviewer for the Post. "The costuming is a study; scenery is impressive; directing is supreme; photography the best in the Pickfordian school, and the acting goes directly to the spot."

New Bedford Police Destroy Posters Advertising Films

POSTERS advertising attractions at New Bedford, Mass., picture theatres were torn down by the police, on order of Chief Edward P. Doherty, on May 7, but on the following day the chief called the officers off the "poster attack" and said he was "holding in abeyance" his order until he had learned further of the recent changes in the state billboard law.

Immediately upon hearing of the action of the police, exhibitors of the city, with the exception of the Allen interests, who had decided to eliminate the outdoor advertising, loudly protested that the police had no right to destroy their posters. Some window cards even were removed from store windows. Chief Doherty said, however, that he did not intend that his order should bar the display of cards and posters in store windows. "That would be drawing the line too fine," he said.

When informed by the representative of Moving Picture World, Reginald V. Tribe, manager of the Empire Theatre, stated that he had not yet heard of the action of the police. He was greatly angered by the information and hinted that he might make a test case of the removal of posters by the police. He got into communication with the State House in Boston to learn of the billboard law, a change in which recently was made by the State Legislature.

Chief Doherty, in a public statement, explained that his order was the result of a call upon him by a representative of Sparks Circus, which is to be seen in New Bedford on June 5.

"I don't intend to have any repetition of conditions last year when almost every building in the city was plastered with circus posters," the chief said.

The Board of Commerce entered a protest with the mayor last year because circus posters were displayed on an old church and other buildings, the posting of which brought many complaints.

When asked in regard to the change in the billboard laws, William F. Williams, state commissioner of public works, said that there had been a slight change in Section 29 of Chapter 93 of the General Laws, which govern the regulation of advertising signs.

Mr. Williams said: "The last sentence of Section 29 formerly read as follows: 'Subject to the approval of the division, towns may further regulate and restrict said billboards or other devices within their respective limits by ordinance or by law not

inconsistent with Sections 29 to 33, inclusive, or with said rules and regulations.'

"The words 'subject to approval' at the beginning of the sentence have been stricken out. As far as I can see this makes very little material difference. There is a tremendous lot of misunderstanding regarding the regulation of advertising. A great deal of this results from the fact that many of the towns and cities have the impression that they have full control of establishing regulations."

The division referred to in Section 29 is the Division of Highways of the Department of Public Works, Mr. Williams said.

Before Chief Doherty called off his men who were removing the posters, hundreds of them had been taken down.

Holds Regular Election

Atlanta Film Board of Trade Elects Officers at Recent Meeting

At the regular election of officers for the Atlanta Film Board of Trade, held April 28, the following Atlanta branch managers were named directors to serve for a period of six months: W. W. Anderson, of Pathe; J. J. Burke, Jr., of Metro; John T. Ezell, of Select; Ralph B. Williams, of Consolidated; Arthur C. Bromberg, of Progress Pictures.

Immediately after the regular meeting, a short special session was held by the directors, at which time J. J. Burke, Jr., of Metro was named president of the Atlanta Film Board of Trade, W. J. Clark, of Goldwyn, vice-president, and Ira P. Stone, of Vitagraph, secretary and treasurer.

The Atlanta Film Board of Trade will give a luncheon at the Ansley Hotel on the first Monday of every month. The first of these luncheons was held on May 5.

New Fox Educational

The latest Fox Educational Entertainment, released May 11, is called "Following the Hounds." This short subject shows the sport of Fox hunting in England.

Plowright Appointed

J. L. Plowright, in charge of Hodkinson's Canadian division, announces the appointment of Mr. I. Soskin as special representative in Western Canada. Mr. Soskin was formerly sales manager for the Dominion Films, Ltd.



Scenes from Pathe's "The Cat's Meow," a two-reel comedy, starring Harry Langdon and produced by Mack Sennett.



Scenes from "Going to Congress," a two-reel comedy, produced by Hal Roach and starring Will Rogers.

"Beau Brummel" Bookings Total 4,000, Say Warners

WITH 4,000 theatres throughout the country contracted to play "Beau Brummel," the screen version of the Clyde Fitch play starring John Barrymore, Warner Brothers are congratulating themselves on the high percentage they have to date scored. Bookings are going so strong that the Warners believe they have one of the best drawing cards not only on their own list but of any representative list of productions.

The estimated total of picture theatres in the United States is around the 15,000 mark. This makes a good batting average of one of every three theatres in the country for "Beau Brummel." The significance of this high mark can only be gathered when it is remembered that the booking of a picture in this percentage of houses virtually represents a 100 per cent. proposition, since all houses cannot play the same picture, due to local opposition, proximity and so forth.

Sam Morris, general manager, believes that practically one theatre in every town of 3,000 population and over has booked "Beau Brummel."

In addition, the metropolitan film reviewers of Los Angeles, San Francisco and New

York vied with each other in pronouncing the film a classic of the screen. Immediately following its eastern premiere at the Mark Strand Theatre, a number of road shows were organized. They carried full scenic equipment for a regular theatrical presentation. The picture was featured with an elaborate prologue program and played to capacity audiences in some of the largest cities of the country.

Senate Action Prevents New Tax on Admissions Over 50 Cents

PASSAGE of the revenue act by the Senate on May 10 makes sure the elimination of the admission tax on admissions of not more than 50 cents and of the seating capacity taxes, is a report from Washington, D. C.

This change was agreed to by the House in passing the bill, but it was expected that members of the Senate, who wished to continue the admission tax unaltered and put the money into a special fund in the Treasury for payment of a soldier's bonus, would fight the provision. The passage of the bonus bill before the tax measure was taken up for final passage, however, made it unnecessary for bonus proponents to use any of the weapons they had reserved to bring into play should the Senate prove recalcitrant on adjusted compensation.

As there are a large number of differences between the House and Senate as regards rate and administrative provisions, the bill will have to go to a conference committee which will agree upon some settlement of these differences, after which it is reported back to the House and Senate for approval and then sent to the President.

New Franchise Deals

Warners Close Two More for New Twenty Picture Program

Last week the announcement was made public that Warner Bros. had started signing up their 1924-25 franchise holders and the names of Franklin Film Co., of Boston, and Skouras Bros., of the St. Louis Film Exchange, Inc., for the New England and St. Louis territories, respectively, were mentioned. This week two more big deals were consummated involving the territories radiating out from Philadelphia and Dallas, Texas.

The Independent Film Company, L. Beriman, president, of Philadelphia, pioneer distributors of Warner Bros. Classics of the Screen, will again represent this live-wire organization in Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, Virginia and the District of Columbia.

W. G. Underwood, of the Specialty Film Company, with offices in Dallas, Oklahoma City and Little Rock, Ark., also signed last week.

Coming to Fox Conference

Several of the foreign representatives of Fox Film Corporation are expected to arrive at the New York offices next week in preparation for the annual sales convention which will be held early next month. Among the representatives now on the way to America are: Lewis S. Levin, general European manager; S. S. Crick, Australasian manager; J. Aussenberg, managing director of Central Europe; H. Fournier, managing director of Continental Europe; H. Tinter, publicity director of the Berlin office, and H. H. Pollock, manager of the Cuban office.

Fitch Made Manager

Sherman W. Fitch, manager of the Sioux Falls exchange of the Film Booking Offices, has been promoted to the management of the company's Omaha exchange, according to an announcement made last week. S. Davies, salesman, who has been connected with the Sioux Falls exchange since its inception, has been named to succeed Fitch at the Sioux Falls branch.

Hodkinson Gets Print

The first print of the big Al Christie feature comedy, "Hold Your Breath," was received at the eastern offices of the Hodkinson Corporation this week after being held up in Chicago long enough to be screened for Hodkinson's central division branch managers at their sales convention.

Fox to Star Lowe

Long Term Contract His Reward for Work in "The Fool"

As a result of his splendid portrayal of the leading role in the Fox screen version of Channing Pollock's famous stage play, "The Fool," Edmund Lowe has been signed to a long term contract as a new Fox star. The selection of Lowe to star in future Fox pictures came during the past week, immediately upon the completion of production work on "The Fool" at the New York studio.

Edmund Lowe was selected to play the important leading part in "The Fool" last fall when he was chosen from among a score of other well-known screen players, clamoring for the coveted opportunity, because of his previous fine work as the featured player in "The Silent Command," one of this season's big Fox specials. At that time Lowe was at the West Coast studios of Fox making ready to appear in "The Plunderer." He came east immediately. Upon his arrival in New York, during late December, production work was started on "The Fool," under the direction of Harry Millarde.

Use Navy Destroyer

The use of a navy destroyer, armed with a detachment of U. S. Marines, is one of the features of Al Santell's latest triumph, "Fools in the Dark," produced and distributed by F. B. O. In a picture which is crammed from start to finish with thrills and one that will in every way meet the demand of the exhibitor for a "distinctly different" photoplay, the chase of the big schooner by the destroyer and the boarding party of Devil Dogs who capture the villain Kotah's crew of roughnecks is only an incident, but it shows clearly that F. B. O. spared no trouble or expense to make this film the greatest entertainment of the year.

Change Title

The title of the third Harry Carey picture on the Hodkinson program has been changed from "Tiger Thompson," as previously announced, to "The Man from Texas."

Detroit Critics Commend Ingram's "Scaramouche"

REX INGRAM'S "Scaramouche" opened an engagement at the Adams Theatre in Detroit last week, eliciting the following reviews from the Detroit critics:

"Rex Ingram has accomplished wonders with Rafael Sabatini's 'Scaramouche,'" wrote the critic of the News. "'Scaramouche' is comparable in artistry to Ingram's 'The Four Horsemen.' There is great beauty, much pathos, and some nerve-racking moments in the romance of Scaramouche, the republican clown for Aldine, the daughter of an aristocrat. It is something that should be seen by those who think that they are fed up on picture plots." "Scaramouche," began the critic of the Free Press, "is one of the very best pictures

that Detroit has been privileged to view this season. It is a series of brilliant and soul-stirring pictures. The characters are masterpieces of individuality. The backgrounds are beautiful."

The critic of the Times said in a long review that "'Scaramouche' has the finest photography. Among the high lights is the fury of the French populace, at the outbreak of the Revolution; the storming of the palace of the Tuileries, the official home of the king; the not-too-prominent romance of the story. Alice Terry makes a beautiful lady of the French court—she is good to look at and can act. The production is beautifully costumed—ditto for the exterior scenes—altogether a gem of a drama. And those mob scenes!"

Hiram Abrams Makes New York Talk About "Dorothy Vernon"

HIRAM ABRAMS, president of United Artists Corporation, has made all New York talk about a motion picture. He did this in connection with the New York premier presentation of Mary Pickford's new photoplay offering, "Dorothy Vernon of Haddon Hall," now showing at the Criterion Theatre, where it will remain at regular attraction prices for the remainder of the spring and all during the coming summer.

Experts were called in and plans for remodeling and reconstructing the entire exterior of the Criterion into a replica of ancient Haddon Hall were drawn.

The work was done by the Norden Co., Inc., and fifteen men worked four weeks to

mold and cast this Haddon Hall replica. The display is weather-proof. The heads of Miss Pickford's statues were designed by Dujat, a sculptor of considerable note. The main electric sign contains 4,000 twenty-five watt lamps and six miles of wiring, and throws a flood of light that makes a needle visible on the Broadway asphalt.

The entire front of the theatre is flooded with twelve searchlights of 1,000 watts each. Under the marquis the walls are flooded with 300 one hundred watt lamps.

The wig on Miss Pickford's head contains about thirty pounds of human hair, and it took a wig-maker four weeks to select the hair and make the wig. The curls are about seven feet long and are "permanently waved." The wig is kept covered during the day against the ravages of sun and weather.



HOW HIRAM ABRAMS PUT OVER "DOROTHY VERNON" FOR THE OPENING IN NEW YORK.

Most of the front of the Criterion theatre has been remade with staff to represent the greyed front of historic Haddon Hall, with large busts of Mary Pickford, in character, in the window niches. He had to go some to beat the big sign for "The Covered Wagon," which this picture replaces, but it is evident from the attention it attracts that he has accomplished his aim.

Men Kill

for

Love
Jealousy
Hate
Revenge
Gain
Safety

What Caused

The
Shooting
of Dan
McGrew?

"Girl Shy" Sets New Records in Many Prominent Theatres

GIRL SHY is establishing new house records wherever shown." This is the gist of numerous dispatches received throughout the week at the Pathe home office from all sections of the country. In addition to the three weeks' engagement at the Mark Strand Theatre on Broadway, New York, where the Harold Lloyd comedy has smashed all previous Lloyd records for attendance and set a new record for length of engagement at that house, "Girl Shy" has also been held over for a third week's showing at such prominent first-run theatres as the Strand in Minneapolis and at the Blackstone in Pittsburgh.

Among the outstanding triumphs of the latest Lloyd comedy for Pathe is that being achieved by the production at the Warfield Theatre in San Francisco. "Girl Shy" opened at the Warfield on Sunday, April 27, and by the end of the first week had smashed the house record for attendance, previously held by "Flaming Youth." The comedy is now in its second week at the Warfield and is reported to be doing an unprecedented business, with the certainty of being held over for a third week's showing.

The following wire from San Francisco recites the triumphant sweep of the picture of California's first-run centers:

"Wherever 'Girl Shy' has played in this territory all records have been shattered not only for the individual theatre but also for the town. This statement applies not only to attendances but also to receipts at the box office. Among the theatres coming within the scope of this statement are the Warfield, San Francisco; the Turner and Dahnken Theatre, Oakland; Godard's, Sacramento; the California, Berkeley, and the Liberty, San Jose.

"Warfield Theatre, San Francisco, on second week is still doing capacity business and picture will be held for third week. This is absolutely unprecedented in San Francisco history, as the Warfield seats 2,800 people and gives eight shows a day. All northern California is agog over Lloyd's latest."

The following wire has been received from Atlanta, Ga.:

"'Girl Shy' has broken all records of the

Howard Theatre, Atlanta; the Victory, Tampa, Fla.; the Fairfax, Miami, Fla.; the Plaza, St. Petersburg, Fla., and the Empire, Montgomery, Ala."

A new house record for the Missouri Theatre, St. Louis, is reported in the following dispatch from that city:

"'Girl Shy' positively broke all house records for the Missouri Theatre, St. Louis, last week. This is the biggest and finest house of the territory and proves conclusively that Harold Lloyd is the king of all stars."

From Charlotte, N. C., comes the following wire:

"'Girl Shy' broke all previous box-office records at the Carolina Theatre, Pinehurst, N. C. The Imperial of Columbia, S. C., passed all previous Lloyd registries."

Praises Coogan Film

St. Paul Critic Commends Highly Jackie's "A Boy of Flanders"

The engagement of Jackie Coogan in "A Boy of Flanders," his second Metro picture, at the Capitol Theatre in St. Paul, brought forth the following comment from the Pioneer Press reviewer:

"It can't be possible that Jackie Coogan grows younger, yet in the pathetic rags of Nello, in 'A Boy of Flanders,' he seems more appealing than in any other film. He is the incarnation of wistfulness, he plays his thwarted childhood with a power to twist your heartstrings. It is wonderful that Jackie lives in an age when his earliest genius (for genius it seems unquestionably to be) is recognized and compensated royally. The child Mozart was beaten when he attempted to play secretly in a cold garret and only the years brought fame and remuneration. If the same flame burns in Jackie Coogan, and it may well be that it does, it is being nurtured and fanned to its greatest height. The most anxious watcher can detect no affectation, his pantomimic art is as perfect as Charlie Chaplin's today.

"'A Boy of Flanders' is an ideal vehicle for Jackie. A boy and a dog are always an irresistible combination."



Some of American Feature Film Company's Philadelphia exploitation on the new Arrow chapter-play "Days of '49."

Universal Program Outlined at Convention

CARL LAEMMLE and Al Lichtman, president and general manager respectively of Universal Pictures Corporation, will never forget the rousing reception and stirring response which greeted their remarks when they made known for the first time the policy and program for Universal at the annual sales convention of the Middle Western sales staff at the Drake Hotel, Chicago, May 10 and 11. Universal division managers, branch managers, special representatives, salesmen and one lone exploiteer were on hand. The response to Al Lichtman's detailed announcement of the first twelve Jewel releases, augmented by his clearly defined new sales plan, was enthusiastic.

On the first day Mr. Laemmle chanced to enter convention quarters while Mr. Lichtman was outlining some of the salient features of the new sales policy, and he was loudly cheered. Soon thereafter he responded to Mr. Lichtman's invitation to address the boys and spoke of the high regard he had for Mr. Lichtman and the personal interest he had in every Universal employee's work, irrespective of his or her position with the company.

Universal's schedule for the coming season as outlined by General Manager Lichtman embraces the releases of the twelve big Jewel pictures during the first half year, effective August 3. The Jewel releases will be alternated by a series of fast action western dramas and comedy dramas, some to be made as Hoot Gibson specials and others to be made starring Jack Hoxie and William Desmond. It also was announced that "The Hunchback of Notre Dame" would be released as a Jewel next season.

The announcement of the early release of Jack Dempsey's series of pictures met with unqualified approval. Mr. Lichtman spoke of the many obstacles which had to be overcome before Dempsey was finally brought to terms. Additional short subjects inclusive of the news reel, comedies and serials were specifically referred to.

In addition to talks by Mr. Laemmle and Mr. Lichtman, short addresses were made by Messrs. Wolfberg, Armstrong, Depinet, Michaelove, Akers, Hague, Van Ronkel, Jacobs, Jefferies, Dunas, Levine, Thompson, Esch, Hollander, Strief, Friedman, Montgomery, Levy, Lefholtz, Stoll, Gage, Astrachan, Kirschbaum, Daly and others.

Those present were Carl Laemmle, Al Lichtman, Louis Laemmle, Harry Zehner, Harris P. Wolfburg, Ned Depinet, Edward Armstrong, Dan Michaelove, Jerry Akers, Clair Hague, L. Van Ronkel, George Jacobs, George Jefferies, Phil Dunas, George Levine, Lou Thompson, Bill Esch, Harry Hollander, Fred Strief, Joe Friedman, Harry Levy, H. Lefholtz, Al Feinman, Fred Gage, Lipton Astrachan, Harry Kirschbaum, M. H. Newman, Jack St. Clair, Ben Eisenberg, T. C. Montgomery, J. M. Wolfberg, Nathan Rosenthal, Robert Funk, J. Kallison, H. A. Washburn, C. M. Daniels, Mark Ross, Louis Coen, Mat Lavin, Jack Camp, I. Barry, C. M. Davie, Robert Winnig, R. J. Lockett and Daly Stoll.

Paramount and Artclas in Court Over Bible Film Ads

ACTION has been started in the Supreme Court, New York County, by the Famous Players-Lasky Corporation to restrain the Artclass Pictures Corporation from using the words "Moses and the Ten Commandments" in advertising a Biblical motion picture entitled "After Six Days." In its suit Famous Players maintains that the featuring of "Moses and the Ten Commandments" in the advertising of "After Six Days" is unfair and works injury to the plaintiff's picture, "The Ten Commandments," produced by Cecil B. DeMille.

It appears from the papers filed in the action that, joined with the Artclass Pictures Corporation as defendants, are all the state-right buyers of the film, "After Six Days." Additional defendants named in the papers are Louis Weiss, Adolph Weiss, Max Weiss, Edward Grossman, Standard Film Attractions, Supreme Photoplay Company, Kerman Films, Inc., B. & W. Booking Office and Charles Lalumiere.

In the petition for the injunction it is set forth that the Weiss Brothers and Artclass Pictures Corporation purchased in 1922 a fifty-three-reel picture produced in Italy and bearing the title, "The Holy Bible in Motion Pictures," and through an agreement with the National Non-Theatrical Motion Pictures, Inc., distributed the picture to churches and schools in serial form, one reel being issued each week, and that Weiss Brothers and Artclass, in co-operation with the National Non-Theatrical Motion Pictures, Inc.,

continued to distribute and advertise the picture under the original title as a serial and without reference to either Moses or the Ten Commandments for several months, until it was announced by Famous Players that Cecil B. DeMille was producing "The Ten Commandments" as the greatest picture of his career.

Then, it is charged, the Weiss Brothers determined to make a theatrical production of their picture, and after re-editing and cutting down the film to about twelve reels, advertised it as "After Six Days."

Following the success of Cecil B. DeMille's "Ten Commandments" at its first presentation in Hollywood and the George M. Cohan Theatre, New York, it is charged the Weiss Brothers changed their advertising to "After Six Days," featuring Moses and the Ten Commandments, with the last phrase even more prominently displayed than the title of the picture.

With reference to the injunction suit, Louis Weiss, Artclass executive, said:

"There has been so much controversy over the Weiss Bros.' Artclass production, 'After Six Days,' featuring Moses and the Ten Commandments, and the Famous Players-Lasky-Cecil DeMille production, 'The Ten Commandments,' that we welcome this action.

"It will be the means of throwing the entire controversy into open court for a decision. Heretofore, Famous Players-Lasky has attempted to thwart the activities of Weiss Bros.' Artclass Pictures Corporation

Clarion Makes Sales

Clarion Photoplays, Inc., announces several sales made during the week on their Hutchinson Stunt Series of five features, which include the following: "Ten After Ten," "The Law Demands," "The Fatal Plunge," "The Radio Flyer" and "Fangs of the Wolf."

Among the new territorial purchasers are the R. G. Hill Enterprises of 1022 Forbes street, Pittsburgh, Pa., who secured the rights to Western Pennsylvania and West Virginia and Standard Film Attractions, 1322 Vine street, Philadelphia, who bought the Hutchinson series for Eastern Pennsylvania and Southern New Jersey.

Martin Smith Candidate

The executive committee of the Motion Picture Theatre Owners of Ohio at a meeting held in Columbus, O., on May 1 last, endorsed Martin G. Smith, head of the Ohio organization, as a candidate to fill the vacancy which will be created by the resignation of Sydney S. Cohen as president of the M. P. T. O. A.

Colleen Moore's Latest

Colleen Moore will be starred in "So Big," by Edna Ferber. The book is being adapted to the screen by Adelaide Heilbron, production plans are being carefully made and a supporting cast will be placed under future contract.

in the distribution of its picture by indirect attack, using the Associated Advertising Clubs and endeavoring to have the newspapers and motion picture trade papers refrain from publishing Weiss Bros.' Artclass advertising and publicity notices."



The Play, From The Picture Angle

—By Robert G. Lisman—

"PEG O' MY DREAMS," a musical comedy by J. Hartley Manners, presented by Richard Herndon at the Jolson Theatre on May 5, 1924.

It sometimes happens when a musical show is taken from a play or picture that there is still another picture in it, but that is not the case with this production which is the musical version of Loretta Taylor's play and picture, "Peg o' My Heart," as they have adhered strictly to the original. Seeing that this property has been played, sung, photographed, phonographed and, I suppose, radioed, there is nothing to interest the scenario department here.

Roy Royston, the English leading-man, whom the Shuberts have just imported, makes his first appearance in this show. He is the best material for pictures that has yet appeared on the horizon this season, with perhaps the exception of the Prince of Wales' double who showed himself on the Avenue the Saturday before Easter and then disappeared beyond the reach of detectives. Mr. Royston has looks, individuality, personality and a mobile and expressive face that should photograph very well, and he doesn't resemble anybody of prominence now on the screen.

* * *

"CATSKILL DUTCH," a drama by Roscoe W. Brink, presented by Richard Herndon at the Belmont Theatre on May 6th, 1924.

The story of this play concerns itself with a Magdalen who is forced to marry the wrong man. After five years of happiness, the suspicious wife of her real betrayer forces the Magdalen to publicly denounce him. This causes a temporary estrangement between the Magdalen and her own husband.

This is essentially a play of conflict between two women, with a bigoted religious background. The locale might be any narrow-minded community anywhere. This could make a picture on the "Anna Christie" type.

* * *

"THE OUTSIDER," starring Lionel Atwill, a drama by Dorothy Brandon, presented by William Harris, Jr. at the Ambassador Theatre on March 3, 1924.

This story concerns itself with Lalage, a lame daughter of the most renowned surgeon. He has given her up as incurable, but Lalage longs to be like other women and marry Basil.

There is an outsider without a doctor's degree who has made marvelous cures. Lalage's father will not recognize him professionally, but Lalage, in desperation, puts herself in his hands. He cures her and also wins her love.

Of course this is good picture material, but there is nothing new in the theme or in its treatment. "Miracle Men" have been made before.

* * *

"PLAIN JANE," a musical comedy by Phil Cook and Elbert Moore, presented at the New Amsterdam Theatre by Louis Isquith and Walter Brooks, on May 12th, 1924.

"Plain Jane" isn't so plain at all, in fact, she is quite "nifty"; just whole droves of them, and entirely new nifties at that. Even Ralph Spence hasn't any of them in his celebrated files. So gag men and title editors take notice.

The story that is the vehicle for all this humor concerns itself with Dick the prodigal son of a millionaire doll manufacturer. Dick is ejected from his happy home because he reproves his father for not awarding the doll prize to Jane, the girl he loves, and for wanting him to marry the Countess. Dick is an amateur boxer. At an hour's notice he takes another man's place in the ring and wins the championship. He then makes Jane a successful competitor of his father; which brings the old man to time. Dick and Jane marry. Father marries the Countess, thus getting his just deserts on earth.

If "Plain Jane" runs long enough to give the title publicity value, there certainly is enough material to make a good picture, even if not a very original one.

Joe Lauree, Jr., the miniature comedian of the show, has all the earmarks of an Al. Christie two-reel star.

Warners' Distribution

Warner Bros. distribution plans for Greater New York State and Northern New Jersey will be handled by themselves, the home office announced this week. "We have always retained control of our own pictures in order that the exhibitors of the country should at all times be assured of a square deal on any Warner picture," states A. Warner.

Picks J. Warren Kerrigan

Albert E. Smith, president of Vitagraph, announces that J. Warren Kerrigan has been engaged to play the title role in "Captain Blood, Buccaneer," the picturization of Rafael Sabatini's romantic novel. Preparations have been under way for the making of this super-feature at the Vitagraph studios in Hollywood for more than six months. Director Smith will begin shooting June 1.

Texas Convention

(Continued from page 361)

ing to music played in theatres is of vital interest to every theatre owner, Judge Handy declared. Efforts are being made to change the law so as to permit sheet music sold over the counter to be played in a theatre without paying a copyright tax, unless the music is written for theatrical purposes.

In speaking of his work toward perfecting a movement that would carry the necessity of tax repeal direct to the government, President Cole said:

"Following the trip made by the secretary and myself throughout the states, interesting theatre owners on the subject of the repeal, we went on to the East, where we enlisted the aid of the William Hays organization. The reason it had not been attended to before was lack of pressure from the people most interested, and this was possibly due to their lack of organization and other things affecting their concerted movement in this direction."

In speaking of the music tax, which is being exacted in many places by composers and authors of popular songs, Col. Cole said:

"The authors and composers have been successful in obtaining judgment on houses using their music and songs without paying the tax they have asked. I do not believe this has happened in Texas. While in the East I worked on this matter and believe that, while the bill which will relieve the burden from the theatres will not pass this session, it has already made a definite impression and will be carried at the next. S. A. Handy has been sent to Washington to appear before the patents committee on this bill."

A partial list of those in attendance follows: Abe Levy, Waco; John Stewart, Kaufman; M. D. Stewart, DeLeon; J. W. Blevius, Dublin; Thomas Donnell, Stephenville; H. O. Jones, Sherman; W. B. Palmer, Ranger; H. B. Robb, of the Robb & Rowler chain of theatres; E. J. Callahan, Palestine; Mart Cole, Rosenberg; A. C. Stalcup, Eastland; Ross R. Rogers, Amarillo; Ross S. Dorbandt, Jacksonville; Paul Barraco, Houston; Sebe Goodlett, Georgetown; A. D. Baker, Lockhart; Howard Bland, Jr., Taylor; D. Bernbaum, Dallas; Max Fox, Dallas; H. H. Covington, Teague; A. W. Lilly, Greenville; G. A. Doering, Dallas; S. E. Dean, Plano; W. D. Nevills, Dallas; Lee Acuff, Merkel; C. W. Batsell, Sherman; W. C. Dorbandt, Athens; H. S. Ford, Wichita Falls; O. C. Easter, Forney; L. M. Ridout, Dennison; S. E. Arledge, Garland; P. G. Cameron, Dallas; Fred S. Oliver, Shamrock; E. L. Byar, Terrell; H. T. Hodge, Abilene; Ruben Frels, Palestine; O. A. Engelbrecht, Temple; D. J. Young, Brownsville; A. T. Chavey, Cleburne; H. H. Starcke, Seguin; A. H. Sheldon, Electra; J. P. Jones, Groesbeck; A. B. Wolters, Schulenburg; Mrs. T. E. Christopher, Beaumont; F. W. Zimmerman, San Marcos; John Victor, Abilene; H. A. Cole, Marshall; Ed Gentsch, Waxahachie; Mrs. A. J. Urbish, Dallas; Grover S. Campbell, Denton; A. J. Holton, Port Arthur; J. C. Chatmas, Marlin; P. Q. Rockett, Waxahachie; R. D. Suddarth, Dallas; E. H. Rockett, Italy; Sam Hefley, Cameron; J. S. Phillips, Fort Worth; W. R. Fairman, Bryan; W. D. Ambrose, Nacogdoches; Lee A. Walker, Belton; W. P. Kirkland, Denton; Lee Rideout, Dennison; Henry Sparks, Cooper; W. A. Stuckert, Brenham; S. Charninsky, Dallas; R. G. Stinnett, Dallas; H. C. Houston, Sherman.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Farash Theatres Acquires the Barcli in Schenectady

With the acquisition of the Barcli Theatre, the company known as Farash Theatres, Inc., is in practically entire control of the picture situation in Schenectady. The deal by which the lease of the Barcli was taken over from R. V. Erk of Ilion occurred during the past week, and Robert Bendell, local manager of the Selznick exchange, who engineered the deal, is said to have pocketed about \$700 for his work. The company now controls and operates the magnificent State Theatre, seating approximately 1,900; the Strand, a 1,200-seat house; the Albany, seating 1,100, and the Barcli, which has about 1,200 seats. The only other downtown theatres are the VanCurler, lately leased by William Berinstein, operating houses in Albany, Troy and Elmira, and who will run a mixed program, and the Crescent, Happy Hour and American, 10-cents houses with the exception of the last, which charges 15 cents.

In discussing the deal by which the Barcli is being taken over, William W. Farley, head of the company, declared that all four of the houses will not be operated during the summer, it being figured that there is just about enough business, with daylight saving and hot weather cutting in, to be handled by two or possibly three theatres. It is said that the State, which was built by Max Spiegel and involved in the financial trouble which preceded his illness, will be put up at auction in July or August.

Several of the exhibitors in this section are planning to attend the national convention in Boston the latter part of the month. Benjamin Apple, operating the American in Troy, will make the trip by automobile, with Mrs. Apple accompanying him. Samuel Suckno, operating four houses in Albany and Jacob Rosenthal of the Rose in Troy also will attend.

The Astor Theatre, which reopened in Troy a few weeks ago, is once more dark with a typewritten sheet posted at its entrance stating that \$300 unpaid rental brought about the closing. The house has been operated by the Gilmore Amusement Company of Syracuse.

Several of the theatres in this section of the state are planning to close for a portion of the summer. The Hudson in Albany will close on July 5 in order that a new organ may be installed. Despite rumors to the contrary, the Colonial will operate throughout the summer. The Majestic in Cohoes also is slated to close for a time, and there has been a rumor of late to the effect that the Capitol in Albany may be dark throughout the summer.

If you happen to run across Rae Candee and Nate Robbins, well known exhibitors of Utica, don't forget to inquire as to the result of a three days' fishing trip which the two indulged in last week, at the camp which Mr. Robbins maintains in the Adirondacks.

Decision on the part of Troy managers will leave the city without any music at its picture theatres during the summer, with the possible exception of Saturday afternoons. At the Lincoln the orchestra will be dispensed with after May 29, both afternoon and evening, while music will be eliminated at the Troy Theatre during the afternoons. At

the American the orchestra will be reduced evenings from ten pieces to six.

After a winter of strenuous exercise on the bowling alleys, Walter Roberts, manager of the Troy Theatre, has gone to the other extreme these days by indulging in chess. In fact, all of the employees of the theatre, with but few exceptions, have suddenly become addicted to chess, and three boards are in operation.

Louis Buettner, a popular exhibitor of Cohoes, has returned from a two weeks' trip to Boston and Revere Beach.

Kornblite and Cohen, who control the theatrical situation in Binghamton, were in New York last Monday.

Theatre owners in Troy, commenting upon the effects of daylight saving, say that the receipts for the first two weeks since the ordinance became effective show a decrease of about 20 per cent.

Al Bothner of the Capitol Theatre in Troy, looking around for a little something on the side which would net him a profit, has just decided to start raising weasels. Mr. Bothner's home is on the outskirts of the city and is well adapted to the business.

Big pictures as second-runs are drawing good crowds at the Albany Theatre, owned by Samuel Suckno.

There never was a better example of courtesy rewarded than that which occurred a few nights ago at the Rose Theatre in Troy. Although this theatre charges but a 10-cent admission, it is so neat and clean and so well conducted by its owner, Jacob Rosenthal, that it attracts much patronage in persons who could afford to attend higher priced houses. The other night, a man and wife well known in this section for their wealth, drove up to the theatre, the man inquiring of Mrs. Proctor, the cashier, how long the picture would run. Upon being told, the man informed his chauffeur to come back in about two hours. The courtesy shown by Mrs. Proctor, while nothing unusual, so appealed to the woman that the next day the chauffeur returned and presented Mrs. Proctor with a five dollar bill explaining that the woman desired to show her appreciation.

There is one exhibitor who really enjoys a good picture. He is Virgil N. Lappeus, who

has been in the business for thirty years, now manager of the Griswold in Troy, and who was discovered the other night sitting in the rear of his house and enjoying "Reno." Incidentally, the work of enlarging the booth at the Griswold will be completed within the next few days.

A \$50,000 theatre is said to be slated for erection in Massena on the site of the St. James hotel, which burned some years ago.

Among the well known exhibitors in town during the last few days were Lew Fisher, who operated houses in Fort Edward, Port Henry, and Ticonderoga; R. V. Erk of Ilion, O. E. Eigen of Sharon Spa and E. J. Stewart of Lakeville, Conn., Mr. Stewart is a newcomer to Film Row. He operates four houses in Connecticut, booking from New Haven, and also one at Millerton, N. Y., running three days a week. Up until recently, Mr. Stewart was able to book his pictures for this theatre through New Haven exchanges, but the New York State Censorship Commission has ruled against this procedure, and now Mr. Stewart will journey to Albany at frequent intervals.

Jake Rosenthal of Troy has been elected to a place on the arbitration board of the Albany Film Board of Trade, taking the place of Rae Candee of Utica.

B. H. Detrich of the Lyric in Endicott has the reputation of never missing a Rotary Club luncheon. Says it's good business, and judging from his popularity it must be so. Even though the shoe factories in Endicott are operating on half time, the Lyric continues to draw the crowds.

L. H. Garvey, of Clinton, finding business picking up, will run his house three days a week instead of two.

No manager has yet been appointed to handle the affairs of the VanCurler Theatre in Schenectady. William Berinstein will take over the house on July 1 and will follow a policy identical with that of the Lyceum in Elmira. An out-of-town man will be picked for manager.

The American Theatre team panned out pretty well in the state bowling tournament at Syracuse, taking first place in the singles, with Norton high man with 683 pins to his credit; second place in the doubles, and making a name for itself in various other events. Ben Apple, owner of the American, captained the team.

Morris Fitzer, a former resident of Troy, now manager of the Empire Theatre in Syracuse, is doing a fine business these days. Through his able management his house ranks as one of the top-notchers in the Salt City.

Prints in All Exchanges—Now Playing

Glenn Hunter in **"GRIT"**

A Film Guild Production

with Clara Bow
Osgood Perkins
Dore Davidson

for HODKINSON RELEASE





Scenes from Associated Exhibitors' production "The Chechahcos."

Zeitz Wins Controversy Over New Bedford, Mass., Theatre

Barney Zeitz, one of the owners, and representing the other owners of the State Theatre in New Bedford, is in control of the theatre and operating it after wresting control from George W. Allen, Jr., who, it is said, had an agreement with the Zeitz interests to conduct the State. On May 4 there were two different advertisements in the Sunday newspaper for the State's attractions during the week. Zeitz inserted an advertisement announcing "The Yankee Consul" for the entire week; Allen put in an advertisement for "Thy Name Is Woman," for Monday, Tuesday and Wednesday.

On Sunday Allen concluded a seven days' run of "Three Weeks." On Sunday night Mr. Zeitz called the police station and an officer was sent to the State. He refused to take any action, however, on the grounds that the dispute was a civil matter. At the close of the night's show a representative of Mr. Allen, who had sold tickets throughout the day, still held the keys to the theatre. By orders of Mr. Zeitz, however, all advertising matter put up about the house by the Allen employees was torn down.

On Monday afternoon, some time before the opening of the State, Mr. McClellan, representing Mr. Allen, went to the theatre, accompanied by a deputy sheriff. He went to the box office, a booth which Mr. Allen had purchased and placed in the centre of the lobby, with the expressed purpose of selling tickets. Mr. Zeitz was there and demanded the return of the keys to the theatre, at the same time ordering Mr. McClellan off the premises. The keys were handed over and the officer and Mr. McClellan departed.

No statement was given out by counsel for Mr. Allen as to any possible action. Mr. Allen's only remark was: "Apparently they don't want us down there."

"The Yankee Consul" was shown for the

whole week and the following attraction was the Palmer photoplay, "The White Sin." Theodore B. Baylies, veteran theatrical manager, who served in that capacity for Mr. Zeitz before Mr. Allen took charge of the State, has been given back his former post. Mr. Baylies for many years managed the old Hathaway Theatre and served in a similar capacity for five years in the Gordon Olympia Theatre.

Harry Zeitz, who was manager of the State at the time it was opened in April, 1923, and who served in that capacity while Allen was operating the house, will be booking manager. E. Flat Bent, organist, has been retained. James Wilson, who was the assistant manager, has left.

"Girl Shy," which was at the Fenway Theatre in Boston for two weeks, starting April 20, did a gross business of approximately \$25,000, as much as "Why Worry" did in a three weeks' run at the same house. The first week's takings broke the house record. "Triumph" was the feature following "Girl Shy" and it is one of the Paramounts that usually have been shown in the State. It also is in the Fenway for two weeks. A special music week program gave impetus to the first week's showing.

"The Thief of Bagdad" opened at the Colonial Theatre on May 5 to a capacity audience. The Boston reviewers waxed eloquent over the feature and advertising is being used extensively, including large newspaper space. No other New England showing this season, say the advertisements.

"The Ten Commandments" sails along at an even pace and began its ninth week at the Tremont Theatre on May 5. Good-sized advertisements continue to be used and the "not to be shown in any other theatre" catchline is prominently displayed.

"Mademoiselle Midnight" and "Virtuous Liars" formed the bill at Loew's State the week of May 5.

The second run of "The Great White Way" at the Modern and Beacon theatres the week of April 27 brought good returns to the box office. The following week was advertised as "Melodrama Week" and the features were "Broadway After Dark" and "The Arizona Express."

The first Boston showing, and also the first in New England, of "Cytherea" occurred the week of May 5 in Gordon's Olympia.

"Dorothy Vernon of Haddon Hall" at the Park is doing a consistently good business and appears to be able to stay for a while. The first two weeks' receipts were about the same, not quite reaching \$10,000.

M. Douglas Flattery, general manager of the Marcus Loew State and Orpheum theatres in Boston, is going into the repertory theatre business. When the lease of the noted Henry Jewett Players expires June 1 on the Copley Theatre, he plans to take over the house. He is said to be negotiating with a prominent English producer and hopes to bring him to Boston to take charge of the theatre, which he will open about June 8. Mr. Flattery first thought of devoting the Copley to motion pictures or vaudeville, but he feels there is a place for repertory in Boston.

Fire destroyed the Star Theatre in Attleboro the morning of May 5. It is believed to have started in one of the dressing rooms. Manager Joseph Angell had his property, which is a total loss, partly covered by insurance.

Louis Sagal, general manager of the S. Z. Poli Theatre Circuit, was photographed with President Coolidge when a committee from the Theatre Owners and Managers Association, of which Mr. Sagal is a director, went to Washington to request the chief executive to attend the Boston convention.

Joseph H. Woodhead, treasurer of the Clinton Theatre Company of Clinton, has purchased a lot and has begun the excavations for the foundation of a new home. He hopes to occupy it in the early fall. Although Mr. Woodhead has been in the theatrical business in Clinton for fifteen years, he has maintained his home in Boylston Centre.

Stern at Sales Meet

Julius Stern, president of the Century Film Corporation, accompanied Carl Laemmle and Al Lichtman on their trip to Chicago for the mid-western sales convention of Universal.

Mr. Stern addressed the boys at the Chicago meeting, giving them an outline of his company's plans for the coming season and explaining the many new box-office attractions he has added to his list of players and stars.

Prints in All Exchanges—Now Playing



"The Hoosier Schoolmaster"

featuring HENRY HULL
and JANE THOMAS-

A WHITMAN BENNETT production
for
HODKINSON RELEASE

Kunsky's New Detroit House Officially Named the State

After an open contest conducted on the screens of their downtown and residential theatres, John H. Kunsky and George W. Trendle, of the Kunsky Theatrical Enterprises, have determined on a name for their new 3,500-seat house, which will be erected at Woodward and Elizabeth beginning September 1. It will be known as the State and will poise such dignified titles as the Adams, the Madison and the Capitol—names given to the other Kunsky first-runs. It is planned to have it ready for occupancy by April 1, 1925.

Recent announcements pertaining to other theatre building plans for Detroit and vicinity have been followed by news of an extensive campaign outlined by Henry S. Koppin, proprietor of the Woodward Theatre Company and one of Detroit's pioneers as well as foremost exhibitors. At the intersection of John R. and Minnesota, which is about six miles north of the City Hall, Mr. Koppin will erect what will be known as the Ambassador Theatre, which will seat about 1,500. The building will be five stories high and will also house offices and apartments. Mr. Koppin now operates the Koppin, Comique, La Salle, Rosebud, Garden and Ferndale theatres. In addition to the Ambassador he will build several other suburban theatres before the present year is out. Ground will be broken at once for the Ambassador, which will be devoted to present exclusively to pictures, although the stage will have equipment for dramatic shows.

The first-run situation in Detroit was gummed up a trifle last week when Phil Gleichman, manager of the Broadway Strand, took over a three months' lease on the New Detroit Opera House. The first attraction to be booked was "Dorothy Vernon of Haddon Hall," which opened on a road show basis of \$1,500 top. Mr. Gleichman spent several days in New York negotiating for other pictures suitable for presentation at this price but he has not yet announced any completed deals.

Henderson M. Richey, general manager of the Michigan theatre owners, is being congratulated on the arrival of a baby boy at his home, who has been titled David Henderson.

After many changes in its policy during the past two years, some of them holding good no longer than three or four weeks at a time, the Liberty Theatre is going back to exclusive pictures. Vaudeville, musical comedy, stock and combinations of various amusements have been tried without success and now it is returning to the type

that it was built for. The Liberty was one of the first movie houses in Detroit and was established years ago by John H. Kunsky.

C. W. Munz's new house to be erected at Joy Road and Grand River avenue will seat more than 3,000 and will be ready for occupancy by Jan. 1, 1925, according to Mr. Munz. The front will be three stories high and will contain stores, offices and apartments. Work is to start at once.

H. M. Richey, general manager of the M. P. T. O. of Michigan is in New York with President J. R. Denniston of Monroe. They are conferring with members of the Will H. Hays organization over various exhibitor-producer matters. Chief among them are the tax repeal problem and the uniform contract.

James C. Ritter, W. S. Butterfield and many other prominent exhibitors in Detroit and Michigan have forwarded their names to Fred Nugent, manager of the Metro exchange, as entries in the annual spring golf tournament, which Mr. Nugent is supervising.

Norwich, N. Y., Theatres Win Contest for Liberal Sunday

Churches in Norwich, N. Y., have lost their vigorous campaign against the Sunday exhibition of motion pictures in the southern Tier town. In a special election the vote was 1,321 in favor of Sunday picture shows and 1,246 against. When the polls closed, hundreds stormed the city hall anxious to cast their ballots. Those who favored the proposition held a big parade in celebration of their victory. And so the motion picture continues to win its way, with Sunday exhibitions winning out in every town where the proposition is put up to the people.

"Exhibitors should plan to take their vacation this summer so as to spend the week of July 7 to 11 in Buffalo attending the convention of the M. P. T. O. of New York, Inc.," said J. H. Michael, chairman of the executive committee of the state body and manager of the Regent. Mr. Michael declares that the convention will be the biggest in the history of the organization and that the Buffalo Chamber of Commerce, city officials and the Film Board of Trade are giving their full support to make the meeting a huge success. Lake and river trips, rides to Niagara Falls, tours along the gorge are all being arranged for the visitors, and all will be free, even parking space for cars in the new Statler garage.

Joseph Schuchert, Jr., dedicated the new orchestral organ in the Colonial Theatre,

Harbor Beach, a few miles north of Detroit in the Thumb district of Michigan, has a Community Theatre operated by the city which is unique in picture history. The theatre is in a large building, which also has a gymnasium, play-rooms for boys and girls and many other recreational and social features, such as a men's room for card games and informal meetings, a women's club room, a public library with reading room, a banquet room and other spots of community interest.

Of course, the principal feature of the building is the theatre auditorium. Here motion pictures of the highest class are provided nightly and at several matinees during the week, all under municipal management. The city has installed an official to buy, book, play and arrange all details connected with the handling of the business end.

The Harbor Beach community house seats 525. During 1923, 142 picture shows were given and the house made a net profit of \$2,457.45.

733 Genesee street, last week with a series of recitals by Robert Kuhn of Binghamton. The organ is a decided addition to the Colonial's program.

Johnny Maxwell, assistant general manager of the Border Amusement Company and manager of the Ellen Terry Theatre, is packing 'em in this week with "The White Sister," which he is showing second run on the west side. The Ellen Terry has just installed a new pipe organ. Jim Cooban, general manager of the Border company, denies the report that the Ellen Terry and Marlowe are to be taken over by another Buffalo theatre man.

Bill Callihan, manager of the Regent Theatre, Rochester, was in town last week end.

Plans are being drawn for the new palatial picture theatre to be built in Buffalo by M. Shea. All details are complete and when a few leases are settled complete plans will be announced. It is understood that when the new house opens Shea's Hippodrome will run pictures with popular prices, changing the bill twice a week, on Sundays and Thursdays. The new house will have a straight picture policy, but with big productions only being shown and for week runs with elaborate music settings.

Stuart Parmalee, manager of the Capitol Theatre in South Park, is driving a new Rollin coupe. Can you beat that and at the beginning of the summer season, too?

Maine

A bill in equity has been brought against the New Portland Theatre in Portland by the Edward B. Marks Music Company of New York City, naming the Hutchinson Amusement Company, operators of the theatre, as the defendant. It is alleged that the theatre used a copyrighted song on March 29, previously and subsequently, in its film programs. Infringement is charged. "All That I Want Is to be Left Alone" is the title of the song which is published by the plaintiff. Damages are asked in the sum of \$250. The bill has been filed in the United States District Court.

The Jefferson Theatre in Portland will come into being again when "Powder River" is the show there the week of May 12.

The new policy of the Priscilla Theatre in Lewiston was begun May 5, but instead of only picture programs, as had been planned, musical comedy shows and a feature are to be presented.

Prints in All Exchanges—Now Playing



HARRY CAREY
in
"The NIGHTHAWK"
A Hunt Stromberg
Production

Distributed by **HODKINSON**
Season 1924-1925 Thirty First-Run Pictures



Scenes from "What Shall I Do?" a Frank Woods' production starring Dorothy Mackaill, for Hodkinson release.

Lurie and Abramovitz Back in Film Business in Pittsburgh

Sam Lurie and Sam Abramovitz, well-known local exhibitors who have owned several picture theatres in this section, and who were most recently at the Victoria Theatre on Centre Avenue are back in the business again, having taken over the Main Theatre in Sharpsburg and the Evaline in the East Liberty district.

The Sharpsburg house was built two and a half years ago by the Western Pennsylvania Amusement Company and has been conducted by this company until the present time. The Evaline has been operated for seven years by George Logue, and is a neighborhood house seating 300, situated on Penn avenue. It is closed for repairs, which include the installation of a new organ, and will be re-opened on May 17.

Messrs. Abramovitz and Lurie have been quite successful in the picture theatre game, and pride themselves on their ability to make so-called "lemons" good paying propositions. In speaking of their latest acquisitions, Abramovitz said: "We have plucked two more 'lemons' which we expect to turn into 'oranges.'"

"Tommy" Thompson, old-time exhibitor in Pittsburgh, is in the city for a two-weeks' stay, renewing old acquaintances. "Tommy" is still at Ripley, N. Y., where he has charge of the grape arbors and apple orchards of a millionaire.

Sincere sympathies are extended to Charles Smith, manager of Rowland and Clark's Theatre in downtown Pittsburgh, owing to the death of his father at Warren, Ohio, last week.

M. F. Ross, owner of the Ross Theatre at Carmichaels, has been on the sick list but has recovered, and announces to the townspeople that, beginning May 15, he will begin the showing of a series of pictures to properly celebrate the twelfth birthday of his theatre.

The Buena Vista Amusement Company has purchased the Grand Theatre at McDonald from Samuel Pusateri.

Jake Linn of the Virginia Theatre, Fairmont, W. Va., is giving his patrons the goods this week—"Girl Shy" and, as a special added attraction, the Jack Denny orchestra, a Paul Whiteman band.

The headquarters of the M. P. T. O. of Western Pennsylvania have been moved to Rooms 302-303 Washington Trust Building.

Work was begun on the erection of a \$150,000 theatre building at Kane, Pa., to replace the Temple Theatre, recently destroyed by fire. H. E. Brown and Arthur Nelson, composing the Star Theatre Company, are the owners and they expect to have the theatre ready for opening by Thanksgiving Day. The house will be equipped for both picture and stage shows. The structure will be built of stone, brick and steel, a capacity of 1350. The balcony will seat 600 and the main floor 750. It will contain eight loges, ladies' and men's rooms tastefully furnished, two ticket offices and a manager's office. At \$15,000 organ will be installed. Fire exits will be possible on every side of the theatre.

Fire of unknown origin has destroyed J. M. Smailes' picture theatre at Jodie, W. Va.

Norwood Park, owned by the Norwood Park Amusement Company, has opened for the season with R. C. Haven as manager. The Park presents, along with other attractions, open air picture shows.

A charter has been issued at Charleston, W. Va., to the Berkeley Theatre Company of Piedmont, with a capital of \$25,000. The incorporators are Arch M. Evans and H. Clay, of Lonaconing, Md.; Earl E. Reese, of Cumberland, Md.; Floyd Liniger and Harry K. Drane, of Piedmont.

The Strand Theatre on Lincoln avenue in East Liberty, which was purchased several

weeks ago by D. Pratt and which has been completely remodeled, re-opened on May 10. The name has been changed to Lincoln Square. Sam Soltz, of the Western Pennsylvania Amusement Company, has secured leave of absence from his employers, and will act as temporary manager of the Lincoln Square. D. Snyder has been named permanent manager.

The Western Pennsylvania Amusement Company on May 1 closed the Avenue Theatre in downtown Pittsburgh, which has been a good money-maker for six years. The theatre is being remodeled into a restaurant. The company is rushing to completion its new Diamond Theatre on Diamond street, just a square away from the Avenue, and expects to open it June 1. The Diamond will seat 292.

J. A. Little of the Palace Theatre Circuit, Bramwell, W. Va., has purchased the Grand Theatre at Matoaka, and after making extensive improvements to the house, he will open and operate the same in conjunction with his other theatres in Southern West Virginia.

Rudolph Navary of the Liberty and Pleasant Hour theatres, Verona, is back after having spent three months in Italy. Rudolph also visited France.

Cincinnati

The Delbee Theatre, Leetonia, Ohio, a short distance from Cincinnati, was destroyed by fire of undetermined origin. Loss estimated at \$6,000.

Frank Savage, for sometime assistant manager of the Dome Theatre, at Youngstown, Ohio, has been appointed manager of the Victory and Mahoning theatres in that city.

Tom Broad is in charge of the Grand Theatre, St. Marys, Ohio, which house opened recently after having been dark for several months.

Manager John Schwalm of the Rialto Theatre, Hamilton, Ohio, after completing a week's showing of "Girl Shy" announces that the picture broke the house attendance records.

As a special compliment to Hamilton's young woman Managing Director Meyer of the Palace Theatre is having his orchestra feature a special musical score in honor of Girl's Week, which is being celebrated in that city.

Manager Carl Miller advises from Fremont, Ohio, that he is making very extensive improvements in his Strand and Fremont theatres. A stage is being built in the first mentioned house to take care of road shows.

The Rivoli, Columbus, Ohio, under the proprietorship of Messrs. Pekras, Petrakis and Nelson, now in course of construction, will be completed and opened by midsummer, according to present report.

The Opera House at Asland, Ohio, has been taken over by Harry Cadl, who also operates the Tex Theatre there. The new house will show pictures.

Prints in All Exchanges—Now Playing

"LOVE'S WHIRLPOOL"

with
James Kirkwood
Lila Lee and
Madge Bellamy
Presented by Regal Pictures Inc.

Distributed by **HODKINSON**
Since 1924-1925 Harry Fox Film Pictures

Goldberg Plans New House for Market Street, San Francisco

Work is under way on alterations on a building on Market street, near Sixth, San Francisco, and when this is completed the premises will be occupied by a picture theatre to be opened by Aaron Goldberg. The new theatre, which will seat about 400, will be within a few doors of the old Central Theatre which he was compelled to close last year, when the rental was boosted out of sight, and will be directly across the street from the Circle Theatre, which he opened in its place. The new house will take the name of the Central Theatre. This will be the fifth house in the Goldberg chain, the others being the Peerless, Ferry, Howard and Circle. Mr. Goldberg has made a marked success featuring pictures at 15 cents and changing programs frequently.

The New Portola Theatre has again been placed in the hands of decorators and the lobby and front has been made over by finishing it in white and cream to supplant the maroon and blue decorations. Manager Joseph Enos believes that the change has proved beneficial.

The Macdonald Theatre of Richmond, Cal., has been taken over by Charles G. Branham, formerly of Minnesota, who now is operating a chain of picture theatres in California.

Plans are being prepared by Architect Mart T. Jorgensen of San Francisco for extensive remodeling work in the Strand Theatre, Berkeley, Cal., owned and operated by the Beach-Krahn Amusement Co.

Will F. Krahn of Berkeley, Calif., who recently underwent an operation for appendicitis, again is attending to theatre duties. The Lorin Theatre is conducted under his personal management.

F. A. Taylor, who conducts a hotel and general merchandise store at Hayfork, Trinity County, California, has opened a picture theatre. Trinity County is distinctive in that it has no railroad line within its limits.

The Hilt Theatre, operated at Hilt, Cal., by the Fruit Growers Supply Company, has been renovated and new projection equipment installed.

A picture theatre has been opened at Paradise, Cal., by the J. B. Case Company, this being the first in the community. The equipment was furnished by Walter G. Preddey of San Francisco.

Extensive improvements are being made in the Lincoln Theatre, San Francisco, recently taken over by M. Gobish and Charles Michaels.

Herbert L. Rothchild and Sam Denbow, of the Herbert L. Rothchild Entertainment, San Francisco, left for New York recently to confer with the heads of national distributing concerns on service for the Granada, Imperial and California theatres.

The Crown Theatre, San Francisco, has been taken over by Charles G. Branham, a newcomer in this city.

Frank Vesley, formerly of Woodland but more recently in charge of the Monache Theatre, Porterville, Cal., now owned by the National Theatres Syndicate, has been placed in charge of the National Theatre at Stockton, Cal., a house formerly known as the Lyric. The Monache is being operated under the direction of Everett Howell, one of the former owners.

Louis L. Harris has taken over the Rialto Theatre, Stockton, Cal., a theatre formerly conducted by James Barlow.



ON THE DOTTED LINE

Nat Holt, whose success as manager of the California Theatre, San Francisco, has been phenomenal, attributes no small part of it to Max Dolin, orchestra director. Here you see Holt watching Dolin sign for another year.

Ground was broken at Twenty-Second avenue and Madison street on May 6 for a 500-seat neighborhood house. Anderson & Frazer are the owners. Five stores will be built in connection with the theatre. The house, which is in the colored district, will be called the Orgen (the reverse of negro), and is due to be finished by September.

Gowan and Bessenger have opened the Theatre Trade and Exchange Company at 2020 Third avenue. The company will buy, sell and build picture houses.

Texas

Si Charninski and Ray Stinnett, who have been operating the Capitol Theatre at Dallas have purchased all of the Capital Amusement Company's stock. The theatre will continue under the same management.

Improvements to cost about \$50,000 will be made in the Grand Opera House at Galveston in the near future. Improvements in addition to a \$15,000 pipe organ will include a new operating booth, screen, stage settings, new decorations, draperies, carpets, furnishings, lightings and seating capacity of about 1,500.

S. H. Greenhill has purchased the half interest of his brother, J. R. Greenhill, in the Majestic Theatre at Cainesville and will manage it.

H. H. Elliott will open a new airdome seating 1,000 at Corpus Christie about June 15 with five and ten cent admissions.

Prohibitive License Charged Tent Shows in Port Angeles

To Mack J. Davis of the Mack Theatre, Port Angeles, Wash., is due credit. Last summer a tent show attraction arrived in Port Angeles early in the summer and remained throughout the season, taking the cream of the business from the exhibitors. The license fee paid by this tent show was \$5 for the first day and \$2.50 for each day thereafter. There was nothing to be done then but Davis has not been idle since, with the result that when the tent show arrived last week, bag and baggage, to spend a second profitable summer, the license fee was \$50 on the first day and \$25 for each day thereafter. The tent show booked in for one week and will then "fold its tent like the Arab and silently steal away" to a more fertile field.

Neil & Allender will open their new Ritz in Spokane this week. Jack Howard, formerly publicity man at the Pickford-Fairbanks studios, will be house manager and in addition will supervise all publicity work for the entire organization, which now consists of the Ritz, Casino and Class A, first runs; the Majestic and Lyric, subsequent runs.

The long expected opening of the new D. & R. Theatre, Aberdeen, Wash., occurred May 8. This big house has been heralded as a worthy and beautiful addition to the fast growing list of Pacific Northwest theatres. It is owned by Dolan & Ripley.

On May 12 the new St. Helen's, Chehalis, Wash., had its formal opening. It likewise is equipped to handle both road attractions and pictures. Robinson & Cormier are the owners.

Jorgen W. Almos of the Almos Theatre, Poulsbo, Wash., was married May 5 to Miss Ilma Tolonen of that city. They have gone to Chicago on their wedding journey.

Benjamin W. Fey has sold his Madison Theatre at Broadway and Madison, Seattle, to J. W. LaVigne. Mr. Fey plans to go fast for the summer and return to Seattle in the fall, when he will probably buy another house here.

Mr. Kamia has sold the Market Theatre near the public markets in Seattle to Johnson & Winkler.

Prints in All Exchanges—Now Playing

SAMUEL V. GRAND PRESENTS

BRYANT WASHBURN

with BILLIE DOVE in

"TRY AND GET IT"

for **HODKINSON RELEASE**

Season 1924-1925
Thirty First-Run Pictures





Scenes from Chapter One of the new Patheserial "The Fortieth Door." Adapted from the novel by Mary Hastings Bradley and directed by George B. Seitz. Bruce Gordon and Allene Ray are cast in the feature roles. The opening episode will be released May 25.

Trinz Buys Chicago Site for \$2,000,000 Picture Theatre

Joseph Trinz of Lubliner & Trinz has purchased lots 173x140 feet in size at the southeast corner of Madison and Mayfield, Chicago, from Theodore Maropoulos for \$85,000, and is considering the eventual erection of a 4,000-seat picture palace to cost approximately \$2,000,000. The property is across the street from the site of the Lubliner & Trinz projected 2,500-seat theatre, which is to be erected first. This will bring the number of new houses projected by this enterprising firm to four.

The Consolidated Realty and Theatres Corporation which formerly had headquarters in Chicago has sold the Strand Theatre at Kokomo to George W. Sipe and the Murray and Maurette theatres at Richmond to the Meremly Company.

Ludwig Schindler, veteran exhibitor on the northwest side, who sold his movie houses last week to William Hersberg, has left for an extended tour of Europe, accompanied by his wife. He will be away several months.

Guy Waumple has sold the Royal Theatre at Palestine, Ill., to Haskins and Salisbury.

The Capitol Theatre at 4816 North Kedzie avenue has been taken over by the Feder and Hapler circuit from Sol. Fitchberg. Abe Feder was formerly owner of the Regent Theatre.

R. C. Williams has taken over the Elks Theatre at West Salem, Ill.

Aaron Jones, of Jones, Linick & Schaefer, has returned from a booking trip to the East. Adolph Linick of the same circuit has returned to his estate in California after a short business trip to this city.

The Royal Theatre at Marengo, Ill., has been sold by Will Hauschildt to Niel Wilson.

The Liberty Theatre at Logan, Ill., will close during the summer.

The Schoenstadt Circuit plans an early start on the new house they have planned for Blackstone avenue and 51st street. When Herman Schoenstadt returns from Europe it is planned to go ahead with the work.

Arthur J. Haley, manager of the Hillside Theatre at 1515 West 69th street, put on a big movie show for the benefit of the wives and children of the firemen who were killed in the Current building fire.

Dugan and Williams have opened the Majestic Theatre at Bowling Green and will feature pictures exclusively.

The Saperstein brothers, Hyman, Aaron and Meyer, have incorporated their movie theatre circuit as Saperstein Brothers, Inc., with a capital of \$10,000. The main office is at 715 South Crawford avenue.

Every Straight From the Shoulder report helps exhibitors to buy wisely. Generous exhibitors contribute them. Use them and send them!

Kansas

The new theatre at Marysville, Kas., has been equipped with two of the large De Luxe Motiograph projectors with G. E. Mazda equipment and Bausch and Lomb Cinephor new condenser systems. The theatre, which will be ready for opening late in May, is being built for Alex Schmidt.

Out-of-town exhibitors seen last week included T. C. Goodnight of the Star Theatre, Warrensburg, Mo.; G. L. Hooper and Maurice Jenks, Orpheum Theatre at Topeka, Kas.; Ed. Frazier of Pittsburg, Kas., and N. W. Hubbell of Trenton, Mo.; George Mentray, Park Theatre, St. Joseph, Mo.; E. S. Meyers, Princess Theatre, North Topeka, Kas.; F. A. Robinson, La. Harope, Kas.; C. L. McVey, Herington, Kas.; E. C. Terry, Green Valley, Mo.

L. B. Douglas, formerly owner of the Empire Theatre, Kansas City, is building the Mayfield Theatre, near the southern city limits. The house, which will soon be ready for opening, will seat about 800.

E. E. Sprague of the Lyric Theatre, Goodland, Kas., C. M. Patee of the Patee Theatre at Lawrence, Kas., and Lee Gunnison, Royal Theatre at Atchison, Kas., three of the oldest exhibitors in years of service in this section, met accidentally at one of the local exchanges recently, and held an old-timers reunion.

G. L. Rugg, formerly of Troy, Kas., has purchased the Vine Street Theatre of Kansas City, from Mr. Costa, who will devote his entire time to the Bonaventure Theatre, a local suburban house.

I. Wienschienk, owner of the Penn Valley Theatre, Kansas City, recently suffered from a belated attack of the mumps. He is out again and says that he feels younger than ever.

E. M. Boydston has sold the Victoria Theatre at Hiawatha, Kas., to Harry Neptune, formerly an exhibitor at Robinson, Kas.

"Dorothy Vernon of Haddon Hall" will have its premiere showing in Kansas City at a suburban house, the Isis Theatre. The engagement begins May 18 and ends May 21, with an admission ranging from 55 cents to \$1.65. Jack Roth is manager of the Isis.

A cooling system is being installed in Frank L. Newman's Royal Theatre of Kansas City at an estimated cost of \$20,000.

Minnesota

Joseph R. Ullman, owner of the New Orpheum Theatre at Ada, has placed Ada in the Sunday show column after five years' fight. A recent referendum resulted in the voters going on record for Sunday pictures.

J. E. Hipple, owner of the Bijou Theatre, Pierre, S. D., was elected mayor of Pierre at the city election held last week.

William Rudd has returned to Rush City, Minn., to take over the Gem Theatre. He disposed of the theatre a year ago.

George Benson has opened the Community Theatre at Minnesota, Minn.

The name of the Sandon Theatre at Mankato, Minn., has been changed to the State Theatre. French and Himmelman operate the house.

George D. Irwin, manager of the Park Theatre, Brainerd, Minn., is staging 4 o'clock matinees for school children.

Supporters of Sunday shows won a battle against reformers recently at Staples, Minn. The vote was 435 to 318.

Prints in All Exchanges—Now Playing

ALBERT L. GREY PRESENTS

LLOYD HAMILTON

IN

"HIS DARKER SELF"

HIS FIRST FIVE REEL COMEDY

(COURTESY E. W. HAMMONS)

for HODKINSON RELEASE

Huge Crowd Attends Opening of University City, Mo., House

The formal opening of the beautiful new Tivoli Theatre, 6350 Delmar boulevard, University City, Mo., was held on Saturday, May 10, the new amusement palace being dedicated by Mayors Warren C. Flynn of University City and Henry W. Kiel of St. Louis. A crowd of 3,700 persons attended the opening night. The theatre seats 1500 and is owned by the St. Louis Amusement Company, which is the owner of some sixteen outlying theatres in St. Louis.

Mayor Flynn spoke of the structure as an evidence of the continued growth and prosperity of the city and commended the officials of the St. Louis Amusement Company for building the theatre, and its plans for operating the institution.

Mayor Kiel in his short talk praised the movies as a medium of amusement, saying that when persons were viewing pictures they were kept out of mischief and were better for having seen a good picture show.

Maury Stahl is the manager of the new show house while Jules Silberberg is director of the orchestra. Silberberg was formerly assistant director of the Grand Central Theatre orchestra. Art Lee Utt former organist at the Grand Central is the master of the new Kilgen organ installed in the Tivoli.

All of the seats of the Tivoli are on one floor and are so arranged that every spectator has a clear view of the screen. The theatre is also equipped with a full stage. The foyer is decorated with paintings. The auditorium is faintly tinted with delicate shades and is lighted with indirect colored lights which change tints to suit the mood of the photoplay. The theatre is the most costly in Missouri outside St. Louis and Kansas City.

It is the only theatre in Universal City, which has a population of about 30,000 persons.

The opening of the Tivoli Theatre, University City, has caused a shifting about of the managers of the various St. Louis Amusement Company houses. Maury Stahl goes from the Pageant to the Tivoli. "Buck" Weaver, the Silent, moves to the Lindell Theatre, succeeding Sam Norman who resigned to accept the management of a theatre in Detroit. Nick Doxas goes to Pageant. Frank Rice assumes charge at the Gravois while Henry O'Brien will pilot the Maffitt.

The South East

Denial has been made of the published report that the Cumberland Amusement Company, of Tullahoma, Tenn. had purchased the Gay Theatre in Herriman, Tenn., the denial coming from H. G. Jenkins, manager of that theatre. He also denied that the theatres in Kingston and Oakdale, Tenn. had been sold to the above company.

Judge Henry Titus, of Daytona, Florida, mighty well known throughout the south and owner of the Crystal and Vivian Theatres, was an Atlanta visitor the past week, accompanied by Mrs. Titus.

Jack Cunningham, of Greensboro, N. C., has been appointed general manager of the theatres controlled by the Southern Amusement Company, in Danville, Va. succeeding J. C. Hester. Cunningham was the first manager of the great National Theatre, Greensboro, North Carolina.

Among the theatre owners who visited Atlanta during the week were the following well known: Jesse Clark, of the Palace, Jacksonville, Fla.; Harry Leach, Miami, Florida; C. L. Henry and H. M. French, of the Garden Theatres, Rockingham, N. C. and Bennettsville, S. C.; B. H. Mooney of Mudd and Colley, Birmingham, Alabama; E. J. Sparks, of Sparks Florida Theatres, and John B. and Bruce Snider, of Bessemer, Alabama.

The St. Louis Amusement Company failed to renew its lease on the Juniata Theatre on South Grand boulevard when the lease expired on June 1. The Juniata is but a block from the Arsenal, also owned by the St. Louis Amusement Company.

The Liberty Music Hall, formerly the William Fox Liberty, and the Columbia Theatre, Sixth and St. Charles Streets, have closed for the season.

Plans are being prepared for a \$200,000 picture palace to be erected at 515 Market street, St. Louis, just across from the Grand Opera House. With the widening of Market street to a 100-foot thoroughfare and the creation of a Plaza at Sixth and Market streets, this location should prove ideal for a down-town high class picture house. It should enjoy a big automobile patronage and also catch whatever overflow the Grand Opera house may have.

Dave Nelson, formerly manager of the Webster Theatre, St. Louis, has taken over the Irma Theatre, 6400 Bartmer avenue, Wellston, Mo. The Irma seats 600 persons.

Jim Drake plans to open an airdome in Maplewood, Mo., about May 24.

Charley Vollmer, manager of the Midway Theatre, St. Louis, is now booking films for the Dreamland Theatre, Belleville, Ill.

Plans are being prepared for a 500 to 600 seat theatre for Kirkwood, Mo. The backers of the enterprise have opened a 1,200 seat airdome in that town. Charley Wagner is manager.

John Marlowe of Herrin, Ill., has completed plans for the grand opening of his new amusement park on Decoration Day.

Indiana

Moving picture exhibitors of Kokomo have won out in their long fight for Sunday motion picture shows. The victory came to them recently through a decision by John Marshall, judge of the Howard county circuit court, in declaring an ordinance passed by the Kokomo city council as invalid because it failed to receive a majority vote of all elected councilmen.

The ordinance, which would have prohibited Sunday shows and would have provided for the paying of a heavy license tax by the theatres of the city, was the outgrowth of agitation started in a revival meeting conducted there by an evangelist and was so drawn as to exclude Sunday from the licensing period.



Scene from "Broadway After Dark," a Warner Brothers' production, featuring Anna Q. Nilsson, Adolphe Menjou and Carmel Myers.

Announcement was made this week that the Capitol Theatre at Clinton, established in 1920 by the Consolidated Realty and Theatres Company, will close in a few days for an indefinite period. Earl Stevens, resident manager, said that working conditions in Clinton and the fact that the corporation owning the theatre had gone into the hands of a receiver were the causes of the closing.

Earl Stevens, resident manager of the Capitol Theatre at Clinton, was slugged by two unmasked bandits who entered the theatre a few nights ago. After attacking Stevens the bandits helped themselves to the contents of the box office cash drawer, amounting to about \$75.

A. J. Hickman, of Indianapolis, has purchased a motion picture theatre at 131 South Illinois street, Indianapolis, and plans to make a number of improvements in the place. He will operate it under the name of the Kozy Theatre.

The Selmar Theatre Company, of Gary, has been incorporated under the laws of Indiana to engage in the operation of a moving picture theatre there. The concern is capitalized for \$40,000. The directors are Damon Orlowski, Harding Martin and Clyde Elliott.

Ray Frisz, formerly assistant manager of the Liberty Theatre, Terre Haute, is now managing the Murray and Murette theatres in Richmond for the receivers of the Consolidated Realty and Theatres Corporation.

Prints in All Exchanges—Now Playing



James Kirkwood
and Lila Lee in
**"WANDERING
HUSBANDS"**
Supported by MARGARET LIVINGSTON
for HODKINSON RELEASE

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

COURTSHIP OF MILES STANDISH.

7 reels. Star Charles Ray. This is undoubtedly a splendid educational picture but it is very far from entertaining. Charles Ray has done better work. Poor business for the town. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw mixed classes in town of 14,000. Admission 10-15. F. B. Hartwig, Indiana Theatre 100 seats. Helena, Montana.

DAVID COPPERFIELD.

7 reels. Star cast. A splendid high-class production. Best Dickens story I have seen on screen. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw all classes in town of 10,000. Walter Wagner, Arena Theatre 100 seats. Grand Junction, Colorado.

EXTRA GIRL.

1000 feet. Star Mabel Normand. Moral Normand at one time was one of our leading stars and could register great expression but I don't see her breaking any records now. I said she was either sleeping or dreaming and I still stick to it. The fear old picture on a city will tolerate any business and give them the benefit of the doubt, but in towns of smaller size it is different. I am speaking from the box-office standpoint. I said extra Mabel as I think her star days are over. Good for program stuff. George L. Satterwhite, Empress Theatre 100 seats. Webb City, Missouri.

EXTRA GIRL.

1000 feet. Star Mabel Normand. This picture is going to break-point many exhibitors and many audiences. Trade people have remarked it. Highest in the News says it is Mabel's best contribution that it surpasses "Mother" in entertainment value; that it is one of the finest attractions on the market now. Exhibitor's remark was "I just had to spend six dollars renting it in the paper. But it just isn't there, boys." It's not in the same league with "Mickey" and "Molly O." I watched it both nights and studied my audience. Moral tone fair but it is hardly suitable for Sunday. F. A. Dredy, Elmore Theatre, Sutton, Texas.

GOING UP.

1000 feet. Star Douglas MacLean. Very fine picture. Received all who saw it. Not as good as Lloyd but plenty of class for town start or draw with good cinema. Moral tone fine and it is suitable for Sunday. Had average attendance. Draw all classes in town of 10,000. Admission 10-15. George L. Satterwhite, Empress Theatre 100 seats. Webb City, Missouri.

STORMY SEAS.

1000 feet. Star Helen Holmes. Fair picture of the sea. Moral tone fair and it is suitable for Sunday. Had poor attendance. Draw all classes in

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man." is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

town of 1000. Charles L. Hyde, Grand Theatre 100 seats. Pierre, South Dakota.

YANKEE CONSUL.

1000 feet. Star Douglas MacLean. Excellent comedy drama. MacLean brings good MacLean's attack of the sickness particularly good. Do not be afraid to book this one. Moral tone excellent and it is suitable for Sunday. Had good attendance. Guy L. Van Doren, Victoria Theatre, Los Angeles, California.

F. B. O.

AFTER THE BALL.

1500 feet. Star cast. Fair comedy story. The title evidently used as a drawing power. Can't see what it has to do with the story. All in all not a bad picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw high class. Admission 10-15-20. Louis Seeborg, Elmwood Theatre 1000 seats. Buffalo, New York.

ALIMONY.

7 reels. Star cast. Fair program picture. Had poor attendance. Draw mixed class in town of 1000. Admission 10-15. J. W. Griffin, Skyland Theatre 100 seats. Laurinburg, North Carolina.

BREAKING INTO SOCIETY.

1000 feet. Star, Bull Montana. Played two pictures along with a Semen comedy and the town audience reacted to good business. Speech divided. Some good. Others said very silly. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1000. Admission 10-15-20-25. W. E. Greenwood, New Star Theatre 471 seats. Union City, Pennsylvania.

CAN A WOMAN LOVE TWICE.

1000 feet. Star, Ethel Clayton. Good entertainment. Received seventy-five per cent. Moral tone

good and it is suitable for Sunday. Had good attendance. Draw mixed and very class in town of 1000. Admission 10-15. A. Kensi, Community Theatre (500 seats), New Athens, Illinois.

CAPTAIN FLY BY NIGHT.

1000 feet. Star Juvenile Walker. A good program picture. It is full of fun. Lots of scenic good riding and scenery. The majority were well entertained. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1000. Admission 10-15. W. W. Kender, Cogan Opera House 100 seats. Oregon, Iowa.

DANCER OF THE NILE.

1000 feet. Star, Dancer, Myers. Just another picture. Program stuff. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw laboring classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre 100 seats. Jonesboro, Arkansas.

DARING YEARS.

1000 feet. Star cast. A very poor, uninteresting picture. It will not pay you to rent it. Lacking a whole lot being a good one. Moral tone very poor and it is not suitable for Sunday. Had fair attendance. Town of 1000. Admission 10-20. Ned Fidge, Howard Theatre 100 seats. Butte, Montana.

FOURTH MUSKETEER.

1000 feet. Star, Johnny Walker. Just a fair program picture. Am running the "Fighting Blood" series with these 5 B. O. program features. Look out for the features they will sell you with ease. Some of town are a complete flop. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1000. Admission 10-20. A. F. Schneider, Quebec Theatre 135 seats. Canada, South Dakota.

GALLOPING GALLAGHER.

1000 feet. Star, Fred Thompson. Where action westerns are in demand this will prove a winner. A real horse too. Moral tone okay. Had fair attendance. Draw railroad class in town of 1000. Admission 10-20 10-20. Wilcox and Witt, Strand Theatre, Irvine, Kentucky.

GALLOPING GALLAGHER.

1000 feet. Star, Fred Thompson. Here is a real western star with plenty of everything. Don't have to sit back for any of them. Suitable for Sunday. Had good attendance. Draw working class in town of 1000. Admission 10-20. Favorite Theatre (157 seats), Piqua, Ohio.

GOOD MEN AND TRUE.

1000 feet. Star, Harry Carey. Our western fans pulled this one through. It's just a picture that's all. City of 10,000. Admission 10-20. Al C. Warner, Royal Theatre Reading, Pennsylvania.

HARDEST WAY.

Star, Fannie Ward. Such stuff should be cleaned off the market. Enough said. Moral tone okay and it is suitable for Sunday. Attendance nothing. Draw general class in town of 1000. Admission 10-20. William A. Clark, Sr., Castle Theatre 100 seats. Havana, Illinois.

HUMAN WRECKAGE.

1000 feet. Star, Mrs. Wallace Reid. A wonderful educational picture which broke all house records. Played about ninety per cent. The print was in poor condition. Moral tone good and it is suitable for Sunday. Had good attendance. E. B. Muehew, Hub Theatre, Gaylord, Minnesota.

HUMAN WRECKAGE.

1000 feet. Star, Mrs. Wallace Reid. A great picture. Everyone should see it. It's above the average. Moral tone good and it is suitable for Sunday. Had good attendance. A. P. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

IF I WERE QUEEN.

Star, Ethel Clayton.

Prints in All Exchanges—Now Playing



BETTY COMPSON
MIAMI

An Alar Gresland Production
Produced by United Cinema Corp.

HODGKINSON RELEASE

Season 1924-1925 Thirty-Four Pictures

A very good picture but the first reel in terrible shape. Sent two hundred feet of film and a complaint in to the Film Club. After first reel patrons enjoyed this. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 4,200. Admission 10-15-25-30. W. E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

IN THE NAME OF THE LAW. (6,216 feet). Star cast. This is exceptionally good for small town. Buy it right and advertise it heavy, and put it over. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and rice farmer class in town of 450. Admission 10-25, 15-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

KICK BACK. (5 reels). Star, Harry Carey. This one fell flat. Lights went out. Didn't come on till 8:30, and hardly anybody there, and those that were didn't like it. Not suitable for Sunday. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

MY DAD. (5,600 feet). Star, Johnny Walker. A fine northern drama, and honest, fellow exhibitors, it is different than the much used northern plots. An old one, but a good one. Moral tone fair and it is suitable for Sunday. Had poor attendance. R. K. Russell, Legion Theatre, Cushing, Iowa.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thompson. A good western subject. "The Silver King" horse is much enjoyed. We predict Fred a coming star if some fool director doesn't ruin him; he has the requirement. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thompson. This is a dandy western picture. My patrons all came out with a smile. Just the kind of picture that will please the large Sunday crowd. Had capacity attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

MICKEY. (8,000 feet). Star, Mabel Normand. Made more money than I did when I ran the picture several years ago, as I kept most of the money I took in at the box office. Several years ago the exchange took all the money. Good for Sunday in any city outside of Zion City, Illinois. Had capacity attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

MICKEY. (8,000 feet). Star, Mabel Normand. The people liked this one fairly well, but not as good as claimed to be. Print good, but should be, as we paid more for it than we took in. Moral tone good and it is suitable for Sunday. Attendance punk. Draw working class in town of 2,800. Admission 15-25, 20-30. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

NOBODY'S KID. (5 reels). Star, Mae Marsh. A weak sister. Puny, ineffective. Leave it alone. Moral tone all right and it is suitable for Sunday. Had poor attendance. Draw laboring classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thompson. Good, clean northwestern and wonderful horse to help a good star. Buy them all now before they slip the price up. Moral tone excellent and it is suitable for Sunday. Had great attendance. Draw all classes in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

First National

AGE OF DESIRE. (7 reels). Star cast. A fair program picture. More of an educational picture. Suitable for Sunday and moral tone is fine. Not good for rough-necks. John E. Panora, Winsted Opera House, Winsted, Connecticut.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. The comments on this one were divided, as some like this type of picture and others don't. The acting is very good and also the direction and this is about all the patrons commented on. Moral tone

Between Ourselves

A get-together place where we can talk things over

E. N. Prescott has the right idea on the way to report pictures.

He tries to get the audience angle just as much as the actual pull at the B. O.

Most of you do it that way, and Dave Seymour of Saranac Lake even has the woman's angle covered.

Shows that these reports are taken seriously, by thinking men and women who don't sit down and dash them off—that's why they are helpful. VAN.

okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Splendid picture without one dull moment. By far the best of all costume plays we have seen. Both Norma Talmadge and Conway Tearle quite wonderful in their roles. Though costume pictures are somewhat overdone in this country, we had a lot of British, German and French costume plays. This one beat them all. Moral tone very best and it is suitable for Sunday. Had big attendance. Draw all classes in city of 250,000. John Sutz, Bellevue Theatre, Zurich, Switzerland.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. A wonderful picture, but our people are getting tired of costume. Cost us too much. Moral tone good. Had good attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Our patrons liked this one very much. It's good comedy on a western. Some very good acting by Holbrook Blinn. Moral tone good but it is not suitable for Sunday. I. M. Hirschblond, Traco Theatre, Toms River, New Jersey.

BOY OF MINE. (7 reels). Star, Ben Alexander. If Coogan doesn't pep things up, this fellow will be winning the honors. A wonderful audience picture though not a special. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw laborers in town of 5,000. Admission 10-20-30, 5-15. T. W. Young, Jr., Frances Theatre (600 seats), Dyersburg, Tennessee.

BRASS BOTTLE. (5,290 feet). Star cast. Rotten. One of the kind that hurts business. Lay off of this one. Moral tone poor. Had fair attendance. Draw all classes in

town of 1,250. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

BRAWN OF THE NORTH. (7,650 feet). Star, Strongheart (dog). Most realistic northern and dog picture we have seen yet. Though it is about one reel too long, it pleased highly. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw small town and rural class in town of 800. Admission 10-25. G. W. Kendall, Coggon Opera House (500 seats), Coggon, Iowa.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. Remarkably good acting by Barthelmess in this picture, but failed to hold up. Probably due to costumes. Have not been able to put over a costume play successfully for quite a while. They must be sick of them. I know I am. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Jackie Coogan is at the height of his career and the picture certainly reflects it in a good production. Moral tone okay and it is suitable for Sunday. Had just fair attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

DADDY. (5,738 feet). Star, Jackie Coogan. This went over nicely especially with the children. The adults stayed largely at home and while the receipts were satisfactory it was the children turning out in force that put the money in the box office. It's a fair program show. City of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

DANGEROUS AGE. (7,204 feet). Star cast. A pleasing picture and a money-getter if properly advertised. Used newspaper, billboards. Had good attendance. Draw small town class. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. This was a real good picture at a fair price. Had fair attendance. Draw mixed class in town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Very good little story with good acting and well liked. Moral tone good and it is suitable for Sunday. Had fair attendance. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. Here is a production that is out of the ordinary. Personally I think it is a masterpiece of the screen but I doubt if the average movie audience will approve of it. It is food for thought. Moral tone very good and it is suitable for Sunday. Had fair attendance. Draw best class. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

ETERNAL CITY. (7,800 feet). Star cast. Photography splendid with masterly handling of the mob scenes. An excellent picture from all standpoints. Title misleading. Audience expected biblical story. Moral tone only fair. Had fair attendance. Guy L. Van

Prints in All Exchanges—Now Playing



DOROTHY MACKAILL
in
"WHAT SHALL I DO?"

a Frank E. Woods Special Production

for HODKINSON RELEASE
Season 1924-1925 Thirty-First-Run Pictures

Debergh, Victoria Theatre, Los Angeles, California.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. Not as good as was expected. Pleased about fifty per cent. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 1,250. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. Censors cut the entire fountain scene but in spite of the big cut they could not ruin a wonder picture. Had big attendance. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

FOOLISH MATRONS. (6,544 feet). Star cast. Only a fair program feature, which pleased about sixty per cent. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FURY. (8,709 feet). Star, Richard Barthelmess. A very strong story of the sea. Went over big. Fine portrayal of English types. Barthelmess is always good but not much of a drawing card here. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw small town and rural class in town of 800. Admission 10-25. G. W. Kendall, Coggon Opera House (500 seats), Coggon, Iowa.

GAS, OIL, AND WATER. (4,500 feet). Star, Charles Ray. No good. A perfectly clean picture with nothing to it. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farm class in town of 400. Admission 10-25. O. D. Freer, Lyric Theatre (175 seats), Binford, North Dakota.

HER REPUTATION. (7 reels). Star, May McAvoy. A very good program picture. Good story, acting, directing good also. Very pretty scenery. Moral tone good but it is not suitable for Sunday. Had nothing extra for attendance. I. M. Hirschblond, Traco Theatre, Toms River, New Jersey.

HER REPUTATION. (7 reels). Star, May McAvoy. Another of the program pictures that accidentally slipped into the "special" class. Too bad. Moral tone faint and it may possibly be suitable for Sunday. Had poor attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. A great comedy that everybody enjoyed. Honestly funny. Moral tone good and it is suitable for Sunday. Draw Americans and Cubans. Admission 20-40. Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Keeps a person's mind on the leap year, but how it did slip. Good characters though. Well liked here. Moral tone will do, and it is suitable for Sunday. Had fair attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Not as good as her previous pictures. Yet not bad. The name has no box

Prescott's Way

"It never rains but it pours and you'll have to add another page to Straight From the Shoulder for I'm inclosing a bunch of reports.

"I have given them as near as I can to fact, judged from my own standpoint, but BY NO MEANS TURNING A DEAF EAR TO THE PATRONS OF MY HOUSES."—E. N. Prescott, Union, Maine.

This explains why friend Prescott's reports on his circuit of houses always proves helpful.

Fairness—justice—Maine traits, are also the keynote of all other States reporting.

office value. A bonehead someone pulled. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 8,000. Admission 10-30. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

HUNTRESS. (6,236 feet). Star, Colleen Moore. A very good program picture; not big, but better than a good many of the so-called "specials." Directing, acting and story good. Moral tone good and it is suitable for Sunday. Had fair attendance. I. M. Hirschblond, Traco Theatre, Toms River, New Jersey.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. This one is getting a little old but not too old to play. Lots of pep and action that will please the ordinary "fan." Moral tone good but it is not suitable for Sunday. Had bad attendance, rained all day. Draw all classes in town of 2,000. Admission 10-20. Henry Greife, Opera House (450 seats), Windsor, Missouri.

ISLE OF LOST SHIPS. (7,425 feet). Star cast. Pleased the majority and comments were very laudatory. A few thought it weak in spots. Brought fair attendance. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

JEALOUS HUSBANDS. (6,500 feet). Star cast. This one was well liked here. Audiences appreciate that very cast, especially Benny Alexander. Work was good. Moral tone good and it is suitable for Sunday. Had good attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). A very good attraction that drew good houses and satisfied one hundred per cent. Strongheart appeals to all classes and will back up the strongest boosting you can give him. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw best class. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. Good picture of its type. Well acted. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvin, Kentucky.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. Just good entertainment; not a special by any means. Moral tone good. Had good attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

MIGHTY LAK' A ROSE. (8,036 feet). Star, Dorothy MacKail. One of the older First Nationals, but a good one, and new until you have run it. We received a good print and used lots of speed. Gave great satisfaction, and built up to more than double on second night of a two-day run. Moral tone okay, and it is suitable for Sunday. Had big attendance. Draw better class in town of 2,900. Admission 10-15-28-33. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

PENROD AND SAM. (6,275 feet). Star cast. The best kid picture I ever showed. It's better than "Penrod." There was laughing in every scene. Pleased my audience, one hundred per cent. Moral tone okay, and it is suitable for Sunday. Had very good attendance. Draw all classes in town of 2,000. Admission 10-30. W. E. Norris, Pleasant Hour Theatre (240 seats), Woodsfield, Ohio.

PENROD AND SAM. (6,275 feet). Star cast. A pleasing surprise after the adverse criticisms given this production. I felt I had a lemon coming, but found out after using same that it was not the picture's fault. Fair entertainment. Moral tone okay and it is suitable for Sunday. Had good attendance on Good Friday. Draw better class in town of 2,900. Admission 10-15-28-33. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

POTASH AND PERLMUTER. (7,700 feet). Star cast. Very good picture that pleased my audience here. Heard very many favorable comments on this one. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. This picture was sold to us at a very nice price and was good as any one wants to see. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

SLIPPY McGEE. (6,399 feet). Star, Wheeler Oakman. Did not draw. This type of picture does not take here yet it is not a poor picture. A little above average program picture. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.


SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. A very ordinary picture for Norma to make. Won't make any new friends for her and if she continues to make trash will kill off her old friends. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 65,000. Admission 10-25-35-50. H. W. Irons, Franklin Theatre (1,600 seats), Saginaw, Michigan.

SONNY. (6,900 feet). Star, Richard Barthelmess. Some of the boys in this department bragged on this one, so we booked it. Can only say what has been said before. A splendid picture with wonderful acting on Dick Barthelmess' part. Pleased one hundred per cent. Star very popular. This is an old number but is certainly worth playing if you can get a good print. Personally didn't think it as good as "Tol'able David," but others thought otherwise. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THUNDERGATE. (6,745 feet). Star, Owen Moore. A very good Chinese picture but was a little bit too long. Was very interesting. Moral tone okay but it is not suitable for Sunday. Had very good attendance. Draw all classes in town of 2,000. Admission 10-30. W. E. Norris, Pleasant Hour Theatre (240 seats), Woodsfield, Ohio.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. A very good picture

Released May 18, 1924—Now Booking



HARRY CAREY

IN
A HUNT STROMBERG
PRODUCTION

Distributed by
HODKINSON

Season 1924-1925 - 30 first-run pictures

The LIGHTNING RIDER

and pleased one hundred per cent. Used three ones. Had packed house. Draw mixed class. Jerry Wertin, Winter Theatre, Albany, Minnesota.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. Ordinary program picture which does not do Barthelmess justice. Fans came out to see it. Moral tone poor and it is not suitable for Sunday. Had fair attendance. L. Van Debergh, Victoria Theatre, Los Angeles, California.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. Just an ordinary program picture. Star needs good story to put him in the running again. Box office picture. Moral tone good and it is suitable for Sunday. Had fair attendance. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

WANDERING DAUGHTERS. (5,471 feet). Star cast. A very ordinary picture that did not hit for us. Billed it strong and probably over-praised it. Not a very strong attraction. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WANTERS. (6,871 feet). Star, Marie Prevost. Not so good as John M. Stahl's former productions. Draw neighborhood class in city of 200,000. Admission 10-20. J. E. Kirk, Grand Theatre (500 seats), Omaha, Nebraska.

Fox

ALIAS NIGHT WIND. (4,145 feet). Star, William Russell. About what is expected of this star. Nothing out of the ordinary. Moral tone okay. Had fair attendance. Draw railroad class in town of 2,700. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvine, Kentucky.

BIG DAN. (5,934 feet). Star, Charles "Buck" Jones. Very poor western in acting and condition of film about four and a half reels. Good for rough necks only. Very poor for our town. I don't advise anyone to book it. John E. Panora, Winsted Opera House, Winsted, Connecticut.

BUCKING THE BARRIER. (4,565 feet). Star, Dustin Farnum. Star takes well in our theatre. Only a fair northern picture. Have seen much better in Fox productions. Picture pleased and wnet over well. Good for neighborhood theatres. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw neighborhood class in city of 77,000. Admission 10-20. William A. Leucht, Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. Excellent show. Those who saw it were pleased. Played three days to poor business. Moral tone good but it is not suitable for Sunday. Had poor attendance. Draw all classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

CAMEO KIRBY. (6,931 feet). Star cast. Very pleasing picture that did not break any house records but satisfied my patrons. Moral tone okay and it is suitable for Sunday. Had good attendance. Al Hamillon, Rialto Theatre, South Norwalk, Connecticut.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. Fair picture, will get by with most any kind of an audience. In fact few said great picture. Had fair attendance. Draw family class in city of 17,000. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Plenty of action and comedy in this one, and good scenery. However, Mix does not bring home the bacon as he did a year or more ago. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw town and rural class in town of 1,028. Admission 10-22. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

CUPID'S FIREMAN. (5,000 feet). Star, Charles "Buck" Jones. Fair for Jones. Draw all classes in town of 1,500. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

CUPID'S FIREMAN. (5,000 feet). Star, Charles "Buck" Jones. A fair program bill.

Baltimore!—

"I seem to be playing a lone hand in this city of 700,000 people and one hundred and twenty-six theatres.

"The exhibitors in this town seem too busy to write reports, but I'm with you to the last, hoping in the near future to see some other exhibitors in Maryland contributing to Straight From the Shoulder Report pages."—Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Come on, Maryland—and Baltimore boys, especially—show friend Steve you are there!

Nothing to boost very much. Heart interest excellent, but the rescue stuff too strong to swallow. Leading lady, Marion Nixon, is great. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

DO AND DARE. (4,744 feet). Star, Tom Mix. Fair, but had a poor print. Titles pretty badly cut. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw farm class in town of 400. Admission 10-25. O. D. Freer, Lyric Theatre (175 seats), Binford, North Dakota.

DOES IT PAY? (6,652 feet). Star, Hope Hampton. Class this as a good program with no drawing power, not as special. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw farmers and town people in town of 1,000. Admission 10-28. J. L. Seiter, Lyric Theatre (300 seats), Manteca, California.

ELEVENTH HOUR. (6,819 feet). Star, Charles "Buck" Jones. A good picture. Seems to draw good, but Charles Jones had better go back to westerns. People are used to them more. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 7,500. Admission 10-35. Otis Woodring, Palace Theatre (850 seats), Blackwell, Oklahoma.

EXILES. (5 reels). Star, John Gilbert. Excellent program picture. Gilbert coming star. Moral tone okay. Had fair attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvin, Kentucky.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Mix always draws a good crowd here. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,250. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. About the ordinary Tom Mix picture. Mix fans liked it. Did fair business for three days. Had fair attendance. Draw middle and high class in city of 12,000. Admission 10-20, 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

EYES OF THE FOREST. (5 reels). Star,

Tom Mix. Good Mix. He seldom ever misses a good one. We often wonder why Mr. Fox doesn't make worth while specials. Most of his star series all okay, but ah! those specials. They're all wrong. Moral tone okay and it is suitable for Sunday. Had pretty good attendance. Draw all classes from whites only in town of 3,000. W. H. Odom, Pastime Theatre (249 seats), Sanderville, Georgia.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Good picture. Pleased everyone. Big business three days. Moral tone good but it is not suitable for Sunday. Attendance exceptional. Draw all classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FAST MAIL. (6 reels). Star cast. A very good picture with plenty of action and thrills that pleased very well here. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

FOOL THERE WAS. (7 reels). Star cast. A fine picture. Had good moral lesson, ending disappoints, and picture is a trifle old, but will pay you to run. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw small town class in town of 450. Admission 10-25. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

GOVERNOR'S LADY. (7,669 feet). Star, Jane Grey. Fair picture. Pleased the women most. A little drawn out. Would have made a good five reeler. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw high class. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

GRAIL. (4,617 feet). Star, Dustin Farnum. One of the best program pictures. Possibly suitable for Sunday. Had fair attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

GUN FIGHTER. (5 reels). Star, William Farnum. Bill Farnum back in his old harness pleased a majority in this picture of the reud country. Good plot, excellent photography and a well chosen cast of players. Good Saturday night picture and could be played on Sunday except in the most religious communities. Fox ought to give us Bill in more like this one. Moral tone good. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-25, regular, 15-35, special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

IF WINTER COMES. (10 reels). Star cast. Good picture but should be about two reels shorter. Moral tone good. Had fair attendance. Draw better class in city of 10,000. Admission 10-25. Paul Barcroft, Pastime Theatre (500 seats), Coshocton, Ohio.

IF WINTER COMES. (10 reels). Star, Percy Marmont. A good picture, but too long and draggy. Marmont's acting great. Picture could be cut two reels to advantage. Pleased about eighty per cent. Moral tone excellent and it is suitable for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15.

Released May 25, 1924—Now Booking



COMING SOON

HOLD YOUR BREATH

an Al Christie Feature ~with

Dorothy Devore

Walter Hiers, Tully Marshall,

Jimmie Adams, Priscilla Bonner

and Jimmie Harrison

HODKINSON RELEASE

Season 1924-1925 Thirty First-Run Pictures

M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

IF WINTER COMES. (10 reels). Star cast. An excellent picture, very well acted but from box office standpoint a financial failure. Moral tone good and it is suitable for Sunday. Had very poor attendance. Draw all classes in town of 4,200. Admission 10-25-30. W. E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

JUST OFF BROADWAY. (5,444 feet). Star, John Gilbert. A very good little program picture. Did fair business for two days. Moral tone good. Had fair attendance. Draw middle and high class in city of 12,000. Admission 10-20, 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

JUST OFF BROADWAY. (5,444 feet). Star, John Gilbert. This seemed to please very well. Regular advertising. Moral tone okay but it is not suitable for Sunday. Had good attendance. Draw town class and rice farmers in town of 450. Admission 10-25, 15-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

JUST OFF BROADWAY. (5,444 feet). Star, John Gilbert. An excellent attraction in every way. Gilbert is well liked here. He is a snappy, fine looking, clean cut actor. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

JUST TONY. (5,233 feet). Star, Tom Mix. Here's a good one Mix never made a better one. Will stand lots of boosting. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farm class in town of 400. Admission 10-25. O. D. Freer, Lyric Theatre (175 seats), Binford, North Dakota.

KENTUCKY DAYS. (5 reels). Star, Dustin Farnum. Some of our patrons liked it. If Dustin would not pose so much one might get interested in the story such as it is. Suitable for Sunday. Had good attendance. Draw high class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. For those that like Tom Mix they will find as usual a lot of hokum. Will go by good in towns where Mix draws. Moral tone good but it is not suitable for Sunday. Had fair attendance. I. M. Hirshblond, Trace Theatre, Toms River, New Jersey.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Something different for Mix but pleased all, even the highbrows. Mix in a class by himself. Three days to record-breaking business. Moral tone good and it is suitable for Sunday. Had big attendance. Draw all classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Great business. Sure gets the money at box office. Not suitable for Sunday. Had good attendance. Draw all classes in town of 2,000. Admission 10-30. W. E. Norris, Pleasant Hour Theatre (240 seats), Woodsfield, Ohio.

LOVE LETTERS. (4,749 feet). Star, Shirley

Mississippi!—

That good scout, Walter Odom, finds that a one-night shift in policy to bring out a local talent minstrel show builds patronage and patron-allegiance. This is what he says about it:

"The Dixie Theatre of Durant, Mississippi, played the Epworth League Minstrels, of Canton, Mississippi and wishes to congratulate the talented members of that organization for their splendid work, and to state, through the columns of Moving Picture World, which publication reaches every exhibitor under the sun, that we were pleased in every way with the results of this policy.

"I want to say to my brother exhibitors, especially in Mississippi, if you want a change for a night or so, write the Epworth League Minstrels, of Canton, Mississippi, and don't forget to insist on the pretty and accomplished chorus and the jazz orchestra. It is jazz and a good time from start to finish and business booster."

Mason. Better than her average pictures. Not a big special but a good program picture. Pleased my every day fans. Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

MAN'S MATE. (6 reels). Star, John Gilbert. A five-reel picture that will please those who like to see a good clean-up fight. Gilbert plays a man's part in this picture, also his lady mate, who is as pretty as a picture, plays her part true as a man's companion. Walter Odom, Dixie Theatre, Durant, Mississippi.

MAN'S MATE. (6 reels). Star, John Gilbert. Didn't get to see this picture but all comments were very favorable. A few even waxed very enthusiastic and several came around and stated that it was the best picture I had shown in months. (Also it was one of the lowest priced.) Had only fair attendance. Draw all classes in small town. Admission 10-35. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

MAN WHO WON. (5,500 feet). Star, Dustin Farnum. Good. Draw all classes in town of 1,500. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

MILE-A-MINUTE-ROMEO. Star, Tom Mix. Rip, roaring western, should go over big where Tom Mix and his horse Tony are liked. The picture has plenty of comedy in it. Moral tone okay, but it is not suitable for Sunday. Had good attendance. Draw coal miners in town of 1,365. Admission 10-20. Vanze & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

MILE-A-MINUTE-ROMEO. (4,800 feet). Star, Tom Mix. Not up to the Mix standard

but will get by. Had fair attendance. Draw better class in city of 10,000. Admission 10-25. Paul Barcroft, Pastime Theatre (500 seats), Coshocton, Ohio.

NORTH OF HUDSON BAY. Star, Tom Mix. This is sure a good picture. Played it to two thousand people. Never heard a bad remark. People were well pleased. Moral tone good, and it is suitable for Sunday. Had good attendance. Draw all classes in town of 7,500. Admission 10-35. Otis Woodring, Palace Theatre (850 seats), Blackwell, Oklahoma.

NOT A DRUM WAS HEARD. (4,823 feet). Star Charles "Buck" Jones. Another "Western." Children liked it, but older folks walked out. Moral tone good, but it is not suitable for Sunday. Had good attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Felly, Red Wing Theatre (300 seats), Laurel, Maryland.

PLUNDERER. (6 reels). Star, Frank Mayo. An outdoor picture that will please. A wonderful and interesting fight at the end that they will like. Had a brand new print. Picture pleased well. Moral tone okay, but it is not suitable for Sunday. Had good attendance. Draw coal miners in town of 1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

ST. ELMO. (6 reels). Star, John Gilbert. Average program picture. Not a special. Moral tone good, and it is suitable for Sunday. Had average attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Felly, Red Wing Theatre (300 seats), Laurel, Maryland.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Fine entertainment and clean as a hound's tooth. Good drawing card for small town. Moral tone good, and it is suitable for Sunday. Had great attendance. Draw town and rural class in town of 1,028. Admission 10-22. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

SIX CYLINDER LOVE. (7 reels). Star cast. This sure is the bunkiest picture on the market today. A so-called special. Not even a good comedy. Moral tone rotten. Had poor attendance. Draw all classes in town of 7,500. Admission 10-35. Otis Woodring, Palace Theatre (850 seats), Blackwell, Oklahoma.

SOFT BOILED. (7,054 feet). Star, Tom Mix. This is sure a money-maker if bought right. Play this one and put on a couple of ushers, you will need them. Moral tone good, and it is suitable for Sunday. Had good attendance. Otis Woodring, Palace Theatre (850 seats), Blackwell, Oklahoma.

TIMES HAVE CHANGED. (5,082 feet). Star, William Russell. Fair program picture. Russell is only an average puller here. Moral tone okay, and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

WHEN ODDS ARE EVEN. (4,284 feet). Star, William Russell. Ordinary program with some action. Used on a Saturday; better for Sunday. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers and town people in town of 1,000. Admission 10-28. J. L. Selter, Lyric Theatre (300 seats), Manteca, California.

WITHOUT COMPROMISE. (5,137 feet). Star, William Farnum. Farnum no drawing card here since "A Stage Romance" two years ago. The former mentioned was forwarded as a substitute for Mix in "Stepping Fast," or we would not have considered it. The story is weak in places and Farnum overacts. Moral tone good and it is suitable for Sunday. Had bad attendance. Draw town and rural class in town of 1,028. Admission 10-22, 13-27. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

YOU CAN'T GET AWAY WITH IT. (6,152 feet). Star, Percy Marmont. The idea is good but not well produced. Only fairly pleasing. Three days to good business. Moral tone good and it is suitable for Sunday. Draw all classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

YOU CAN'T GET AWAY WITH IT. (6,152 feet). Star, Percy Marmont. Two sisters got away with it, but what? The intense

National Release Date, June 15,
1924—Now Booking

"NOT
ONE
TO
SPARE"
The Wonder
Picture of
the Year
for
HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures

story of human emotion from the pen of Gouverneur Morris. William Noble, Capitol Theatre, Oklahoma, Oklahoma.

Goldwyn

DAY OF FAITH. (6,557 feet). Star, Eleanor Boardman. Just a picture, nothing more. May be fair card where Christian Scientists are very numerous, but very doubtful even then. Unless exceptionally well done, as in "Miracle Man," "faith" pictures lack the tone of sincerity or conviction. Moral tone good and it is suitable for Sunday. Had poor attendance. J. J. Wood, Redding Theatre (750 seats), Redding, California.

DAY OF FAITH. (6,577 feet). Star, Eleanor Boardman. A fair picture but a bad name. This faith stuff and divine stuff has gone to the end of its row. Why do they keep it up. My patrons just won't come in on such named pictures. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

DAY OF FAITH. (6,577 feet). Star cast. Good cast, but a hopeless story. This is the poorest picture Goldwyn has put out this year. Steer clear of this one and you'll have some good stuff from Goldwyn. Draw fair class in town of 2,000. H. W. Ribbe, Mayfield Theatre (250 seats), Mayfield, California.

DUST FLOWER. (5,651 feet). Star, Helene Chadwick. Had very pleasing comments on this one and it went over fairly well. It's a fair show. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

ENEMIES OF WOMEN. (10,901 feet). Star, Lionel Barrymore. Big picture, lacking however, a well determined story. Opinion of patrons from poor to big. Not quite up to unusually big advertising. However, business was more than expected. Moral tone good and it is suitable for Sunday. Had splendid attendance. Draw all classes in city of 250,000. John Sutz, Bellevue Theatre, Zurich, Switzerland.

ENEMIES OF WOMEN. (10,901 feet). Star, Lionel Barrymore. A picture with wonderful settings and acting. Appreciated by those who saw same but a lemon at the box office. Moral tone fine and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 4,200. Admission 10-25-30. W. E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

ETERNAL THREE. (6,845 feet). Star cast. Fair, same old story treated in the same old way. Last two reels were fine but first five were slow and lacked action. Moral tone not so good. Had good attendance. Draw Pennsylvania Dutch class in town of 1,401. Admission 10-22. Reginald Helffrich, Northampton Street Theatre (225 seats), Bath, Pennsylvania.

ETERNAL THREE. (6,845 feet). Star cast. An interesting picture true to life with a great moral. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ETERNAL THREE. (7,453 feet). Star, Claire Windsor. Here is a picture that should teach everyone a wonderful lesson. It is a true portrait of what is happening every day. Don't be afraid to boost it. It will stand it. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GIMME. (5,769 feet). Star, Helene Chadwick. Did not think much of this one. Did not have any kicks but no praises. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw small town and farmer class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GREAT WHITE WAY. (10,000 feet). Star, Anita Stewart. This picture is the latest and contains more entertaining elements than any other seen in years. See it for yourself and become convinced. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

In Again

Arthur B. Smith, Fenwick Theatre, Salem, New Jersey, has been missed by some good friends of his who have profited by his many tips.

Now he writes that he is slowly recovering from blood poisoning, and gets around a bit. He sent in tips.

It's a mighty fine crowd we have—and you know it!

GREEN GODDESS. (9,100 feet). Star, George Arliss. Good acting and great sets, but a little too long. Fair attendance and some good comments. No one walked out on it, which is more than I can say for some other pictures. M. J. Fauver, Broadway Theatre, Brooklyn, Iowa.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Big, bigger, biggest picture seen in this community. Will stand all advertising done. Also raise in price, ran here at fifteen and fifty cents for three days and made money. Rainy weather was my only competition but still they came to see it. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw working class in town of 6,000. Admission 15-30, tax included. R. Peronnet, Tujunga Valley (300 seats), Tujunga, California.

NELLIE THE BEAUTIFUL CLOAK MODEL. (7 reels). Star cast. A lavishly staged, beautiful production. A thriller, great audience picture. Our business little off that week but we believe it was weather and not the picture at fault. We recommend it. Moral tone fine and it is suitable for Sunday. Had satisfactory attendance. Draw high class in city of 250,000. Admission 10-25-40. S. Charninsky, Capitol Theatre (1,044 seats), Dallas, Texas.

RAGGED EDGE. (6,800 feet). Star, Alfred Lunt. Good. Holds interest to the end. Alfred Lunt splendid. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farmers and town class in town of 1,000. Admission 10-28. J. L. Seiter, Lyric Theatre (300 seats), Manteca, California.

RAGGED EDGE. (6,800 feet). Star cast. Nothing to rave about but an average program picture that failed to draw. Lunt is good. Not enough action in picture to be highly rated. Moral tone fair but it is not suitable for Sunday. Had poor attendance. R. K. Russell, Legion Theatre, Cushing, Iowa.

RED LIGHTS. (6,841 feet). Star cast. Pretty fair mystery play with little drawing power. Better, I imagine, for cities than small towns. Just average business on Friday date. Moral tone all right but it is not suitable for Sunday. Had light attendance. Draw very mixed class in town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (750 seats), Redding, California.

RED LIGHTS. (6,841 feet). Star cast. A very clever picture. The mystery and comedy in it are great. Boost it, it's worth while showing. Pleased everyone. Should go good anywhere. Moral tone okay and it is suitable

for Sunday. Had big attendance. Draw coal miners in town of 1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

RED LIGHTS. (6,841 feet). Star cast. A mysterious modernized melodrama, with a punch. A little vague in spots, but mixed with enough good comedy to please the young and enough suspense to hold the average fan. Good photography and sets, especially on train work. Had good attendance. Draw all classes in city of 100,000. Admission ten cents. Art. Phillips, Cozy Theatre, Tulsa, Oklahoma.

RED LIGHTS. (6,841 feet). Star cast. Fine. A picture that will pack your house the first night and the second night you will have to turn them away. Small town exhibitor will benefit by it. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw Pennsylvania Dutch class in town of 1,401. Admission 10-22. Reginald Helffrich, Northampton Street Theatre (225 seats), Bath, Pennsylvania.

RED LIGHTS. (6,841 feet). Star, Marie Prevost. A mystery picture which will please the majority but picture seems to lack the punch to put it across big. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widener, Opera House (492 seats), Belvidere, New Jersey.

RED LIGHTS. (6,841 feet). Star cast. A very good picture that will please, with lots of thrills and mystery. Moral tone okay and it is suitable for Sunday. City of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

RED LIGHTS. (6,841 feet). Star cast. One of the best mystery stories I have ever seen or played. Excellent print. I believe that no one should go wrong on it. Draw fair class of people in town of 2,000. H. W. Ribbe, Mayfield Theatre (250 seats), Mayfield, California.

RED LIGHTS. (6,841 feet). Star cast. Had good drawing power and brought good attendance. Some people said it was great, others said that it was just clever hokum. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RENO. (7 reels). Star cast. Here is one that you would think would go over when you looked at the advertising matter that is available and with the press book, but the picture is not there. Had a fairly good sized crowd on this but heard many complaints. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

RENO. (7 reels). Star cast. Rupert Hughes best story so far to my estimation. Look the fifth reel over if you have a local board of censors. Draw fair class in town of 2,000. H. W. Ribbe, Mayfield Theatre (250 seats), Mayfield, California.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. About two thousand feet too long. Was fairly interesting but fell flat second night, film in good condition. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre, Galt, California.

SIN FLOOD. (6,500 feet). Star cast. A fair

Released June 22, 1924—Now Booking

Lois Wilson in
"Another Scandal"
Cosmo Hamilton's
latest and greatest novel—

An E. H. Griffith Production

produced by
Tilford Cinema Corp.

for HODKINSON Release



program picture. A splendid cast. Received no criticisms nor did we receive comments. An unusual flood scene in this. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing Iowa.

SIX DAYS. (8,010 feet). Star cast. A real picture that pleased all. Did not make any money due to the fact that I paid too much for film. Good photography and acting. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 4,200. Admission 10-15-25-30. W. E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. Very well acted picture. Seemed to please everyone. A good box office attraction owing to name and author. Had good attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. One of the best pictures I have ever run. Although I didn't get much of a crowd it was no fault of the picture. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

SLAVE OF DESIRE. (7 reels). Star cast. Rotten! Took five reels to spin a plot which was as thin as paper. Have been running Goldwyn pictures for four years and this was absolutely the worst picture we have run. Small town exhibitor will do well to refuse to contract for this feature along with the other Goldwyn features. Not suitable for Sunday. Had fair attendance. Draw Pennsylvania Dutch class in town of 1,401. Admission 10-22. Reginald Helffrich, Northampton Street Theatre (225 seats), Bath, Pennsylvania.

SLAVE OF DESIRE. (7 reels). Star cast. The better class of people will like this one. Had good attendance, in spite of cold wind. Good print, excellent photography. Best suited for mid-week run. Draw fair class in town of 2,000. H. W. Rible, Mayfield Theatre (250 seats), Mayfield, California.

SOULS FOR SALE. (7,864 feet). Star cast. Good drawing card and will please majority. However, not a big special but better than "Hollywood." Moral tone okay. Had good attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvin, Kentucky.

SPOILERS. (8,020 feet). Star, Milton Sills. Good feature. Pleased one hundred per cent. Would suggest booking to everyone. Do not be afraid to recommend to all of your patrons. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

SPOILERS. (9 reels). Star, Milton Sills. Good, fair business at ten and thirty-five cents. The old "Spoilers" and a reissue had been shown here. Good comments. M. J. Fauver, Broadway Theatre, Brooklyn, Iowa.

Sennett's "Find"

"A Tip: Mack Sennett's latest comedy find, Harry Langdon, is one of the best comedians on the screen at the present time.

"I have played 'Picking Peaches' and 'Shanghaied Lovers' and both are exceptionally good.

"I have seen 'Smile Please' and 'Flickering Youth' in the exchange and I would say that anyone who is not playing this series of comedies is missing one of the best bets in the comedy line."—H. W. Rible, Mayfield Theatre, Mayfield, California.

STEADFAST HEART. (7 reels). Star, Marguerite Courtot. Just fair, nothing to brag about, ordinary program picture, too long, it drags. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw best class in the world from U. S. Veterans' Hospital No. 55, Veterans of the World War. Admission 10-40. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

STEADFAST HEART. (7 reels). Star cast. Personally I can't say much for this one, but the people seemed to like it, so I suppose it's okay. Suitable for Sunday. Draw fair class in town of 2,000. H. W. Rible, Mayfield Theatre (250 seats), Mayfield, California.

STEADFAST HEART. (7 reels). Star cast. A very fine picture. Well liked by all; some wonderful acting and a big wholesome story that will not fall to please. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 8,000. Admission 10-30. Ned Padigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

STRANGER'S BANQUET. (8,531 feet). Star cast. Did not take well here, it is no special but as good as the average picture released nowadays. Condition of film fair. Moral tone good and it is suitable for Sunday. Had good attendance. Draw working class in town of 2,800. Admission 15-25, 20-30. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

THREE WEEKS. (7,540 feet). Star cast. One of the best pictures we have ever played. Audiences were enthused over production. A tremendous box office hit. Aileen Pringle in our opinion is not eclipsed by any feminine star. Her work superb. Book it, boost it. Moral tone pleasing and it is suitable for Sunday. Had capacity attendance. Draw high class in city of 250,000. Admission 10-25-40. S. Charninsky, Capitol Theatre (1,044 seats), Dallas, Texas.

THREE WISE FOOLS. (6,946 feet). Star cast. One hundred percent entertainment. Splendid acting. Good photography and direction. Miss Boardman is a wonderful and beautiful actress. Everybody said fine and so do we. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers and business people in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

UNDER THE RED ROBE. (12 reels). Star, Alma Rubens. Played two nights. A lot of good money spent on a very poor story. Patrons were not pleased with this one. We received an A-1 print on this feature from Goldwyn. Moral tone good. Attendance, good first night, poor second. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

UNSEEING EYES. (8,500 feet). Star, Lionel Barrymore. Good northern melodrama. Moral tone good but it is not suitable for Sunday. Had average attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Felly, Red Wing Theatre (300 seats), Laurel, Maryland.

WILD ORANGES. (7 reels). Star cast. Much like "Tolable David." Good stuff, but did only a fair business. Had fair attendance. Draw mixed class in city of 10,000. Admission twenty-five cents. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

Hodkinson

CRITICAL AGE. (4,500 feet). Star, Pauline Garon. Had very good comments on this one from those that saw it. However, those that didn't see it were in the majority so the result was below the average. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. A good picture of the race thrill kind. Lively, comedy excellent, especially appeals to Saturday night crowds in city of 12,000. Moral tone good and it is suitable for Sunday. Had good attendance. Admission 10-30. Walter Walker, Avalon Theatre (1,430 seats), Grand Junction, Colorado.

DOLLAR DEVILS. (5,600 feet). Star cast. A rural comedy drama directed by the man who helped make Charles Ray famous, however, he lacked actors. Fair program offering. Moral tone good but it is rather weak for Sunday. Had small attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

GRAY DAWN. (5,600 feet). Star cast. For us, absolutely no good. Thought we were getting an average program picture but it is not even that. Pleased practically no one. Exchange should stop such a picture. Had poor attendance. Draw small town class in town of 900. Admission 15-25. Mrs. E. M. Reitz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. About the worst picture we have run this year. Nothing to it. Quite a number got up and walked out. This is the kind of picture that is expensive if the exchange would give it to you. Will knock your house for weeks to come. The director mixed the old Dutch with the "Buck and Wing" dancers of the south. If you show this one, hide under the house till the fun is over. Town of 1,200. Admission 10-25. Rialto Theatre, Lecompte, Louisiana.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. Not near as good as "Rip Van Winkle," a picture along the same lines which was well liked here. Seems well produced, but for some reason was not popular. You can find a better buy than this. Had good attendance. Mrs. E. M. Reitz, Dreamland Theatre, Elk Lick, Pennsylvania.

MICHAEL O'HALLORAN. (7,600 feet). Star cast. This is a good program picture and was enjoyed by everybody. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

MYSTERIOUS RIDER. (5,600 feet). Star cast. This picture will be disappointing to those who have read the book, the rest will like it. A program picture which you can safely book at a program price. It is not worth more. Had good attendance. Draw small town class in town of 900. Admission 15-25, regular. Mrs. E. M. Reitz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

NIGHT HAWK. Star cast. Good. Weather bad so did not break even. George Scott, Palace Theatre, Trinidad, Colorado.

Released July 20, 1924—Now Booking



Helene
Chadwick

in

"HER OWN
FREE WILL"

for HODKINSON RELEASE

Season 1924-1925 Thirty Best Reel Pictures

NIGHT HAWK. Star, Harry Carey. A very good western but Carey is dead here as a drawing card. Getting too old, the youngsters say, and not enough "fire" in his acting. This is the best we have seen of him for a long while. Perhaps the change did him good. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

NIGHT HAWK. Star, Harry Carey. A good western picture with lots in it. If Carey holds down to good western stories, he will always deliver. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

PURITAN PASSIONS. (6,000 feet). Star, Glenn Hunter. A good picture, not. No head, tail or middle to it. An acid print that leaves a dark taste in the mouth. All kicks. No praise it won't make either friends or money for you. Hodgkinson lay off of this class of crockery. Moral tone punk and it is not fit for a rainy day. Had poor attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

RAPIDS. (4,900 feet). Star, Harry Morey. A good picture good enough for anybody. Has a baby in it that is worth looking at to watch her act. Suitable for Sunday. Had good attendance. Draw working class in city of 135,000. Admission 10-20. Favorite Theatre (187 seats), Piqua, Ohio.

RAPIDS. (4,900 feet). Star cast. A good program picture that pleased all our patrons and received splendid comments. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

RIP VAN WINKLE. (6,000 feet). Star cast. A picture that will please both young and old. They will eat it up like comedy. Based on Washington Irving's classic and pulled a fine business for me. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

SECOND FIDDLE. (5,810 feet). Star, Glenn Hunter. Fair picture but we have failed to do any business with the Hodgkinson product. Maybe their new stuff will go over. Business is very slow on account of the backward Spring and a bunch of bonehead congressmen. Moral tone alright. Suitable for Sunday. Had very poor attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

Metro

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. Good feature. Rental too high for small town. Margin of profit so small. Will never book Coogan again at such a figure. Will watch out that I get some chance to make a reasonable profit. Metro rentals are too high. Could have used some other picture from another firm and had a decent profit. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. Not such a much, from a production standpoint it is great, but why not present Jackie in real American productions that the public want to see him in. Moral tone okay and it is suitable for Sunday. Had fair attendance. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

BROADWAY ROSE. (7,277 feet). Star cast. Good picture but did not draw. Draw all classes in town of 1,500. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

EAGLE'S FEATHER. (6,500 feet). Star, Mary Alden. Here is a western out of the ordinary, a picture with plenty of pep and action, with a good story. Give us more like it. While attendance was light the picture pleased. Draw neighborhood class in city of 77,000. Admission 10-20. William A. Leucht Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

Never Again!

"Van!—We're not from Mt. Joy, Pennsylvania (May third issue, among the comedies). I'll forgive you but how can the Mount Joy exhib. do it? Ha! Ha!"—R. K. Russell, Legion Theatre, Cushing, Iowa.

My error! Sorry! Forgive it, both of you. Thank 'ye.

EAGLE'S FEATHER. (6,500 feet). Star cast. Good clean western. Peculiar story with rotten weak plot. Will please "western" fans, as this class of people haven't much brains anyhow. Moral tone fair but it is hardly suitable for Sunday. Had fair attendance. B. A. Aughinbaugh, School Theatre, Lewis-town, Ohio.

FAMOUS MRS. FAIR. (7,000 feet). Star cast. A picture that pleased. Well acted. Print in poor shape. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,500. Admission 10-20. W. M. Ward, Orpheum Theatre (400 seats), Santa Rita, New Mexico.

FASHION ROW. (7,300 feet). Star, Mae Murray. One of the best Mae Murray ever made. Will please the Murray fans. Suitable for Sunday. Had fair attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

FASHION ROW. (7,300 feet). Star, Mae Murray. A real good picture taking it all the way through but can't say very much for Mae Murray alone. Moral tone good and it is suitable for Sunday. Had good attendance. Town of three thousand. Admission 15-30. L. P. Grimm, Olympia Theatre, Floydada, Texas.

FOOL'S AWAKENING. (5,763 feet). Star, Enid Bennett. Fair and will please as the average program, but is not a special. Don't pay too much for this. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Keep off unless your patrons are in love with Mae Murray. Don't touch it. Bought it for three days, Thursday, Friday and Saturday. Ran it and lost money. People left before show was over. No more Murray's for me. This was the first and the last. Moral tone no good and it is not suitable for Sunday or any other day. Had bad attendance. Draw working class in town of 6,000. Admission 15-30, tax included. R. Peronnet, Tujunga Valley (300 seats), Tujunga, California.

HALF A DOLLAR BILL. (5,700 feet). Star cast. A very good picture. Better than many so called specials. Moral tone okay and it is suitable for Sunday. City of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

HALF A DOLLAR BILL. (5,700 feet). Star, Anna Q. Nilsson. A very good picture full of heart interest all the way through. The acting of the little boy, adopted by the old sea captain is especially good. The kind of pic-

ture any audience will enjoy. Good print. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HEART BANDIT. (4,900 feet). Star, Viola Dana. I think this is one of the best Dana pictures I ever played. Nothing to rave over but a picture that will satisfy anywhere because it has an interesting little story full of both pathos and comedy. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HEARTS AFLAME. (8,110 feet). Star cast. An old picture but in good condition and extra good entertainment. Many favorable comments. Said they could feel the heat in fire scenes. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre, Galt, California.

HELD TO ANSWER. (5,601 feet). Star, House Peters. Fair entertainment, but not a box office title and hard to get them in. Pleased the few that came, but they did not talk about it as it dropped down on second night of a two day run. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw better class in town of 2,900. Admission 10-15-28-33. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

JAZZMANIA. (8 reels). Star, Mae Murray. Picture drew well, but did not please audience. Mae Murray too affected. Poor story. Moral tone good. Had good attendance. Draw all classes in town of 1,500. Admission 10-20. W. M. Ward, Orpheum Theatre (400 seats), Santa Rita, New Mexico.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. While this is the most pre-tentious picture, Jackie has ever appeared in, it is not the best. However, it drew well and pleased about ninety percent. Moral tone excellent and it is suitable for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Business just fair on this. All wrong for Coogan. He belongs in kid pictures. No spontaneity whatever. Jackie acts conscious of director every minute. Most of our patrons were disappointed. As a card, nothing like "Circus Days." Moral tone good and it is suitable for Sunday. Had fair attendance. Draw very mixed class in town of 3,000. Admission 10-25-30. J. J. Wood, Redding, California.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. A lavish production from all angles, pleased the kids one hundred percent. Will not register as strong at the box office as some of his others but I would give it average entertainment, advertising brought fair business. Had fair attendance. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. "Long Live the King" may be a wonderful picture and Jackie Coogan a

Coming Soon

HUNT STROMBERG
& CHARLES R. ROGERS
presents

Priscilla Dean in "The Siren of Seville"

Story by H.H. VAN LOAN—Directed by JEROME STORM



HODKINSON RELEASE

great star but the print I got was cut so much that our patrons walked out and did not like it. They can keep all the million dollar pictures so far as I am concerned. Jackie Coogan liked better in rags. Am anxious to find out what kind of pictures and promises they have for 1925. City of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

NOISE IN NEWBORO. (5,300 feet). Star, Viola Dana. A corking good comedy of a light type that pleased well for us. Opposition from a pair of rather large Carnivals prevented any business. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. A snapping good one. Laugh from start to end. If you buy this one you will find it to be a knockout. Had good attendance. Town of three thousand. Admission 15-30. L. P. Grimm, Olympic Theatre, Floydada, Texas.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. Best Keaton comedy yet. Everybody here got the kick out of it. Pleases majority in this town. It makes money to play a comedy feature once in a while. They like it. You can't go wrong with this one. It's a side split comedy. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw working class in town of 6,000. Admission 15-30, tax included. R. Peronnet, Tujunga Valley (300 seats), Tujunga, California.

SCARAMOUCHE. (9,600 feet). Star cast. The writer regards this as the best picture he has ever seen, from a standpoint of technique. Ramon Novarro rises to superb heights. The production is truly magnificent. Disappointing at the box office but a picture of which the industry has a right to feel proud. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SCARAMOUCHE. (9,600 feet). Star, Ramon Novarro. Did very good as we bought this at a live and let live price. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,000. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

SHOOTING OF DAN MCGREW. (6,318 feet). Star cast. One of, if not the best pictures we have yet shown. Moral tone fine and it is suitable for Sunday. Attendance, one hundred percent. Draw all classes, in city of 12,000. Admission 10-20-30. James Zartaludes, Victorian Theatre (1,200 seats), Sapulpa, Oklahoma.

SHOOTING OF DAN MCGREW. (6,318 feet). Star, Barbara LaMarr. Paid top money for this one, but more than paid the difference in increased attendance. Many favorable comments. Some of the most beautiful snow scenes to reach the screen. They seem to be different. Miss LaMarr makes an ideal "The Lady Known as Lou." Moral tone just fair and it is not suitable for Sunday. Had good attendance. Draw farmers in town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

SOCIAL CODE. (5 reels). Star, Viola Dana. Just an ordinary program offering, Viola

No Danger

H. W. Rible, Mayfield Theatre, Mayfield, California, says that reports sent from there are guaranteed to be free from germs of hoof-and-mouth disease. Read 'em and reap!

Dana does not mean anything to us she has seen better days, they try to make too many pictures with this star. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw better class in town of 2,900. Admission 10-15-28-33. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

STRANGERS OF THE NIGHT. (8,531 feet). Star cast. Really the best picture we have seen in four years which did not pretend to be a spectacular special. Moral tone good and it is suitable for Sunday. Had fair attendance. B. A. Aughinbaugh, School Theatre, Lewistown, Ohio.

SUCCESS. (7,000 feet). Star cast. Lay off of this one if you want any success. Played to the poorest attendance we have had for some time. Picture no good. People walked out on this one. Pictures like this kill the business. Moral tone poor and it is not suitable for Sunday. Had poor attendance. Draw neighborhood class in city of 77,000. Admission 10-20. William A. Leucht Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

THERE ARE NO VILLIANS. (6 reels) Star, Viola Dana. This is one where Viola fell down. It is worthless. The people walked out before the end. Don't book it. Moral tone good and it is suitable for Sunday. Attendance, no good. Draw all classes in town of 750. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

THREE AGES. (5,500 feet). Star, Buster Keaton. Patrons just simply can't see feature comedies from anyone but Lloyd. Personally we thought it pretty good, but what's our opinion compared to the patrons. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw neighborhood class in city of 65,000. Admission 10-20. S. H. Borisky, American Theatre, Chattanooga, Tennessee.

THREE AGES. (5,500 feet). Star, Buster Keaton. So badly mixed up it was hard to get the hang of it during first half of show. Funny in spots when you get on to it. Moral tone good and it is suitable for Sunday. Had fair attendance. B. A. Aughinbaugh, School Theatre, Lewistown, Ohio.

TRAILING AFRICAN WILD ANIMALS. (6 reels). Star cast. Should tie in to schools on this one. Good picture with thrills. Advertising regular. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw small town and farmer class in town of 450. Admission 10-25, 15-35. A. F. Thomas, Pastime Theatre (350 seats), Almyra, Arkansas.

TRIFLING WOMEN. (9 reels). Star cast. A fine picture. Not suitable for Sunday nor for small towns. Pleased all. Played two days. Title does not seem to draw. Moral tone good. Had extra good attendance. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

TRIFLING WOMEN. (9 reels). Star cast. Very fine production. Pleased eighty-five percent. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

TRIFLING WOMEN. (9 reels). Star cast. Not the best thing Ingram ever made by a long shot. Lewis Stone did good work but the story was weak. A good picture but no special. Moral tone good and it is suitable for Sunday. Had fair attendance. B. A. Aughinbaugh, School Theatre, Lewistown, Ohio.

TRIFLING WOMEN. (9 reels). Star cast. Will please majority. Good setting, acting and direction, fine. Bought it for Sunday and Monday, Sunday had big storm, no power and no show, so ran only on Monday. Usually a poor night. Packed them to capacity. Buy it. Moral tone good and it is suitable for Sunday. Had large attendance. Draw working class in town of 6,000. Admission 15-30, tax included. R. Peronnet, Tujunga Valley (300 seats), Tujunga, California.

UNINVITED GUEST. (6,145 feet). Star cast. One of the best of the year. Technicolor and undersea pictures fine. Moral tone good and it is suitable for Sunday. Had good attendance. Draw high farm class in town of 5,000. Admission 10-25. E. Lee Dye, Olympic Theatre (441 seats), Plainview, Texas.

WHITE SISTER. (14 reels). Star, Lillian Gish. One of the best pictures this year. Everyone spoke well of it. Enjoyed it myself. Story great, direction fine and settings wonderful. Besides Metro did not take the shirt off my back to pay for it. By all means play it. Draw common, everyday Americans in town of 1,800. Admission 10-30. R. Keehn, Keehn Theatre (250 seats), Lebanon, Oregon.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. Beautiful production that beggars description. Wonderful story with perfect direction. Lightings and scenic composition beautiful. All taken in Italy and true to locality. Moral tone fine and it is the best picture yet that is suitable for Sunday. Had excellent attendance. Draw all classes in city of 12,000. Admission 10-20-30. James Zartaludes, Victorian Theatre (1,200 seats), Sapulpa, Oklahoma.

WOMAN WHO GIVE. (7,500 feet). Star cast. A good production in every respect. Moral tone good and it is suitable for Sunday. Had good attendance. Draw high farm class in town of 5,000. Admission 10-25. E. Lee Dye, Olympic Theatre (441 seats), Plainview, Texas.

Paramount

ABOVE ALL LAW. (5 reels). Star cast. An elaborate picture of foreign production. No comments. It is time for the producers to realize that our native born theatre goers do not care for foreign made pictures. Moral tone okay and it is suitable for Sunday. Attendance, very few. Draw rural class in town of 900. Admission 15-25. Columbia Theatre (250 seats), Columbia, North Carolina.

BIG BROTHER. (7,080 feet). Star cast. This is a good picture but it is not a business getter. If you want to make money on it you sure will have to hustle. It pleased part of my people but lots of them did not like it because it was a slum picture. Too many slum pictures lately. Moral tone okay and it is suitable for Sunday. Had bad attendance. Draw all classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

BLOOD AND SAND. (7,235 feet). Star, Rudolph Valentino. Just a fair picture, was disappointed although it drew big for us and picture pleased seventy-five percent. Draw all classes in town of 550. Admission 15-25. F. S. Schofield, Mystic Theatre, Weld, Maine.

BRIDE'S PLAY. (6,476 feet). Star, Marlon Davies. Not so good. It has the usual beautiful settings as in her other plays but the story is very poor and was not liked at all by the few that saw it. Moral tone good and it is suitable for Sunday. Attendance, poor due to Lent. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.



Announcing "The WISE VIRGIN"

STARRING

Patsy Ruth Miller & Matt Moore

AN ELMER HARRIS-
SPECIAL PRODUCTION

for

HODKINSON RELEASE

Pathe

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Good picture but only pleased about thirty-five per cent. Harold climbs the high building, I pay the high rental. Harold comes out on top, I come out at the bottom (at the box office). Moral tone good and it is suitable for Sunday. Had good attendance. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Lloyd's best picture. A genuine thriller and hair raiser. No mistake can be made in booking this one. Our patrons went mad with roaring. Never has been such a storm of laughter in a theatre in Switzerland. Had record attendance. Draw all classes in city of 250,000. John Sutz, Bellevue Theatre, Zurich, Switzerland.

Preferred

MOTHERS-IN-LAW. (6,725 feet). Star cast. It was a shame that I had to run this on Good Friday. This picture was worthy of a packed house. I think it is a wonderful production introducing in a clever way the mostly unheard of mother-in-law theme. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

VIRGINIAN. (8,010 feet). Star cast. One real picture. One that goes over with a bang. Moral tone very good and it is suitable for Sunday. Had big attendance. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

United Artists

ROSITA. (8,800 feet). Star, Mary Pickford. Not for our Mary, these Spanish dancer roles. Our people want her in her child roles, and I do not blame them. Nor do I blame Mary for her ambitions to do "Dorothy Vernon" or "Juliet," but these should be alternated with her marvelous child presentations. Moral tone very good and it is suitable for Sunday. Had very good attendance. Draw very mixed class in town of 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (750 seats), Redding, California.

TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. Everyone was delighted with this picture. It is really wonderful how Mary holds out as the people's favorite in pictures. No near competition. Moral tone good and it is suitable for Sunday. Had fair attendance. B. A. Aughinbaugh, School Theatre, Lewiston, Ohio.

TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. Good picture just did fair business. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,000. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

Universal

ABYSMAL BRUTE. (8 reels). Star, Reginald Denny. A good feature worth while showing. Plenty of action. Pleased ninety-five percent. It's one of Universal's big ones. Had poor print. Moral tone okay but it is not suitable for Sunday. Had good attendance. Draw coal miners in town of 1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

ACQUITTAL. (6,523 feet). Star cast. A picture that pleased some but did not have a good turnout. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 1,500. Admission 10-20. W. M. Ward, Orpheum Theatre (400 seats), Santa Rita, New Mexico.

BLINKY. (5,740 feet). Star, Hoot Gibson. Beginning with this star in "Blinky" is our second showing of Hoot. Seeing so many favorable comments on him in the Moving Picture World is why I booked him. But boys, in "Blinky" is the biggest failure I ever looked at on the screen. It took him on

The dependable Straight From the Shoulder tips come from high-class, thinking men and women. It's a crowd worth being with. JOIN IN.

the whole length of the picture to do nothing but act. Crazy. Walter Odom, Dixie Theatre, Durant, Mississippi.

CHAPTER IN HER LIFE. (6,300 feet). Star cast. About the worst mess of junk I ever ran. Everyone kicked about it and you couldn't blame them. Absolutely rotten. Keep away from it. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Some picture. Pleased all of them. Drew from all classes in town of 1,500. Print okay. Moral tone very good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,500. Admission 10-20. W. M. Ward, Orpheum Theatre (400 seats), Santa Rita, New Mexico.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Great picture. Drew well. Moral tone good and it is suitable for Sunday. Had great attendance. Draw farmers and town class in town of 3,500. Admission 10-25. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

DEAD GAME. (4,819 feet). Star, Hoot Gibson. The best Hoot Gibson has made so far. Draw all classes in town of 1,500. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

GHOST CHASER. Star, Hoot Gibson. Full of kick and spirit. Good drawing card. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw Pennsylvania Dutch class in town of 1,401. Admission 10-22. Reginald Helffrich, Northampton Street Theatre (225 seats), Bath, Pennsylvania.

HUNTING BIG GAME IN AFRICA. (8 reels). No doubt this is the best animal picture made. Where did it make any money? Book it, but buy it right. This picture has played few theatres around our district, possibly because Universal is holding up the price. Had poor attendance. Draw working class in town of 4,000. Admission 15. Mitchell Coney, I. O. O. F. Hall (230 seats), Green Island, New York.

JACK OF CLUBS. (4,717 feet). Star, Herbert Rawlinson. An excellent comedy picture which will please all classes. Moral tone good and it is suitable for Sunday. Had good attendance. Draw railroad class and miners in town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

NIGHT MESSAGE. (4,591 feet). Star cast. A good program picture; has some wonderful storm scenes; not much drawing power. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw small town class in town of 450. Admission 10-25. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

PHANTOM HORSEMAN. (4,399 feet). Star, Jack Hoxie. A better than average western. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

PRISONER. (5 reels). Star, Herbert Rawlinson. Just ordinary program picture. Can't boost it from my point of view. Not suitable for Sunday. Had poor attendance. Draw farmers and small town folks in small town. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

RAMBLIN' KID. (5,395 feet). Star, Hoot Gibson. Would have been a real good picture. Received a bum print. Impossible to get good prints from Universal after they are a few months old. At least this is my luck. Cannot say it pleased but very few on account of the print. Had just fair at-

tendance. Draw all classes from whites only in town of 3,000. W. H. Odom, Pastime Theatre (249 seats), Sanderville, Georgia.

RIDE FOR YOUR LIFE. (5,310 feet). Star, Hoot Gibson. This was some better than the boat stuff. Hoot has been trying to pull. As a comedian Hoot is as much out of place as any other plow boy. He has about lost out with us. Suitable for Sunday. Had poor attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SHOCK. (8,758 feet). Star, Lon Chaney. Work of star very good; in fact, we have never shown a poor Chaney picture. Patrons have liked him since his work in "The Miracle Man" and most of them turn out whenever we have one of his pictures. Work of entire cast very good. Earthquake scenes very realistic. If you haven't played it, do so and advertise it strong. It will do all you say for it. There is a very good press book on this subject with a lot of advice how to put it over. Use it. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

SHOOTIN' FOR LOVE. (5,160 feet). Star, Hoot Gibson. One of Hoot Gibson's good ones, and is a good program picture. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw small town class in town of 450. Admission 10-25. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. In my opinion, one of the finest pictures of the year. The kind that make friends for a theatre. It's speed from the first flash to the final fade-out and chock full of laughs and thrills. Did splendid business for two days. Moral tone good and it is suitable for Sunday. Had good attendance. Draw middle and high class in city of 12,000. Admission 10-20, 10-30. C. E. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. A lot of bunk. It drew and pleased our rather limited Gibson following. Universal called this a special. Where do they get it? Moral tone nothing wrong and it may be suitable for Sunday. Attendance disappointing. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

TOWN SCANDAL. (4,604 feet). Star, Gladys Walton. Fine comedy drama; give us some more like this. Moral tone good and it is suitable for Sunday. Had poor attendance. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

WHERE IS THIS WEST? Star, Jack Hoxie. Very pleasing comedy drama. Western with plenty of action. Moral tone okay but it is not suitable for Sunday. Had good attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvin, Kentucky.

Vitagraph

GYPSY PASSION. (5,601 feet). Star cast. A fair picture of gypsy life with settings in France. Scenery very good, plot gruesome. Happy ending. Well produced. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

LET NOT MAN PUT ASUNDER. (8 reels). Star, Lou Tellegen. Very good picture. Everyone pleased. Well done; a little slow. One week to good business. Moral tone fair but it is not suitable for Sunday. Draw all classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

LOVE BANDIT. (6 reels). Star cast. Showed this to a good attendance. Picture full of action and wonderfully produced. A good picture for neighborhood theatres. Moral tone excellent and it is suitable for Sunday. Had good attendance. Draw neighborhood class in city of 77,000. Admission 10-20. William A. Leucht, Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

LOVE BANDIT. Star, Charles Blaney. A western picture that pleased my patrons on Saturday night. Plot not very strong but acting good. Moral tone good but it is not

suitable for Sunday. Had good attendance. Draw town and country class in town of 2,500. Admission 10-25. A. F. Affelt, Liberty Theatre (440 seats), St. Louis, Michigan.

MAN FROM DOWNING STREET. (4,950 feet). Star, Earle Williams. Just ordinary program picture; played it one day. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw business and farmer class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

MAN FROM BRODNEYS. (7,100 feet). Star, J. Warren Kerrigan. Good average picture. Everyone pleased. No trouble to get the money with this one. Played it four days. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

MAN NEXT DOOR. (6,937 feet). Star cast. Has some a la Theodore Roberts touches by David Torrence that are as good as anything that I have ever seen Theodore himself pull. The plot and action have some inconsistencies and improbabilities that about spoil the production for me. I can't see James Morrison or his role very far. Good, snappy finish. Lots of program pictures just as good. Attendance poor, partly on account of weather. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

MAN OF MIGHT. Star, William Duncan. Good picture. Full of thrills and fine for Saturday night in small towns. Moral tone okay but it is not suitable for Sunday. Had fair attendance. Draw farmers and town people in town of 1,000. Admission 10-25. J. L. Seiter, Lyric Theatre (300 seats), Manteca, California.

MASTERS OF MEN. (6,800 feet). Star cast. Good comments from patrons. Should please in any house, large or small town. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw rural class in town of 250. Admission 15-25-35. J. J. Halley, San Andrews Theatre (110 seats), San Andrews, California.

MASTERS OF MEN. (6,800 feet). Star cast. This is the best Vitagraph picture yet, that will really please one hundred per cent. If you, brother exhibitors, have not played it yet, book it for an early date; it sure will get you money; do all the advertising possible; it will stand it. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw working class in town of 6,000. Admission 15-30, tax included. P. Perronet, Tujunga Valley Theatre (300 seats), Tujunga, California.

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. Just an ordinary picture that did not please or draw for me. The print was in very bad shape. I'm laying off of Vitagraph if they can't produce better prints. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw all classes in town of 2,000. Admission 10-30. W. E. Norris, Pleasant Hour Theatre (240 seats), Woodsfield, Ohio.

MIDNIGHT ALARM. (6,000 feet). Star cast. Melodrama with a story that keeps old standby, coincidence, working pretty steadily, but should entertain nearly everyone successfully. Strong melodrama like this needs plenty of humor to season it. "Loyal Lives" seemed to lack that, but this production has a fair share, contributed mostly by Landis. I received numerous appreciative comments. Had fair attendance. Draw rural class. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

NINETY AND NINE. (6,800 feet). Star cast. A good picture in every way; heard nothing but praise and of the highest kind. They call it a one hundred per cent and it is. Moral tone good and it is suitable for Sunday. Good attendance. Draw small town class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

ON THE BANKS OF THE WABASH. (7,156 feet). Star, Mary Carr. A fair picture but not a special; a good small town picture. Go after it with advertising and you won't go wrong. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 2,500. A. F. Affelt, Liberty Theatre (440 seats), St. Louis, Michigan.

Dig into that drawer. Get out those blanks. Send in your tips. You're certain of thanks.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Poorly made picture. The thrills were fair but didn't strike home. Three days to good business. Moral tone fair but it is not suitable for Sunday. Draw all classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

PIONEER TRAILS. (6,920 feet). Star cast. This is a good western of '49. If you can get it reasonable, book it, but Vitagraph will treat you right. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,500. Admission 10-25. E. C. Bays, Globe Theatre (240 seats), Buena Vista, Virginia.

Warner Bros.

CONDUCTOR 1492. (6,500 feet). Star, Johnnie Hines. Proved to be a self-starter and delighted large audience. Suitable for Sunday. Had splendid attendance. Draw mixed class in city of 10,000. Admission twenty-five cents. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

CONDUCTOR 1492. Star, Johnny Hines. Buy this and go after it. Sure a dandy, with lots of fun. Many compliments on this one. Good title and will cause them to talk. Suitable for Sunday. Draw agricultural class. C. A. Swierclinsky, Majestic Theatre (250 seats), Washington, Kansas.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. This one went over fine; the price I paid was all right and the print I got was in fine shape. I used all kinds of paper, a set of photos, etc. Had a lot of comment from different people on the picture and they all seemed to like it. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw family and student class in city of 80,000. Admission 10-20. George W. Pettengill, Jr., High School Theatre (1,000 seats), St. Petersburg, Florida.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. Pretty much six reels of hokum. Very impossible all the way through. All right for a Saturday crowd and the kids. Plenty of action. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Very good production; seemed to please patrons. Fair business. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw neighborhood class in city of 55,000. Admission 10-20. S. H. Borlsky, American Theatre, Chattanooga, Tennessee.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. A very good picture that will please almost any type of audience. Plenty of comedy; just a little too long. Book this one if you can buy it right. Moral tone okay but it is not suitable for Sunday. Had good attendance. F. E. Whitney, Albany Theatre (250 seats), Albany, Texas.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Well liked. A little peppy, but once in a while people like just a little raw stuff. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw all classes in city of 15,000. Admission thirty-five cents. S. A. Hayman, Lyda Theatre (350 seats), Grand Island, Nebraska.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. If this one had been made in seven reels it would have been better. It got across all right but it is a little too high toned. The price was high and the print was fair. Buy this one at the right price and you will make good on it. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw student and family class in city of 80,000. Admission 10-20. George W. Pettengill, Jr., High School Theatre (1,000 seats), St. Petersburg, Florida.

LUCRETIA LOMBARD. (7,500 feet). Star,

Monte Blue. One of the few really big pictures that have not been overdone. It sustains interest from start to finish; splendid settings; action and thrills that grip everyone. Moral tone splendid and it is suitable for Sunday. Had satisfactory attendance. Draw mixed class in town of 4,500. Admission 10-30. M. C. Kellogg, Homestake Theatre (800 seats), Lead, South Dakota.

LUCRETIA LOMBARD. (7,500 feet). Star cast. A truly wonderful picture that will please all who see it. Irene Rich and Monte Blue both do wonderful work and the water scene is almost as good as one in "Way Down East." Here's to more film companies like Warner Brothers. City of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

MAIN STREET. (8 reels). Star, Monte Blue. A very good picture. Suitable for any kind of theatre. People went out talking about this picture. Give us more like it. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw suburban class in city of 77,000. Admission 10-20. William A. Leucha, Savoy Theatre (475 seats), St. Joseph, Missouri.

PRINTER'S DEVIL. Star, Wesley Barry. I can't say much for this one. A very ordinary Barry picture. There were a few amusing situations in it but I could not see much to it as a whole. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw student and family class in city of 80,000. George W. Pettengill, High School Theatre, St. Petersburg, Florida.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). One of the finest dog pictures I have ever seen. The price was a little high but I made good on it. The print was in good shape. Everyone who saw the picture said the snow scenes were the best they had seen for quite a while. Moral tone fine and it is suitable for Sunday. Had fine attendance. Draw family and student class in city of 80,000. Admission 10-20. George W. Pettengill, Jr., High School Theatre (1,000 seats), St. Petersburg, Florida.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). The best picture of its kind ever produced. Went over one hundred per cent. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town and country class in town of 400. Admission 10-25. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). One of the best money getters ever played in my house, also one of the best pictures ever made. Suitable for Sunday. Had good attendance. Draw mixed class in town of 2,000. Admission 10-25. C. P. Dunn, Grand Theatre (340 seats), Enfield, North Carolina.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). Here's a good one. You can figure on a good buy if you buy Warner Brothers' pictures. They give the finest assortment of advertising that any exhibitor in a smaller town can use to big advantage. Something different in advertising is as good as something different in pictures, and their product is all you can ask for. Had fine attendance. Draw agricultural class. C. A. Swierclinsky, Majestic Theatre (250 seats), Washington, Kansas.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). An exceptionally fine picture. Here is one that sends them away talking. Big drawing card in any locality. Play it up big. Draw big first day and brought them back for the second. Moral tone excellent and it is suitable for Sunday. Had big attendance. Draw suburban class in city of 77,000. Admission 10-20. William A. Leucha, Savoy Theatre (475 seats), St. Joseph, Missouri.

WHY GIRLS LEAVE HOME. (7,666 feet). Star cast. Very good picture with a moral. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travella, Elite Theatre, Placerville, California.

Comedies

BASHEFUL SUTOR. (Hodkinson). Star cast. Oh! oh! What a nerve that salesman

had to sell me this lemon. I bought four of this series, two reels each; that's long enough, too. I advise the brother exhibitors who have booked them not to show them. Moral tone okay. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LLOYD COMEDIES. (Pathe). (2 reels). These go over big. All enjoy them. I also have the one-reel Lloyds. These are not so good. You can buy the short Lloyds right. Moral tone okay and it is suitable for Sunday. Have always good attendance. Draw town and rural class in town of 1,200. Admission 10-25. Cecil Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

LODGE NIGHT. (Pathe). Stars, "Our Gang." Same as all the rest, good. No better comedy made. Not for us, unless it's Harold Lloyd or Snub Pollard. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

MAD CAP AMBROSE. (Tristone Pictures). Star, Mack Sennett. An old reissued Mack Sennett comedy; just a filler. No comedy in it. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw small town and country class in town of 400. Admission 10-25. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

MIN AND ANDY GUMP COMEDY. (Universal). They keep getting worse all the time. Poorest comedies that I have ever played. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 1,300. Admission 10-30. Strand Theatre (280 seats), Scotland, South Dakota.

NO LOAFING. (Educational). Best two-reel comedy we have run for months. Equal to "Safety Last" for thrills. Pleased everybody. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

OH WHAT A DAY. (Universal). The Gumps. Some of these series are dandy. This one has action and laugh spots aplenty. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw high class in city of 300,000. Admission 35-50-75. Lee D. Balsly, Liberty Theatre, Kansas City, Missouri.

OUR GANG COMEDIES. (Pathe). Best assortment of comedies played in any theatre. Consistently good. Moral tone fine and are suitable for Sunday. Draw rural class in town of 850. Admission 10-25, 10-35. W. F. Haycock, Star Theatre, Callaway, Nebraska.

OUR GANG COMEDIES. (Pathe). Star cast. The small town exhibitor not showing these is overlooking a good thing. Grown-ups and kids all like them. When I show 'em it's S. R. O. in "kid row." Moral tone best and it is suitable for Sunday. Draw farming class in town of 600. Admission 15-25. C. C. Kluts, Glades Theatre (200 seats), Moore Haven, Florida.

PILL POUNDER. (Hodkinson). Star, Charlie Murray. This two-reel comedy is one of the best I have run in a long while. It is good, wholesome comedy and none of this foolish stuff which is so prevalent now in most of the comedies. It's a positive scream. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PIRATE. (Fox). Star, Lupino Lane. Had seen this before but did not realize how funny it is until we played it. When everybody laughs I think something must be funny and I hope I'm not a joke. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw working class in town of 4,000. Admission fifteen cents. Mitchell Conery, I. O. O. F. Hall (225 seats), Green Island, New York.

RAINSTORM. (Fox). Star, Charlie Conklin. Here's one of those crazy comedies that will make two-thirds of your audience go out with their sides aching. Charlie Conklin as the negro is a knockout and the fans didn't fail to say that they thought this one of the fastest two-reel subjects they had seen in a long time. Fox ought to give us more with Conklin in blackface. Moral tone

"It is my sincere desire to be of help to my fellow men"—that's the Straight From the Shoulder spirit—show it—SEND TIPS.

good and it is suitable for Sunday. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RIOT. (Vitagraph). Star, Jimmie Aubrey. Fair slapstick comedy. Draw business and farmer class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

RIVALS. (Universal). Universal's making better comedies; this one very good, according to comments. Prints good. Suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

ROBINSON CRUSOE, LTD. (Educational). Star, Lloyd Hamilton. A fairly good comedy. Went well with the kids. Had good attendance. Draw rural and small town class in town of 1,500. Admission 10-22-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

SAGE HEN. (Pathe). Very good, although this is a very old picture. We did exceptionally good business with it. Pleased all who saw it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. J. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

SCARECROW. (Metro). Star, Buster Keaton. A very good two-reel comedy. Gets the laughs, and what more do we want? Buster is a favorite with my patrons. Moral tone good and it is suitable for Sunday. Ed Muchow, Hub Theatre, Gaylord, Minnesota.

LARRY SEMON COMEDIES. (Vitagraph). About the best bunch of comedies I ever showed, full of laughs from start to finish. In my opinion, Semon is one of the best comedians in the business. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SEMON COMEDIES. (Vitagraph). Star, Larry Semon. These are popular comedies in our house and always get the laughs. For a house that appreciates slapstick they can't be beat. Moral tone good and it is suitable for Sunday. Had extra business. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

SHE'S A HE. (Universal). Star, Buddy Messinger. A hummer of a comedy. Buddy gets better all the time. Moral tone good. Had good attendance. A. F. Jenkins, Community Theatre, David City, Nebraska.

SKYLARKING, ONE SPOOKY NIGHT, FLIP FLOPS. (Mack Sennett Comedies). This brand of comedy never gets stale. Here are three that will please anywhere. Also book Mack Sennett's latest comedy find, Harry Langdon; you'll have some of the best comedy offerings on the market. H. W. Ribbe, Mayfield Theatre, Mayfield, California.

SNOOKY'S TREASURE ISLAND. (Educational). Another real comedy from Educational. The work of, Snooky certainly brought shouts of laughter from our crowd. Keep it up, Educational. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

SOILERS. (Pathe). Star, Stan Laurel. Ran this rollicking burlesque with "The Spoilers." The people just howled with laughter. Quite a number stayed to see it the second time. Ran it last, after the feature. Suitable for Sunday. Draw good class in town of 2,000. H. W. Ribbe, Mayfield Theatre, Mayfield, California.

STEEPLECHASER. (Educational). Star, Lige Conley. Got a few laughs, but was spoiled by patched-up print with end gone. Watch out for old prints from this company. M. J. Fauver, Broadway Theatre, Brooklyn, Iowa.

SUCH IS LIFE. (Universal). Star, Baby Peggy. Good two-reel short subject. Pleased

the kids. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw business class and farmers in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

THREE CHEERS. (Educational Comedy). Our first juvenile comedy for our house. It was received fairly well by our patrons. Am waiting to see the next one. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

YOUNG SHERLOCKS. (Pathe). Roach's rascals. Very good comedy that pleased very well here. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

Serials

FAST EXPRESS. (Universal). Star, William Duncan. This serial is going over big. Duncan is a great drawing card. The serial has a lot of pep and that's what the people want. I suppose some of the old sinners who have been in the movie game about ninety days will say moral tone no good and it is not suitable for Sunday. But I am here to say to h—l with your moral tone, play the game. Had capacity attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

WAY OF A MAN. (Pathe). Another proof that serial audiences are not looking for story interest and feature productions. Too slow for a serial audience. If it didn't have an Indian massacre in every episode they'd eat it up. Had fair attendance. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

Short Subjects

AESOP FABLES. (Pathe). The snappiest, sauciest, synopacted short subject submitted. Moral tone good and it is suitable for Sunday. Draw all classes in city of 100,000. Admission ten cents any time. Art Phillips, Cozy Theatre, Tulsa, Oklahoma.

PATHE NEWS. (Pathe). We run two per week. Good news reels. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

ROMANTIC MOUSE. (Pathe—Fables). First one of the "Fables" for us. Ran it with "Dr. Jack" and they told us they enjoyed it. Moral tone okay and it is suitable for Sunday. Had excellent attendance. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

SING BAD THE SAILOR. (Universal—Leather Pusher Series). Star, Billy Sullivan. A fine mixture of comedy, action, romance. A popular series here. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw family and high class in city of 300,000. Admission 35-50-75. L. D. Balsly, Liberty Theatre (1,012 seats), Kansas City, Missouri.

Miscellaneous

AVENGER. (State Right). Star, Big Boy Williams. A mighty good western. Pleased my patrons and they asked for more. Moral tone good and it is suitable for Sunday. Had good attendance. Draw laborers in town of 5,000. Admission 10-20-30, 5-15. T. W. Young, Jr., Frances Theatre (341 seats), Dyersburg, Tennessee.

BACK TO THE YELLOW JACKET. (De Luxe). Star, Roy Stewart. Picture is not what it is cracked up to be. Had a bad print which made it still worse. This picture not suitable at all. Nothing to it. Moral tone poor and it is not suitable for Sunday. Had poor attendance. David Hirsh, Forrest Theatre (500 seats), Philadelphia, Pennsylvania.

BRIGHT LIGHTS OF NEW YORK. (State Right). Star cast. (6,700 feet). Excellent picture. Well acted; as good as most so-called specials. Pleased here. Moral tone good and it is suitable for Sunday. Had good attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.



Scenes from one of Paramount's Fall productions "Unguarded Women," with Bebe Daniels and Richard Dix, supported by Mary Astor.

Unusually Large List of Pathe Releases Scheduled for May 18

ON May 18 Pathe will release an unusually large program of eleven subjects, headed by a Mack Sennett comedy, "Black Oxfords"; a "Spat Family" offering, "Bottle Babies"; and the ninth chapter of the "Chronicles of America" series, "The Pilgrims." In addition to the above mentioned releases, Pathe's schedule for May 18 will make available one of Grantland Rice's "Sportlights," "Fishin' Fever"; chapter nine of the new Patheserial, "Leatherstocking"; an Aesop Fable, "The Jealous Fisherman"; a Charles Chase comedy vehicle, "April Fool"; issues No. 20 of Pathe Review and Topics of the Day; and Pathe News editions, Nos. 42 and 43.

In "Black Oxfords" Max Sennett endeavors to burlesque the trying situation of a mother and daughter about to be cast from their home by a scheming mortgage holder, while an innocent son serves a term in jail. In "Bottle Babies," the "Spat Family" is again confronted with one of their highly amusing problems. In order to inherit the millions of a rich uncle, the trio are obliged to care for two high-gearred and howling youngsters.

"The Pilgrims" gives to the screen a picturization of the trials and wanderings of the historic band of English dissenters, who because of their religious belief were persecuted and forced to leave their native land and seek peace in unsettled America. A high-light of the action is a reproduction of the landing at Plymouth Rock.

In "April Fool," Charles Chase appears as a cub reporter on a small town newspaper, who indulges in some April Fool Day jokes with disastrous results. In "Fishin' Fever," Grantland Rice presents a variety of action shots of different phases of the fishing sport.

The ninth chapter of the new Patheserial, "Leatherstocking", is released on the program of May 18 under the title of "The Panther". In this chapter, Leatherstocking is a prisoner in the Huron camp and about to be tortured. While his friends at Muskrat Castle are vainly planning to aid him, new and unexpected developments occur which make this episode one of the most thrilling of the entire serial. The current Aesop Film Fable is titled "The Jealous Fisherman." In this offering Thomas Cat and

Isaac Dog fish in Farmer Alfalfa's pond against the latter's wishes. Pathe Review No. 20 offers the following subjects: "Photographic Gems," a picturesque study of clouds; "On the Great Plain," a holiday in Hungary; "One of the Family," a story about a real dog; "Flameless Fires," a glimpse of the secrets of chemistry; and "The Valley of the Indre," a Pathecolor presentation of picturesque locations in France.

Alma Rubens Wins Praise for Acting in "Rejected Woman"

ALMA RUBENS, Albert Parker, the director, and two of the supporting cast of "The Rejected Woman" come in for unusual praise in the comment of New York newspaper critics following the opening of this Distinctive picture at the Capitol Theatre on May 4. This is the latest feature of the Distinctive Pictures Corporation for release through Goldwyn-Cosmopolitan.

Harriette Underhill, in the New York Tribune, says: "Alma Rubens does the best work she ever has done in her life." Miss Underhill also singles out the work of Antonio D'Algy, whom she hails as a potential star because "he has everything that the public possibly requires in a screen hero."

Aileen St. John Brenon, in the Morning Telegraph, says: "Alma Rubens is natural and unaffected as the girl, and her sincerity gives genuine pleasure. . . . Mr. Parker, who directed, deserves special mention."

Mrs. Parsons, in the American, says: "Alma Rubens is an admirable type for Diane, and she gives a good performance."

The New York World says: "Alma Rubens is quite lovely at various times in the course of the picture. . . . Leonora Hughes, who has won considerable fame as a dancer, has just a few moments in this picture. They

Two-Man Conventions

Branch Managers in Pairs Will Spend Week at First National Headquarters

F. E. North, of Detroit, and Leslie Wilkes, of Dallas, last week inaugurated the recently announced plan of E. A. Eschmann of bringing the entire managerial sales force of First National Pictures to the New York office in pairs for a week's stay. The two branch managers arrived in New York on May 6.

By this means all First National sales managers will be brought into direct contact with home office officials and given an opportunity to study the system and organization of every department.

The Dallas and Detroit managers were succeeded by R. H. Haines of Cincinnati and B. D. Murphy of Toronto. These ex-changemen will remain in New York until May 17 and will be followed by F. G. Sleiter of Seattle and S. J. Coffman of Vancouver, B. C.

Vitagraph Releases

Vitagraph has released for summer bookings eight 1924 specials including two which are now in progress of production at Hollywood. "Between Friends," the J. Stuart Blackton production from the novel by Robert W. Chambers, which played at the Rivoli Theatre last week, was released on May 11, instead of being held over for fall. "The Code of the Wilderness," which David Smith is now making, is scheduled for release July 6, and Blackton's latest production, made from the novel by E. Phillips Oppenheim, which he is now finishing, is scheduled for release August 3.

show her to be one of those rare persons who has a distinct screen personality."

Bide Dudley in the Evening World: "Probably one of the biggest money makers."

From the Evening Post: "Sufficiently dramatic and exciting to keep you interested—direction, action, photography and sets are very good. Alma Rubens and Conrad Nagel are aided by a good cast."

Evening Telegram: "There are more stars in 'The Rejected Woman' than can be counted by the most enthusiastic film fan during the rapid projection of this absorbing story. The three big leaders are Alma Rubens, Conrad Nagel and Wyndham Standing."

Lauds "Painted People"

"Painted People," a recent First National picture featuring Colleen Moore, has won the endorsement of the National Catholic Welfare Conference. This organization in its News Letter, which reaches approximately four millions of people in America, stamped the picture as delightful entertainment and stated that Miss Moore's acting "unquestionably ranks with any of her former work, if not surpassing it."



Scenes from "Another Scandal," starring Lois Wilson. The picture was made by Tilford Cinema Corporation and is distributed by W. W. Hodkinson Corporation.

Imperial Formed With Direct to Exhibitor Policy

(Continued from page 359)

theatre men in the country. Some years ago he organized the Popular Amusement Company of San Francisco, operating the Portola Theatre. From a \$100,000 enterprise, Mr. Roth guided the growth of the organization, until, at the time of his resignation, it had become a five million dollar organization, operated as Herbert L. Rothchild Entertainment, San Francisco, and running the Granada, California, Imperial and Portola theatres of that city. He will make his headquarters in Los Angeles, in immediate contact with Imperial's production undertakings.

Arthur S. Friend, secretary and general counsel of Imperial Pictures Corporation, first appeared in the motion picture business as an organizer, general counsel and secretary of Jesse L. Lasky Feature Play Co., Ltd., in October 1913. He continued with that organization until, in July, 1916, it was merged with Famous Players Film Company. Mr. Friend became the treasurer and a director of the larger company. It was he, who with Adolph Zukor, projected and put through negotiations with the various other film companies subsequently acquired by that

corporation, including Bosworth, Morosco, Paramount Pictures Corporation, and the Paramount exchanges located throughout the country. In 1921, after severing his connection with Famous Players-Lasky Corporation, Mr. Friend organized Distinctive Pictures Corporation, with which he continued until the end of last year.

Kenneth Hodkinson is one of the best known sales executives in the business. He was general manager of Paramount Pictures Corporation for an extended period. He resigned that connection to become general manager of United Artists Corporation, and has been with that organization as general manager since its formation.

Cresson E. Smith, general sales manager, has been in the motion picture business for ten years—five years with Metro and five years with United Artists Corporation. Mr. Smith joined United Artists when the company was organized and took charge of the Chicago territory. He spent the year of 1923 abroad for United Artists, and took over the supervision of its Australian offices. On his return to America, Smith was made assistant general sales manager, with particular supervision over the middle western territory.

George W. Stout takes the post of general manager of productions. In addition to Mr. Stout's service with Universal and Thomas H. Ince, and his five years with Mack Sennett, he has been active in the independent production field, and among other undertakings of note, was production manager for Sol Lesser Enterprises in the making of several of the Jackie Coogan pictures. Associated with Mr. Stout in his duties will be Charles H. Hickman, assistant production manager.

Imperial Pictures Corporation has its main offices in the Guaranty Trust Company Building, 522 Fifth avenue, New York City. The California office is located in the Stock Exchange Building, Los Angeles.

Attention, Subscribers!

The Library of Congress, Washington, D. C., in order to make complete its file of issues of *Moving Picture World*, needs Volumes 60 and 63 and Nos. 2 and 8, dated January 13, 1923, and August 25, 1923, respectively. Herbert Putnam, the librarian, would appreciate subscribers having those specified editions mailing the same to the office of the *Moving Picture World*.

Men Kill

for
Love
Jealousy
Hate
Revenge
Gain
Safety

What Caused
The
Shooting
of Dan
McGrew?



A Sidney Olcott production, Rodolph Valentino in "Monsieur Beaucaire," with Bebe Daniels, Lois Wilson, Doris Kenyon and Lowell Sherman. It is one of the Fall Paramount productions.

Ingram Editing and Cutting His Latest Metro Film, "The Arab"

REX INGRAM has just returned to New York from Miami, where the director went to recuperate for his health following his return from abroad, and is now engaged in editing and cutting his completed production of "The Arab."

"The Arab," a screen version of Edgar Selwyn's famous stage play, was produced by Mr. Ingram in Paris and North Africa. It was upon his return from this trip that Mr. Ingram's illness held up the editing of the picture.

Mr. Ingram, under his existing contract with Metro Pictures Corporation, has four more pictures to make.

The first of these will probably be Jacob

Wasserman's "The World's Illusion." This novel is one of the most popular best-sellers in many seasons and will give Mr. Ingram the opportunity to make one of the most colorful productions of his career.

In addition to this novel Metro has bought the screen rights to four other famous books, three of which will be selected by Mr. Ingram to be made following "The World's Illusion."

These books are Vicente Blasco Ibanez's "The Dead Command," F. Marion Crawford's "A Cigarette Maker's Romance," Victor Hugo's "Toilers of the Sea," and another successful Wasserman novel, "The Goose Man."

Finish "Monsieur Beaucaire"; Filmed Entirely Inside Studio

THE filming of the Sidney Olcott production, "Monsieur Beaucaire," the picture on which Rodolph Valentino will be making his return to the screen after a long absence, has been completed. It was made within the four walls of a motion picture studio. Not one scene for the entire production was made outside the Paramount studio at Astoria, Long Island.

A cast of 128 players was used, in addition to more than 100 extra people, for the production. Among the stellar players supporting Valentino are: Bebe Daniels, Lois Wilson, Lowell Sherman, Doris Kenyon, Paulette DuVal, Ian MacLaren, John Davidson, Florence O'Denishawn, Oswald Yorke, Maurice Coleburn, H. Cooper-Cliffe, Lewis Waller and Flora Finch. In costumes and settings the production surpassed any picture ever made at the Paramount eastern studio. More than 200,000 feet of film was exposed in making the picture.

For sixteen weeks, twelve of them actually spent in filming the scenes, hundreds of carpenters, scenic artists, electricians, decorators and helpers have been busy reproducing scenes of France and England of the period of 1745 on the two huge stages at the studio.

Particularly difficult in reproduction were

the scenes of the Palace of Versailles as it looked at the time of Louis XV. The designs for these were made by Laurance W. Hitt, studio art director, and three of his assistants, Vannest Polglase, Ernest Fegte and Julian Fleming, from etchings and plates which Mrs. Valentino brought from Paris especially for this purpose.

Furniture, properties, antiques and tapestries used in decorating the various sets in the picture came from all parts of the globe and had an estimated value of more than \$400,000. One piece of Gobelin tapestry that hung in the Hall of Mars scene in the palace had a value of \$11,000.

Three hundred and fifty costumes were required for the picture, fourteen of them being worn by Mr. Valentino. All of these were designed especially for the production from original plates made in Paris by the famous illustrator, Georges Barbier. The costumes worn by the principals, forty-four of them, were imported direct from Paris. The cost of the clothes, all made from the finest silks, satins, velvets and brocades, approached the \$100,000 mark.

In every respect "Monsieur Beaucaire" is considered an ideal vehicle for Valentino's return to the screen. Visitors at the studio have been amazed at the grandeur of the entire picture.

Joins First National

L. H. Mitchell in Charge of Company's Trade Paper Publicity

Lebbeus H. Mitchell, who for the past four years has been in charge of the motion picture trade journal publicity for Goldwyn Pictures Corporation, has been engaged by First National Pictures Corporation in the same capacity and has already entered upon his duties with that concern.

Mr. Mitchell has been engaged in newspaper and publicity work in New York City for the past twelve years—on the staffs of the New York Telegram, the Globe and the New York World. On the latter paper he was dramatic editor. Before coming to New York he was a reporter on the Republican, Cedar Rapids, Iowa, and dramatic editor and critic on the Post, Kansas City, Mo.

In the publicity field he has been, in addition to his motion picture work, advance agent for Henry W. Savage, Henry B. Harris, etc., and general press representative for Winthrop Ames and for Guthrie McClintic, in the United War Work Campaign and in several of the big financial drives which followed the war.

He has written a number of books, mostly of a juvenile nature, such as "Here, Tricks, Here!" published last fall by the Century Co., "The Circus Comes to Town," "Bobby in Search of a Birthday," etc.



LEBBEUS H. MITCHELL

Formerly head of Trade Paper Publicity of Goldwyn who joins First National in same capacity.

Contagious

Evil associations corrupt good manners once more. J. A. Callahan, now Paramounteering the New England territory, was working for Meighan in *The Confidence Man*. Before leaving New Haven for Hartford, he telephoned the *Courant* at the latter place that he had lost his brief case containing the duplicate of the gold brick used by the Mabray Gang. He asked that his loss be advertised. It was.

Then he planted a finder for the bag, who took it to the newspaper office, and the paper gave more than four inches to the success of the *Courant* advertisement, adding that the brick was on display in a local store. It was a fine little dog story, and we're going to keep an eye on Callahan. He seems to be "there."

Alert Exhibitor Gets Big Hook In

Campaigning against high municipal taxes as the chief cause of the housing shortage, since it was a deterrent to new building, the Minneapolis Journal ran an extended series of stories on the front page. To give the movement something of a definite personality, the newspaper made allusion to the increased taxation as "The Uninvited Guest." In the editorial mind this seemed to typify the extra expense the rent-payer must assume unwillingly through excessive taxation of real estate. For a couple of weeks the two column head using only these three words was a daily front page feature.

Then the management of the Lyric Theatre persuaded the Metro exchange to advance the booking on the Williamson-Ralph Ince production of the same title and took advantage of one of the finest hook-ups a

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

FOR diversity a program of shorter subjects, thereby getting wider variety, was made up to run two hours and seventeen minutes, containing four film attractions and three musical presentations. One of the film attractions, an episode filmed from the life of Franz Schubert, was set to Schubert music, five selections being used, two of them vocal and the balance instrumental. In this the Brooklyn Mark Strand Ballet Corps made its debut in the cinema, and to make the occasion more marked the dancers were put on in a ballet number immediately following the film.

The attractions were as follows: Mark Strand March, overture, five minutes; "The Mikado," twenty-two minutes; "The Hollywood Kid," comedy, twenty-two minutes; Franz Schubert film, ten minutes; ballet number, eight minutes; Topical Review, eight minutes and "The King of Wild Horses," one hour.

The overture, Mark Strand March, was composed by Alois Reiser, conductor of the Famed Mark Strand Orchestra, and dedicated to Moe Mark. This was its premiere performance. Lights included two dome floods, Mestrum 150 amperes, one straw and one magenta, on the musicians; Gold draw curtains closed over production stage and lighted by two Mestrum floods, violet, from booth; arch spots of straw on pleats of curtain; purple stage; entrance spots of straw and violet crossing on ceiling. Transparent columns at proscenium straw bottoms and light blue tops.

"The Mikado" was a Mark Strand im-

pression of the Gilbert and Sullivan opera, with ten singers, feminine chorus of six and seven dancers for pantomime. Fourteen selections were used, with arrangement and orchestration to carry the continuity of the story. Setting included Japanese garden back drop, foliage border, set piece arbor and tree, and benches. Players costumed after the opera, with basso doubling as Lord High Executioner and the Mikado. Front lights included medium blue Mestrum flood from the booth on the musicians; red coves, blue borders, entrance spots covering ceiling and sides, one deep green and one rose purple. Light green transparent windows at either side of production stage. Lighting on the set included straw, amber, blue and white spots from the sides, augmented by floods of like color from the booth and dome upon various numbers. For "Moon and I" soprano solo all lights were dimmed off as steel blue floods covered the set and a huge amber moon appeared in the back drop.

For the Franz Schubert film the following selections were used, synchronized to the picture by Mme. Serova, choreographer and ballet mistress: Ballet music from "Rosamunde," Moment Musicale, "Who is Sylvia?" (baritone), Unfinished Symphony, and Serenade (tenor).

Following the film the ballet was presented to the "Rosamunde" music, costumed as they appeared on the screen, and lighted by rose pink floods from booth and dome. The background was deep blue plush cyclorama.

newspaper had ever unwittingly provided. It shot business to new records that probably will not be broken until the capacity of the house is increased and it represented no cost to the house.

Something Different

Milt Crandall, of the Rowland & Clark houses, Pittsburgh, sends in a novelty patterned after the old "miraculum" which answers questions through a magnetically-

controlled needle. This is worked on a four page folder and one of the questions is "What theatre will I attend tonight?" the response being a Rowland & Clark house.

It is gotten out chiefly to start plugging for summer matinee business with the slogan "Let's give the children a good vacation," that answer being by sending them at least once each week. Milt knows that the time to get the summer business is right now and not in July, and he picks out a medium that is apt to be kept, to make the advertisement permanent.



A First National Release

A WELL STUDIED DISPLAY ON LILIES OF THE FIELD FROM THE LIBERTY, SEATTLE

Leroy V. Johnson originated some neat shadow boxes for his three sheet boards and built up on this with a very attractive banner with the names of Corinne Griffith and Conway Tearle picked out in electrics and with a portrait of Miss Griffith also framed in lights. The area of the banner is lighted with 100-watt daylight lamps. The borders above the stars' names are translucent.



A First National Release

THE MOST NOTICEABLE ELECTRIC IN MINNEAPOLIS

It is the property of the Garrick Theatre and was first used to announce *The Eternal City*. With another First National at the State, across the way, that company seems to be pretty well represented in that half of the Twin Cities.

Milt Crandall Gets a New Contest Idea

Milt Crandall keeps contests running in his house organ for the Rowland & Clark theatres, Pittsburgh, the Film Forecast. He started in with a "beautiful eyes" stunt and that worked so well he followed with a baby show.

Now he is offering prizes of \$25, \$15 and three fives for the best photographic antiquities in portraiture, offering a picture of Cissy Fitzgerald taken 1890 as a sample of what he wants.

His idea is to present these in halftone in the Forecast, but they will work just as well

as slides if you have no house paper, and you can get plenty of fun out of the idea and a real screen feature as well.

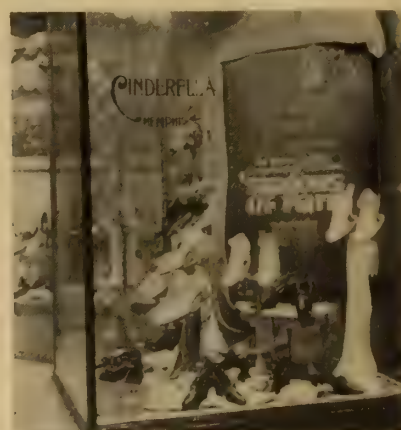
Milt offers his prizes for "the most unique or oldest" pictures, but we think that to make two classes will provide for easier judging, so for a \$50 split offer two fifteens and four fives, three prizes in each class, the oldest and the most unique.

And use Milt's safeguard. Pictures will be held for delivery to their owners, but will not be returned by mail unless the return is prepaid. That is going to save a lot of trouble.

Contests work best when they are furthest removed from the suggestion of gambling.

Waugh Runs Series of Special Windows

Not waiting for the home offices to effect merchandise tie-ups, Howard Waugh, of Loew's Palace Theatre, Memphis, effects his own merchant co-operation.



A Paramount Release

FOR SHADOWS OF PARIS

One of his arrangements is with a shoe store, and each week the store makes a drive on some style of footgear hooked to the current star at the Palace.

This display is of Pola Negri pumps "as worn in the Paramount Picture, *Shadows of Paris*." It doesn't annoy anyone and it does help to sell both shoes and tickets.

Made Better Business

Hooking into the plugger song, which recently had been sung in the touring production of *Blossom Time*, H. B. Clarke, of the Garing Theatre, Greenville, S. C., got about \$150 better than usual with Norma Talmadge in *The Song of Love*.

In addition to the hook-up he used a shadow box showing Norma, the Sheik and the desert. It all helped to make a bright page on the Lenten record.

There are lots of chances if you will only look.



A First National Release



TWO NOVEL FRONTS ON FIRST NATIONAL PICTURES FROM STOCKHOLM

That for *The Isle of Lost Ships* shows contrasting types of vessels with arrows pointing to a hemisphere and the exact location of the Sargossa Sea. This was on the Sweden Theatre. The other front was done by the Metropole Theatre and is one of the best dressed fronts on *Circus Days* we have seen. Note the cutouts on either side of the bay window.



A First National Release

THE FLAMING YOUTH LOBBY IS WORKING ONCE MORE

Frank H. Burns dug it out for *Lilies of the Field*, with an extra L in the lilies for good measure. Artificial flowers for the trellis and a Sunday School card effect for the backing were both good points in a striking display.

Ties Coogan Suits to Long Live King

Four Jackie Coogan suits and 22 caps were the rewards selected by the Omaha News in a circulation scheme. The Sun Theatre was tied into the idea with Long Live the King and presumably aided the paper in getting the prizes at a material discount.

The contest was a short term drive, with the suits given the four boys getting the largest number of three months' new subscriptions to the paper. Those who obtained a single subscription and did not win a prize were given a ticket to the Sun and a toy by the paper.

The contest was started with a two-page announcement in which the theatre obtained a full half page in addition to the frequent mention of Coogan in the remainder of the text, and there were a dozen subscription coupons to be signed by subscribers, each of which started off with "I desire to help win a Jackie Coogan suit," so each person approached read the title and was told all about the suits. It was a good example of direct solicitation.

The stunt, which was put over by the Metro Omaha office, was a follow-up on a tie of Mae Murray in Fashion Row to a special Easter Style Supplement in which the play title was skilfully worked in.

Liberal

George J. Schade, of Sandusky, who tries to be different, got a new one on his Coogan impersonation contest for My Boy.

He announced that the winner of the contest could bring two dozen of his friends. He changed it to "her" after the decision, for six-year-old Nancy Sproul was adjudged the winner, and while Nancy brought her two dozen for the party, all the rest of the kids came along to watch.

Hoard Waugh, of Loew's Palace Theatre, Memphis, has a deal with the News-Scimitar whereby the paper publishes each Monday a coupon good for reduced admission to the Palace.

This is his weak night, and although the stunt has been running only a few weeks, the cash receipts are beginning to creep toward Tuesday and Wednesday takings.

Tied Baseball to Painted People

With the big league teams barnstorming through the South prior to the opening of the regular schedule, the Southern cities get their taste of real baseball earlier than we do here, and about the time Painted People came to Winston-Salem, N. C., the town was baseball crazy.

The Broadway Theatre capitalized by playing up the baseball team in the early scenes of the play and supplemented the banner with a painted diamond and a box score for the game between the Swamp Angels and the Sand Fleas. It proved a better angle, for the moment, than even Miss Moore's earlier success in *Flaming Youth*, though there was no direct connection between the score and the picture. Some such line as "See Colleen Moore lead the Swamp Angels to victory in Painted People" would have been helpful, but you can use this improvement for the ball game will be lively opposition from now until frost.

Remakes Old Lobby for the Lady Lilies

Figuring that *Flaming Youth* and *Lilies of the Field* had much in common, Frank H. Burns, Advertising Manager of the Beacham Theatre, Orlando, Fla., dug out his futuristic lobby, adding a nicely painted sign that very appropriately suggests a Sunday School card, since the letter is a verse from Psalms, the "Consider the lilies of the field." This was framed by a trellis with blooming lilies and backed by the whirligig design screen used for *Colleen Moore*.

The rearrangement took from the new design any suggestion of a repeat, yet enough of the old material was employed to materially reduce the painting bill for remake, and again demonstrates the value of having enough material to be able to store effective pieces until they can be used again. Compo board is cheaper than good art work, and it pays to retain exceptional material.

Sells His Serial to School Pupils

We believe it was George J. Schade who first developed the scratch pad as an advertising medium for pictures, but Mr. Sime, of the Reliance Theatre, Orangeburg, S. C., very successfully put over the Leatherstocking series with these paper tablets.

He did it very consistently by advertising that "Your teacher will endorse your seeing Leatherstocking" and adding that for more than a hundred years the Cooper romances have thrilled millions.

The appeal is not only to the pupil but to the parent, since the children will show the pads and use the argument supplied them.

Details of distribution are lacking, but we presume they were either handed out at the schools or distributed through the teachers. The Pathe office adds that the idea has been copied by a number of other exhibitors with equal success. It will work for any semi-educational serial, and it is pleasant to note that serial producers are realizing that history and standard literature will yield strong action plays.



A First National Release

GETTING THE KICK OUT OF THE BIG LEAGUE INVASION

The Broadway Theatre, Winston-Salem, took advantage of the baseball opening to link Painted People to the National Game through the early scenes of the First National play. This score is for the Swamp Angels-Sand Fleas encounter.

Ties a Bank to Special Spaces

Getting the bank to help him advertise is the accomplishment of W. Griffith Mitchell, of the Majestic Theatre, Kalamazoo, Mich. It's not a new stunt, but this is so much better done than the average we give is space



THEATREGOERS

On your way to the theatre tomorrow, stop at the Kalamazoo-City Savings Bank and open a Savings Account for \$1.00 or more.

**We Are Your
"Silent Partner"**

KALAMAZOO-CITY SAVINGS BANK

A Paramount Release

PAID FOR BY THE BANK

here. Most of these special ads stick close to the bank, with merely the title played up, but for *The Silent Partner* the bank shows a picture of the theatre with the sign set for this Paramount release. Just something to remember when as good a title as this comes around again.

Another Type Ad from Pittsburgh

Here is another type display from the Olympic Theatre, Pittsburgh. It tells a lot of talk, but if you have not the time to read you get the title, the house, the star and the date in the brief time your glance requires to pass the space. You have to absorb that, and unless the press breaks down it is not possible to spoil the display by filling up the lines. It looks as though the other houses were beginning to realize that Milt Crandall had the right idea when he shot hand lettering. Now they are venturing into type. It may be that this was done in the present instance because there was no cut handy, but we rather believe that it was an intention use of the better medium. All type is safer in Pittsburgh than the best of cuts, and this particular form is useful in playing up the big lines and giving plenty of

text for those who desire to investigate further. It is by no means novel—except in Pittsburgh—but it is always useful, and until some other house follows the style, it is as standard as a trademark cut. And the smaller type is very well written. It leaves the reader with a desire to see the play. It even appeals to the non-fan, and this is the most profitable angle of any good display, for every man or woman brought to the house who would not come as a matter of formed habit is that much found money. Don't neglect the regulars. They deserve

"Shadows of Paris"

is a motion picture, the like of which you have never seen before. Fresh from its laurels in New York, this ravishing Paramount production

Comes

to Pittsburgh to tell you the most red-blooded story—a story that provides one thrill after another. It comes to the

Olympic

heralded as the ultimate in photoplay achievement. Bewildering in its spectacles yet tender in the human tale it unfolds, it will be shown

Tomorrow

and remain all week featuring a star that gives full reign to her tempestuous emotions—one who loves, fights and lives with the restraint of cave women. As invigorating as the lamented cocktail is

Pola Negri

Also

BUDDIE MESSINGER in "QUIT KIDDING"
SCREEN SNAPSHOTS ~ NEWS ~ FUN FROM THE PRESS
TWO ORCHESTRAS ~ SYMPHONY AND JAZZ

A Paramount Release

BETTER THAN CUTS

your notice, but also get after the man who might be induced to come if you hit him hard enough. That is when you realize your real profit from newspaper work. You have made new money as well as getting in the dependable source of supply. You cannot do it with perfunctory statements. You must make your appeal interesting to the man who is not interested. Get him in spite of himself. The best way to get him is to make it easy for him to read what you have to say instead of hurling a mass of hand lettered buncombe at him.

This Ad Overlooks Strong Local Angle

Someone overlooked a bet when the Melba Theatre, Dallas, Texas, took thirteen inches down three to tell Dallas about *Flowing Gold* without a single word about the fact that some of the scenes are supposed to be laid in Dallas itself. It does remember to tell that this is "an epic tale of Texas," but no mention is made of the fact that some of the scenes are purely local. Killing about half of that cut, slicing the hand lettering to smaller type and taking up the rest of the space to tell that this was a stirring story of the Texas oil fields would have brought a better return on the space investment. Possibly this was done in the press work, but why not in the display advertising as well? That's where it will get the best display and count for the most. The drawing is good and the still has been copied with unusual care, but the selling point is the fact that this is a home-town story, and this big appeal is lost. Pied Piper Malone

was made about nine miles from Sumter, S. C. Oscar White, of the Rex Theatre, almost strained his lungs shouting out this fact and he jellied every previous house record solely because it was showing nearby scenes. In

A First National Release

OVERLOOKING THE HOME TOWN

this display only the oil derrick makes much of an appeal, and there is nothing to tell that Dallas was picked for one of the locale, even though the scenes there are mostly interiors. We think this could have been made to sell double the number of tickets.

One Man's Loss

That one man's loss may be another man's gain was exemplified in Green Bay, Wis., when the bank building burned down on one of those zero spring days. The fire department was hard put to keep the fire from wiping out the town and they suffered from the cold and wet.

And the paper that carried the story carried also the advertisement of Harry S. Hadfield telling of the bravery of the firemen and how they saved the town, expatiating on the dangers of a fireman's life and winding up with the statement that he had booked in Universal's *Hook and Ladder* as a tribute to the brave fire fighters.

He took a large enough space to insure a good press story in the reading columns, and somehow he created the impression that everyone should see the play as a tribute to the local fire company, and most of them paid tribute.

This beats just going down and banner-ing the ruins, but of course you have to have the right sort of a title and an active brain.



This window display is only one of the hundreds resulting from the National tie-up effected between Vivaudou, Inc., and Metro. It shows the Liggett window during the Minneapolis run of "Thy Name Is Woman" at the Garrick. Any exhibitor can do likewise in his town.

idea IF the idea used conveys to the mind of the reader an impression of what the picture's all about. It does not include an idea which gives an absolutely false impression of what the prospective patron may expect to see in the picture.

Certainly it is almost impossible to stick to the "stills" in making layouts for ads. But that does not mean that any pictures used in layouts must of necessity distort the spirit of the film into something which it absolutely is not.

Latitude in Picture Advertising

Granted that motion picture theatre advertising cannot adhere strictly to the standards set in mercantile lines. There you have a fixed product—a product whose value and characteristics do not change and which can be advertised accordingly, day in and day out. But with each new picture you have a new product, and each picture must be treated individually. It is this fact, together with the further fact that because the boundaries of "showman's license" are more elastic than the license in advertising in any other line, that some men have taken undue advantage of it and, in mistaken zeal, have been responsible for making enemies of many of those who should be the best friends of the industry.

PERHAPS there are many motion picture advertising men who could learn a most profitable lesson from the field of burlesque. For many years the appeal of burlesque as a form of entertainment was limited virtually to men only. Then the promoters of burlesque got wise to the fact that any amusement enterprise was signally successful only when its appeal was directed toward the whole family.

Walter K. Hill, of the Columbia Amusement Company's News Bureau, 701 Seventh avenue, New York, could probably tell any interested party the whole story. He could tell how burlesque promoters, after having become convinced that they were limiting their business through their supposed "spicy" appeal, gradually switched their appeal to reach the entire family circle.

Have Increased Business

True, there are still those burlesque houses which go as far as they dare in attempting to convey the impression that they have a show which is "rich, rare and racy," but they are very few and far between. The great majority of burlesque houses today cater to the whole family—and their advertising shows it. Whereas in years gone by the chief note in their advertising was a woman or women clothed as scantily as the police and others would allow, today they are selling CLEAN, WHOLESOME ENTERTAINMENT.

The best answer to the wiseness of their course is the tremendous increase in volume of business and profits that their ledgers show.

Paramount Tie-Ups

FOLLOWING the success of the tie-up campaign on the Gloria Swanson picture, "The Humming Bird," in which the co-operation of the manufacturers and distributors of Humming Bird Hosiery proved so effective, Leon J. Bamberger, assistant manager of Paramount's division of exploitation, has completed arrangements for two similar national tie-ups for the exploitation of "Triumph."

The first of these involves a tie-up with the Triumph Hosiery Mills, and will be operated in almost identically the same manner as the "Humming Bird" campaign. The company is advising its 2,000 dealers as to details of the tie-up.

The other tie-up which Bamberger has effected for "Triumph" is with the E. T. Howard Company, manufacturers of perfume.

Ingenious Stunts

Associated Exhibitors has issued a campaign book on "Racing Luck," the comedy feature featuring Monty Banks, which contains an uncommon number of helpful suggestions to exhibitors. One is a street parade of old cars, after a newspaper tieup has been effected, with at the end of the parade a man in racing outfit driving a comet racing car.

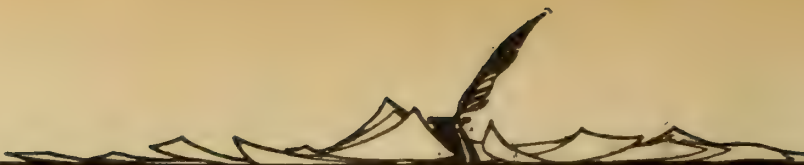
A spaghetti eating contest also is suggested.



A few shots from the trailer on Goldwyn-Cosmopolitan's "Recoil," as reproduced from the press sheet.



The twenty-four and six sheets on Metro's "The Arab."



NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Signal Tower"

Excellent Entertainment Provided in Universal's Railroad Story Released as a Super-Jewel

Reviewed by C. S. Sewell

Universal's newest super-Jewel, "The Signal Tower," is a production eminently worthy of this brand name. It is a simple, straightforward story of railroad life, beautifully photographed, finely directed, rich in human interest and realistic touches, filled with compelling drama, and with a stirring and spectacular climax in which a freight train is derailed and tumbles down a steep incline.

Adding greatly to the effectiveness of this picture is the concentration of the story in the hands of only four main characters, and of the locations, as all the action takes place

IN THIS ISSUE

Come On Cowboys (Arrow)
Danger Line, The (F. B. O.)
Daughters of Pleasure (Principal)
Fire Patrol, The (Chadwick)
In Fast Company (Truart)
Lone Chance, The (Fox)
Men (Paramount)
Signal Tower, The (Universal)
Why Men Leave Home (First National)

save scores of lives on the onrushing limited or if he will yield and go to the aid of his wife who has been attacked by the villain. A melodramatic situation, it is true, but a gripping one that will "get under the skin" of the majority of spectators. The climax is unusually well worked up and the derailling of the train in the nick of time will thrill even the most jaded spectator.

Virginia Valli, who is starred in this picture, brings to it a convincing note of charm and sincerity in her portrayal. Rockliffe Fellowes is excellently cast as the easy-going but powerful husband when he is finally aroused; Wallace Beery, as always, gives a superior performance as a villain, and little Frankie Darro, an excellent little actor, adds to the human interest as little Sonny. The minor characters all give fine performances.

We believe that "The Signal Tower" will prove an excellent attraction in the great

at a lonely signal tower in the mountains and in a solitary house near by.

Although following the form of a melodrama with a villain who seeks to break up the sanctity of a home, and with events culminating in the spectacular train wreck, there are no situations which stretch the spectator's credulity, and intense, compelling and vital drama is the outstanding note.

Director Clarence L. Brown has skillfully developed the story, injecting a lot of good human interest; he has expertly developed his characters who act consistently and like real human beings at all times, and has looked out for the little details that mean so much in effectively putting over the desired impression. Never for an instant do you lose sight of the fact that there is being acted before you a drama of real life, made more forceful by the utter isolation of the characters from the outside world.

The railroad atmosphere which dominates the story is convincingly handled and there is always the tang of adventure and the fascination that goes with stories of these arteries of iron and steeds of steel.

While the outline of the plot is fairly obvious and you can early guess at the direction the story will take, it has been so skillfully directed and acted that your interest is held and heightened as the reels are unwound, until you find yourself thoroughly absorbed and your nerves tingling when the climax comes. There is unusual suspense and interest in the situation where you wait to see whether the husband will complete his work of derailling the freight train to

The Oscar C.
Buchheister Co. Inc.
ART TITLES
Printed Titles & Special Effects
245 W. 55th St.
New York City
Circle 6240-1

RECENT PRODUCTIONS
TITLED BY US

**"WANDERER OF
THE WASTELAND"**

A ZANE GREY STORY IN
TECHNICOLOR

"YOLANDA"

"Just Off Times Square"

FILMLAB

203 WEST 40TH STREET

Phone—Penn. 2373

**BUILT
ESPECIALLY FOR
NEGATIVE DEVELOPING
SAMPLE PRINTING
TITLES**

**BEST QUALITY ONLY
ACCOMMODATIONS FOR
CUTTING AND PROJECTION**

Use
**Powers
Prints**

New York Office:
POWERS BUILDING
Cor. 48th St. & Seventh Ave.

POWERS FILM

"Survives The Long Run"

Ask your laboratory to tell you about its brilliancy and sparkle—its faithful reproduction of tones, of light and shade, no matter how delicate—its increased durability.

POWERS FILM PRODUCTS, INC.

They
Last
Longer

Factory & Laboratories:
ROCHESTER, N. Y.

majority of theatres and that it will roll up a big total in the box offices of the country.

Cast
Sally Tolliver **Virginia Valli**
Dave Tolliver **Rockliffe Fellowes**
Sonny **Frankie Darro**
Joe Standish **Wallace Beery**
Old Bill **J. O. Barrows**
Pete **J. Farrell MacDonald**
Gertie **Dot Farley**

Based on story by Wadsworth Camp.

Scenario by J. O. Spearing.

Photographed by Ben Reynolds.

Directed by Clarence L. Brown.

Length, 6,714 feet.

Story

David is signalman in a tower at a lonely point on a mountain railroad. His companion, Old Bill, is pensioned and Joe Standish is sent in his place. David and his wife, Sally, and little boy Sonny live in a home David had built near the tower. Joe boards with them and Sally's cousin Gertie makes every effort to catch him. Joe mistakes Sallie's kindness and finally kisses her. David orders him away. The next night during a severe storm, Joe reports late for work and David has to stay. A freight train breaks in two on the mountain and David is ordered to derail it to prevent it from wrecking the limited. While he is tearing up the track Joe, who is drunk, goes to David's home and attempts to force his attentions on Sallie. Sonny runs up to David and tells him, but David waits long enough to save the limited. Sallie comes up and describes how she sought to frighten Joe with what she thought was an empty pistol, but ended by shooting him. Sonny reveals that he has stolen a cartridge and put it in the pistol, and tells David he is ready for his spanking, but both take the little boy in their arms.

"The Danger Line"

Sessue Hayakawa Scores in Picturesque Japanese F. B. O. Story

Reviewed by Sumner Smith

In F. B. O.'s "The Danger Line," based on Claude Farrere's novel, "The Battle," Sessue Hayakawa contributes a highly picturesque motion picture and an excellent character study with elements of striking drama. Again he is to be commended for furnishing the screen with a style of entertainment departing, in its locale and plot treatment, from routine lines, and distinctly a work of art.

In subtle ways Sessue Hayakawa's acting conveys the impression of deep feeling, and he creates a fine, powerful character in the Marquis Yorisaka, whose Japanese home is Americanized during his absence and whose wife is on the border-line of an affair with an American. Tsuru Aoki, as the Marquise, also performs brilliantly, extracting every possible suggestion of emotionalism from the sentimental plot.

As is the case with the majority of Hayakawa's pictures, the scene is laid in Japan and the exteriors and interiors are delights to the eye. That picturesque country—or, rather, reproductions of its beauties—contributes some of the most attractive scenic effects in motion pictures, and the romantic background of "The Danger Line" very materially enhances the heart throbs of the story.

The outstanding scenic effect of the picture is a naval engagement in which a whole fleet of vessels is employed. These scenes

are the result of expert directing and supply striking atmosphere for the climax of the story, when the Marquis and Marquise decide that it is best to abandon attempts at Americanization and abide by their own ways, customs and habits.

Cast
Marquis Yorisaka **Sessue Hayakawa**
Marquise Yorisaka **Tsuru Aoki**
Mrs. Hockey **Gina Palerme**
Miss Vane, her secretary **Cady Winter**
Captain Herbert Fergan **Felix Ford**

Based on Claude Ferrare's novel, "The Battle"

Adapted by Margaret Turnbull.

Directed by E. E. Violet.

Photographed by Asselin, Dubais and Quintin.

Length, 5,800 feet.

Story

While the Marquis Yorisaka is absent on a secret governmental mission in Paris, his wife, the Marquise, meets Mrs. Hockey, a wealthy American divorcee, and Captain Fergan, an attache of the English army. Mrs. Hockey amuses herself by Americanizing the little Marquise and Captain Fergan falls victim to her charms. Yorisaka returns unexpectedly. He secures a place for Fergan on his vessel and watches him closely. A naval battle takes place with Yorisaka in command. He is wounded and orders Fergan to take his place. Fergan at first refuses, because he is neutral, but Yorisaka insists. He takes command and is mortally wounded. The Japanese are victorious and the city is in a mad frenzy of rejoicing. Yorisaka is brought home on a stretcher to his wife. She tells him that there has never been anything between herself and Fergan, and she and the Marquis decide that their own ways, customs and habits are the best.

"Come on Cowboys"

Arrow Film Corporation's Newest Production Starring Dick Hatton is a Good, Snappy Western

Reviewed by C. S. Sewell

While the story opens in the East in "Come On Cowboys," a Ben Wilson production distributed by Arrow on the state right market, the action soon changes to a western ranch and Dick Hatton, the star, is first shown in a terrific fight in which single-handed and without the aid of his gun, he overcomes three rustlers.

The story deals with a girl who has an unwelcome suitor who follows her West. There she meets the hero and when she returns East and is about to be forced into an unwelcome marriage, she calls on the hero and he arrives in time to save her and win her for himself. There is the familiar atmosphere of the Western ranch, with hard fighting and good riding. In addition there is a good stunt in which the girl and the hero fall over a high cliff and land on a ledge. There is a melodramatic situation with considerable suspense when the villain-rival has thugs trying to cut the rope.

Dick Hatton is assisted by an unusually clever horse, Beverly, a beautiful and well-trained animal, who does some good stunts. The story is melodramatic and there is plenty of action, which, however, is not altogether plausible, but the average western fan will doubtless overlook the inconsistencies of the story, as for example the climax where the hero and his band of cowboys come to New York, rush into the house and lick the villain and his party, inasmuch as it provides suspense, vigorous action, and considerable humor.

Dick Hatton is entirely satisfactory in the leading role and is given good assistance by a cast headed by Marilyn Mills. Phillip Sleeman, looks the part of the polished

MUSICIANS SHOULD FOLLOW



FOR PROPER PRESENTATIONS

melodramatic villain, but is inclined to over-act. The production details are adequate and there are some attractive outdoor scenes.

"Come on Cowboys" measures up to the standards of the average program western and has sufficient material to make it an offering that should satisfy the majority of fans who like thrilling and actionful westerns.

Cast
Jim Cartwright **Dick Hatton**
Priscilla Worden **Marilyn Mills**
Wallace Rampart **Harry Fenwick**
F. R. Worthington **Phillip Sleeman**
"Beverly" **Himself**
 Directed by Ward Hayes.
 Length, 4,700 feet.

Story

Worthington is a suitor for the hand of popular Priscilla Worden and her uncle Wallace favors his suit, as he owes Worthington money he is unable to pay. To aid the romance, Wallace arranges a trip to Priscilla's ranch, where she meets Jim and they become interested in each other. Worthington hires rustlers to make away with Jim, but they fail. Priscilla returns east and later wires Jim she needs his help. He comes with his gang of cowboys and they arrive just in time to prevent the forcible marriage of Jim and Worthington. Jim and Priscilla declare their love for each other and prepare for their own wedding.

"Why Men Leave Home"

Stahl Scores Another Winner for First National with Delightful Story of Newly Married Life

Reviewed by C. S. Sewell

John M. Stahl, whose "Dangerous Age" scored a big success, has produced another winner in "Why Men Leave Home." It is a delightful comedy-drama of a newly married couple and their misunderstandings, produced in such a manner that it will bring genuine entertainment to all classes of patrons and should prove a big box-office winner.

Seldom has a picture reached the screen which is so thoroughly pleasing and enjoyable. While there is an underlying serious note of warning to newlyweds to be more tolerant of each other, and for husbands to continue to show their wives the same consideration and attention as on the honeymoon and blaming on this the real reason for the estrangement, the theme has been handled in a delicate comedy vein. The picture right from the opening scene fairly scintillates with delightful comedy touches that are bright and clever and thoroughly realistic.

"Why Men Leave Home" is an adaptation of a successful recent stage play and belongs to the domestic problem type, and although there are some quite intimate scenes, they are never risqué or suggestive and will not offend even the most sensitive. Every situation has been finely directed and skillfully portrayed by the excellent cast. Many of the bright lines of the play are retained as subtitles.

Author, continuity writer and director have all shown fine insight into the psychology of newly married life, and it has been presented on the screen with deft, humorous and very human touches. Although good-

"Stories for the Children, Drama for the Grown-Ups."—N. Y. Herald

Original Drama Written for the Screen

Adaptations Made

E. E. BURSON, Cineo-Dramatist

71 So. Burlington Ave. Los Angeles, Cal.

natured comedy is predominant, there is a serious note and drama is not neglected by any means.

Adults especially should enjoy this picture and it should delight the married members of any audience, those who may have had their lives parallel these experiences as well as those who have missed the pitfalls and sailed the matrimonial sea without disaster during the early years. All will recognize and appreciate the many realistic touches and enjoy them. But there is sufficient good sure-fire entertainment to please the single ones, too.

This picture is beautifully photographed and finely mounted, with sets which, while portraying the evidence of wealth, are never obtrusive or ostentatious. A clever note is the showing of an old couple who are still sweethearts after fifty years of married life.

Specify

GOERZ

for

QUALITY

**Reasons First and Last—
Backed by These
Clinching Points:**

First—The immense resources and expert precision that made Goerz Lenses the **WORLD STANDARD** are back of every foot of Goerz Raw Stock.

Second—Goerz Raw Stock base is stronger, assuring better wearing qualities and longer life.

Third—Goerz Raw Stock has two points more gradation, meaning better details in highlights and shadows—the acid test of quality emulsion.

Fourth—If you use Goerz Raw Stock for prints for export you are entitled to a refund of \$3.96 per 1,000 feet.

Goerz Positive—Perforated
1.5c per foot

Goerz Negative—Perforated
3.5c per foot

**Sole Distributors for
U. S. and Canada
Fish-Shurman Corp.**
45 West 45th Street
Phone: Bryant 7243
New York City

This is strong in human interest and at the same time has also contributed a share to the delightful comedy note.

Thoroughly in keeping with the direction and audience value of the story is the work of the cast. Lewis Stone gives a magnificent portrayal of the hero, introducing many subtle touches that ring true and realizing the possibilities of the role to the utmost. Helene Chadwick gives a fine performance in the opposite role and fully measures up to its requirements. Alma Bennett is effective as the other woman, while William V. Mong and Mary Carr are excellent as the old couple. Especially fine is the work of Mrs. Carr and her comedy touches are superb.

Cast

John Emerson Lewis Stone
Irene Emerson Helene Chadwick
Grandma Sutton Mary Carr
Grandpa Sutton William V. Mong
Jean Ralston Alma Bennett
Nina Neilson Hedda Hopper
Sam Neilson Sidney Bracey
Betty Phillips Lila Leslie
Arthur Phillips E. H. Calvert
Dr. Bailey Howard Truesdell

Based on play by Avery Hopwood.

Scenario by A. P. Younger.

Directed by John M. Stahl.

Length, 7,990 feet.

Story

John Emerson marries Irene and starts out by paying her every attention at first, but by the first anniversary he has gotten so neglectful of her that he forgets to give her a present until she reminds him of the day, and even then he does not select it. Realizing that he is showing her no attention and she is left to her own resources she continually goes on visits with her girl friends. John, feeling he is deserted and lonely, takes his stenographer to the theatre and kisses her. His wife returns, discovers the situation and soon after gets a divorce. The secretary works her wiles and soon marries John. John's grandmother not knowing all the details arranged to bring John and Irene together by faking an injury. They realize they love each other but it is too late. John's new wife comes to the house and tries to take him away, but the place has been quarantined. John soon realizes his new marriage was a mistake and his second wife is glad to divorce him on payment of large alimony, so he and Irene get married again and start on a second honeymoon.

"The Fire Patrol"

**Chadwick Pictures Corporation Provides
Good Melodrama in Screen Version
of Stage Play**

Reviewed by A. Van Buren Powell.

Exhibitors need feel no hesitation in welcoming "The Fire Patrol," which Chadwick Pictures Corp. has screened from the stage play of the same title by Harkins and Barber, and which is a credit to the independent market.

Any box office that pulls its best tonic from lovers of melodrama will be sure to find this picture satisfying. There is no padding. The picture starts with action and there is no slump in the interest.

Hunt Stromberg has handled the direction admirably. Particularly well done is the sea stuff. Even essential brutality in the opening sequence is not employed in a way that could offend any but the most finicky flippers. There are several excellent thrills, particularly in the race up the cliffs to save the blind old sea captain from death. There is a fight in the picture that earned several gasps from the audience witnessing the first showing. In every way the picture can be called a credit to the director. The photography is ably done, and there are some very good seascapes and rugged coast views. Types are excellently chosen. Legitimate

MUSICIANS SHOULD FOLLOW



FOR PROPER PRESENTATIONS

comedy is achieved through the types employed in a coast village dance sequence.

The cast is a thoroughly capable one. Anna Q. Nilsson in the prologue gives a good account of herself. Helen Jerome Eddy and Madge Bellamy, with more to do, give good performances. Spottiswood Aitken brings the blind sea captain before you faithfully and with conviction, quite as Jack Richardson makes a convincingly repulsive sea pirate. Johnny Barron, as the hero, is clean-cut in his work and plays his scenes pleasingly.

Exhibitors who have inland audiences should make clear the fact that "The Fire Patrol" is not of the type of "Third Alarm" and others dealing with city firemen; it is a story of the coast fire patrol, the fire boat lads, and in this lies a fresh pull.

Cast

Mary Ferguson Anna Q. Nilsson
Capt. Ferguson (in prologue) William Jeffries
Capt. Ferguson (later) Spottiswood Aitken
"Butch" Anderson Jack Richardson
Collin Ferguson Johnny Barron
Molly Thatcher Madge Bellamy
Emma Thatcher Helen Jerome Eddy
Alice Masters Gale Henry
Village Belle Frances Ross

From stage play by Harkins and Barber.

Personal direction of Hunt Stromberg.

Length, 6,600 feet.

Story

His vessel foundered in a storm, Captain Ferguson and his wife and son are picked up by the pirate ship commanded by "Butch" Anderson, who, after a terrific fight in which Ferguson is blinded and marks Butch for life, sets Ferguson and his son adrift again, keeping the wife, who defeats his plans by taking her own life. Years later the captain's son, Collin, is a member of the coast fire patrol, in love with Molly, whose sister Emma secretly loves him. Collin's heroism in a recent ship fire is celebrated by a dance to which he takes Molly. Emma schemes to get Collin from her sister. Collin goes to Emma to get a new uniform she has made for him; here he learns of her love and, carried away, yields to the sway of her passion. A storm breaks and fire is discovered at sea. Collin is not among the men when the boats put off to the rescue and is disgraced. "Butch" is among the rescued and plans to win Molly. Ferguson suspects his identity but is not sure. Collin comes back in time to participate in thrilling climaxes through which the love snarl is straightened and "Butch" gets his just punishment.

"The Long Chance"

**John Gilbert Is Starred in This Thrilling
William Fox Melodrama**
Reviewed by Tom Waller

In "The Lone Chance" William Fox has a sure box office attraction where fans like an unadulterated melodrama and are willing to overlook implausibilities which naturally are bound to occur so that the strategy of the hero brings him out on top of everything. John Gilbert ably proves his ability to enact a role of this type.

The plot will keep most patrons in suspense from the opening of the first reel to the close. Even those fans who are inclined to show but little partiality for melodramas of this type will find their attention focused on the screen and thrilled especially when Gil-

bert stages a hair-raising escape from prison when he finds that the Governor, for whose daughter he pleaded guilty to murder, does not intend to carry out his part of the agreement and grant him a pardon after the expiration of the first year of the life sentence.

A scene with especial appeal, and where the grand climax is staged, is where Gilbert confronts the Governor just before his daughter is scheduled to marry a political backer who conceived the scheme to save the girl from being charged with the crime which she committed upon a rouse who betrayed her and then resorted to blackmail.

The chief suspense all through the picture is caused by Gilbert not finding out until the last that the girl, for whom he left his home town and went in search for in the city, is the Governor's daughter.

Cast

Jack Saunders John Gilbert
Margaret West Evelyn Brent
Lew Brody John Miljan
Governor Edward Tilton
Burke Harry Todd
Story by Charles Kenyon.
Directed by Howard Mitchell.
Length, 4,385 feet.

Story

Jack Saunders leaves his home town for the city in search of a mysterious girl tourist with whom he has fallen in love. Unable to sell his patent on an invention he becomes down and out and is on the breadline when he sees the girl go by in a car. He follows her but loses sight of her as she goes into her home. He is accosted by Burke, a politician, who takes him to the home of the Governor. There he agrees, upon being assured of big money and an early pardon of pleading guilty to the murder of a rouse perpetrated by the official's daughter. He escapes from jail when the Governor denies the pardon. Going to the Governor's home he finds that the politician is about to be married to the girl slayer, who turns out to be Jack's mysterious girl. The marriage takes place with Saunders as the bridegroom.

"Men"

Paramount Film Starring Pola Negri Marks
American Debut of Celebrated
European Director

Reviewed by C. S. Sewell

Of especial interest in connection with "Men," Pola Negri's latest picture for Paramount, is the fact that it marks the debut of Dimitri Buchowetski, one of Europe's leading directors, as the producer of an American-made picture. Here we have Europe's best known star in a European story, directed by a European. This combination has produced a picture that is essentially Continental in story, atmosphere, direction, theme and treatment, although filmed in this country and portrayed by a cast who, with the exception of the star, are all well-known American players.

Mr. Buchowetski is also the author of the story and his ability as evidenced by some of his pictures shown on this side promised well with Pola in the leading role. With a story built on a theme that offers excellent opportunities for drama, and with a director who seems to thoroughly understand her and be able to bring out her unquestioned ability, and with a role which perfectly suits her, we find Pola in her old-time form, giving a magnificent performance, reminding us of her portrayal in "Passion."

As to Mr. Buchowetski, his skill as a director is at all times evident in the delicate touches, the subtlety of some of the scenes, the manner in which he manages to register his ideas by short flashes and kaleidoscopic bits and especially in the way he has

handled his American players and the manner in which he has made them respond. Here is a picture in which you never lose cognizance of the hand of the director who shows himself to be a master of his craft. Not that he has made them mere automata, but on the contrary in the way he has made them appear thoroughly at home in the European atmosphere of the story.

The directorial and dramatic side of Mr. Buchowetski appear to have somewhat overbalanced the story viewpoint, with the result that we have a picture in which in attaining intense drama and in building up excellent characterizations and effective situations he has leaned heavily toward the unpleasant side of life besides placing his characters in somewhat improbable situations. He has built up a forceful character study, choosing as his heroine a woman who is betrayed by an old rouse, resulting in her hatred of men and a desire to use them for her own ends, to get money from them, to make them pay for the wrong inflicted on her. We see this leading to a situation where a young admirer even steals a large sum of money to satisfy her whim after she has contemptuously spurned his love.

Not only is the heroine presented in an unsympathetic role but the theme itself, while dealing with an undeniable phase of life, stresses the sordid side. Exception is also liable to be taken in some quarters to the moral tone of the theme and to some of the scenes, which are daring and unmitigable in their inferences, notably the luring of the girl to Paris and her scenes with the old rouse, the sequence where she auctions off her company to the highest bidder, the situation where she agrees to the banker's proposal to save the hero and where she strives to make the hero believe she is the banker's mistress.

"Men" is a production that deals with life with a bold hand, is intensely dramatic, magnificently directed and superbly acted, and it will appeal to the sophisticated and to all who put these values above the other considerations. It is a picture that will probably depend largely on the clientele of each theatre and is one which each exhibitor must decide for himself as to his audience's probable reaction.

Cast

Cleo Pola Negri
Georges Kleber Robert W. Frazer
Henri Duval Robert Edeson
Cleo's Father Joseph Swickard
Francois Monti Collins
Stranger Gino Corrado
Baron Edgar Norton
Story and direction by Dimitri Buchowetski.
Adapted by Paul Bern.
Length, 6,564 feet.

Story

Cleo, a waitress in a squalid water-front cafe in Marseilles attracts the attention of a stranger who enlists the aid of her father's old friend, and together they lure her to Paris on the promise of making a great dancer of her. Instead the stranger takes her to a baron who is a regular rouse and he betrays Cleo. The next day she gets away and goes to a cafe where a young chap, Georges, who is with a group of young fellows having a wild time, accosts her, but she turns on him fiercely. Years later, Cleo has become a success and the reigning stage favorite, Men seek her but she hates them. She auctions off her company for money and gives it to a poor girl. Georges reappears and falls in love with her, but she spurns his love and demands that he give her money. He robs his employers bank, and she gives this money away. Learning that Georges is to be jailed, she accepts the offer of Georges' employer in order to free him, and seeks to disgust Georges. But his employer, Duval, relents of his bargain and leaves them together and Georges clasps her in his arms.

"Daughters of Pleasure"

Principal Offers Entertaining Story of
Modern Father and Daughter Portrayed
by Fine Cast

Reviewed by C. S. Sewell

In "Daughters of Pleasure," Principal Pictures Corporation has a picture built on a thoroughly modern theme, interestingly presented, with good human touches and dramatic situations, and in which humorous incidents have not been overlooked; and it should provide thoroughly satisfactory entertainment for the majority of patrons.

The theme deals with a poor family suddenly made rich by the discovery of oil. Unlimited money opens up new avenues of pleasure; the mother remains old-fashioned but father begins to "step out" and finally is mixed up in an affair with a young French girl. He is shown as attempting to hold his daughter down and forbids her to go out with a chap who has a reputation as a rather gay fellow. The daughter resents this and her discovery of her father in the apartment of the girl, who is a former schoolmate of hers, causes the girl to decide to recklessly follow her father's footsteps. The situation is saved when the father realizes his error and the hero declares his love for the daughter and a wedding is arranged.

Unlike the majority of pictures of today in which the pursuit of pleasure is stressed, Director William Beaudine has refrained from showing any wild parties or cabaret scenes, but has contented himself by presenting the daughter as a girl who, until she discovers her father's perfidy, is content with her own pursuit of pleasure according to modern standards and resentful of parental domination. She is a thoroughly human type. The story is never allowed to drag and it holds the interest at all times. All of the types have been well drawn and convincingly presented with the absence of little improbabilities that so frequently creep in. An especially interesting character is a grafting, grasping butler who exacts money from both father and daughter for his silence. These sequences have been particularly well handled.

"Daughters of Pleasure" is portrayed by an excellent cast of box office favorites. Marie Prevost is sympathetic and effective as the daughter with Monte Blue as the young rouser. Clara Bow gives a good performance as the other woman, while Edythe Chapman is convincing as the old-fashioned wife. Wilfred Lucas is effective as the husband who allows wealth to turn his head.

Cast


Marjory Hadley Marie Prevost
Kent Merrill Monte Blue
Lila Milas Clara Bow
Mrs. Hadley Edythe Chapman
Mark Hadley Wilfred Lucas
Directed by William Beaudine.

Length, 6 reels.

Story

The Hadleys are poor, but the discovery of oil suddenly makes them wealthy. Mrs. Hadley remains old-fashioned but her husband Mark adopts new ideas and begins an affair with a French girl, Lila. His daughter Marjory is friendly with a very "rapid" young man, Kent Merrill, and Hadley forbids her to see him, but she goes with him anyway. Marjory calls on Lila, who was her school chum in Paris, and is shocked to find her father present. Upbraiding him for his deception, Marjory recklessly leaves with Merrill, not caring what happens. Mark, thoroughly chastened, returns home to find his wife has learned of his unfaithfulness

(Continued on page 413)



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Going to Congress"

(Pathe—Comedy—Two Reels)

Will Rogers' newest two-reel comedy for Pathe is a broad satire on how congressmen are picked by the politicians, how they win elections by making impossible promises and how they act after elected. Rogers appears as a village idler, aptly named Doolittle, who is picked because he is harmless and wins the farmer vote by promising rain. His self-importance after election is played up in a humorous way. The comedy note is in a quieter vein than in some of his recent releases, and more use has been made of Rogers' familiar type of humor by means of a lot of subtitles, several of them in a conversational vein. Some of the humor is subtle while a lot of it is quite obvious. Any audience will enjoy seeing him, dressed as a congressman, silk hat, frock coat and everything. It is a comedy that will appeal particularly to high-class audiences, but almost everybody will smile, even if they do not laugh out loud, at the good-natured slaps at some of our politicians and lawmakers.—C. S. S.

"Tired Business Men"

(Universal—Comedy—Two Reels)

Al Alt is the star of this Century Comedy featuring the Follies Girls, which is released by Universal. Al appears as a sidewalk flirt who follows a girl but gets in trouble with a cop until he outwits him. Discovering the girl works in a musical instrument place, he manages to get a job but demoralizes the place and finally persuades the help to run away for a picnic, the boss follows and is persuaded to join the party and while the girls dress as "boy scouts" Al and his pal start hunting. They are chased by a bear and the girls shoot them by mistake and the day ends with a terrific windstorm that buries the bunch in a tent as it blows over. There is considerable snap and action, and quite a lot of stunts in this comedy, including some familiar and some new rough and tumble situations that will keep the majority of patrons amused, as there is something doing all the time. It is one of the very best of the recent Century comedies and should please the average audience.—C. S. S.

"Position Wanted"

(Pathe—Comedy—One Reel)

In this Pathe comedy in the series starring Charles Chase the hero appears as a chap who looks for a position but is not anxious to find one. In assisting a girl who is being followed by a rough looking chap, he incurs the other fellow's enmity and during a masquerade gets into all sorts of trouble, but finally exposes the other fellow as a burglar. There are a number of amusing situations, especially during Charlie's attempts to get to the ball in his cave-man regalia, also where a real cop assists the burglar in making a getaway, thinking it is all a part of the masquerade. This comedy is well up to the standard of the series and should amuse the average patron.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Cat's Meow, The (Pathe)
Dizzy Daisy (Educational)
Going to Congress (Pathe)
Good Morning (Educational)
Honor of Men, The (Universal)
Lunch Brigade, The (Educational)
Mysteries of Mah Jong (Arrow)
Pathe Review No. 21 (Pathe)
Position Wanted (Pathe)
Tired Business Men (Universal)
Two After One (Arrow)
Why Pay Your Rent (Universal)

"Why Pay Your Rent?"

(Universal—Comedy—One Reel)

In this single reel Universal Comedy, Bert Roach appears without his familiar team-mate, Neely Edwards, and is featured along with Alice Howell, who is seen in her familiar role of a domineering wife. As in several recent comedies, Roach appears as a butler. This time he is employed in a house where his main duty is in helping the husband dodge bill collectors; finally, however, they come and load all the furniture, including a stove, on a moving van, but Roach is equal to the situation and he cooks and serves lunch to his master and mistress as the van speeds along. There is rapid action and considerable humor of a familiar type and should prove thoroughly acceptable to Bert Roach fans.—C. S. S.

"Mysteries of Mah Jong"

(Arrow—Special—Two Reels)

Arrow Film Corporation is offering an exceedingly timely film in the two-reeler, "The Mysteries of Mah Jong." The basic principles of the game are set forth so clearly and concisely that anyone can comprehend them. The various Chinese characters, the winds, dragons, flowers, seasons, etc., are explained as well as the significance of the terms "pung" and "chow" and when he may or may not "pung" or "chow." To get away from the dry, instructive angle, the producer, Norman Jefferies, has injected a lot of Chinese and American atmospheric touches, some good-natured jabs at the extent to which certain classes go in adopting Chinese raiment, insense and decorations, and quite a few comedy touches are introduced. The method of counting points is only touched upon lightly by explaining the highest possible hand, but we think this is a point in the film's favor from a popular standpoint, as to attempt to explain the intricacies of the scoring would serve only to confuse the average spectator. Due to the tremendous popularity of this game and the enormous amount of publicity it has received, many newspapers running Mah Jong departments, practically any audience contains large numbers of people who either play the game or are curious about it, and this film should therefore prove a welcome attraction in almost any type of house.—C. S. S.

"When Wise Ducks Meet"

(Fox—Comedy—Two Reels)

Although a couple of human beings assist in this comedy, practically the entire action of this Fox Sunshine two-reeler is carried on by ducks and their antics should get a lot of laughs out of any assembly of moviegoers. This comedy is particularly clever in addition to being genuinely humorous. It is especially clever because of the extreme difficulty in directing these web-footed fowl and making them perform before the camera, and these Sunshine ducks give every evidence of being exceedingly well trained, in addition they cavort as if they really enjoyed being photographed, and this adds to the merriment. A duck village, a duck circus, the antics of duck wives, and last but not least a duck hospital and duck soup are all shown to advantage in getting the laughs.—T. W.

"Lunch Brigade"

(Educational—Comedy—One Reel)

A burlesque on some of the cheaper cafeterias is attempted with much hilarity by Sid Smith, Cliff Bowes and Virginia Vance in this one. The antics in the one-armed joint will be especially appreciated by patrons of such, although most of the slapstick material ought to hit the spot with any fun-loving fan. The comedy has no particular trend, but lots of rough and tumble action.—T. W.

COMING A "HISTORIET" TEAPOT DOME

(Not a Review)

Illustrated, Animated and "Cartoonized"
with "Multi-Color" Titles

Something new and unusual.

TO FOLLOW:

"Famous Sayings of Famous Americans"
"Witty Sayings of Witty Frenchmen"
"Witty Naughty Thoughts"
"Love Affairs of Famous Men" (A Series)

ALL Our "Historiets" Are
Illustrated, Animated and "Cartoonized"

AND BESIDES

Have "Multi-Color" Titles and Scenes
"See It in Colors"

REEL-COLORS, Inc.

LABORATORIES, LYNDBURST

(Art Studios and Offices)

85 RIVERSIDE DRIVE

NEW YORK

Phone Endicott 7744-7364

"Dizzy Daisy"

(Educational—Comedy—Two Reels)

Louise Fazenda is starred in this Jack White production with a good cast. Especially is she well supported by Cliff Bowes and Virginia Vance. Without any question this may be classified as one of White's most actionful and thrilling two-reelers. It is so pepped up that it runs off more like a melodramatic feature. A regular plot has been worked into this comedy. The dumb daughter of a wealthy fisherman gets a job in a thug's home as a maid. She saves the ensnared count and also recovers the jewels stolen from the nobleman's guests. She and the count have an exciting ride on a single horse. The thieves chase them on land and on sea. The antics of a sea lion pursuing a negro porter are hilarious. A lot of novel slapstick material introduced all through this two-reeler is bound to make it a close second to nearly any feature you may show in your theatre. At least, the audience will go home with the right kind of an impression, and, because he keeps that in mind, is why you are always sure of White's work.—T. W.

"The Cat's Meow"

(Pathe—Comedy—Two Reels)

Mack Sennett's newest two-reel comedy for Pathe stars Harry Langdon in the role of a mild-mannered chap whose sweetheart persuades him to take her to a notorious slum resort, "The Cat's Meow." He gets all beaten up, and the reform element gets him a job as a cop and he is sent back to clean up the district. After various adventures he captures the gang by means of a ruse and lands them in the patrol wagon. Langdon is excellent in the role and his performance especially as the comedy cop is one of the funniest ever seen on the screen; it will keep the audience in an uproar. This film sticks more closely to the idea of the comedy than a number of the Sennett comedies and while there is not as much slapstick and trick or stunt stuff as usual, it is all genuinely funny and clever. "The Cat's Meow" is one of the best of the recent Sennett comedies and should please the great majority of spectators. Alice Day is attractive in the leading feminine role. This comedy is on the type of Charles Chaplin's "Easy Street" and is every bit as funny as that Chaplin classic.—C. S. S.

"Good Morning"

(Educational—Comedy—Two Reels)

Lloyd Hamilton is as funny as ever in his latest comedy for Educational. There is nothing particularly novel about this comedy but the scores of tricks characteristic of Hamilton that have brought out good laughs in his other works should do the same in his latest. A newspaper boy who rescues a debutante's runaway dog and who is consequently rewarded by being invited to a society bazaar for charity is the trend of the story. The Hamilton dog, a duck, puppies and cats and other animals have been used to advantage and aid in provoking laughs in this two-reeler. A birthday cake with firecrackers instead of candles distributed among the guests in a novel manner, is one of the amusing situations in this comedy which should delight the Hamilton fans and go well with the average audience.—T. W.

"Two After One"

(Arrow—Comedy—Two Reels)

In "Two After One," one of the series of two-reelers starring Billy West, Arrow Film Corporation is offering a comedy which, while it does not introduce any decidedly new or original situations, nevertheless moves along at a good pace, contains a lot of material that can be depended upon to amuse, and should prove a satisfactory attraction in the average theatre. The action deals with a chap who is taken out by his friends for a bachelor supper the day before his wedding. His rival sees to it that he imbibes of hooch that puts him very much under the weather. He is made to "see" all kinds of things and this portion introduces some good "spook" effects. He arrives late at his wedding but in time to "kidnap" the girl just as the rival is about to marry her.—C. S. S.

"Pathe Review No. 21"

(Pathe—Magazine—One Reel)

This issue of Pathe Review contains an interesting selection as usual, including a section of finely photographed studies of Mexican types, another showing the crude method by which the Japanese make charcoal, and a color section of the city of Tunis, in Africa. Of especial interest is the portion which shows the revival of a lost art of making wax miniatures, combining the color-work of painting with the art of the sculptor. Just how this is done is shown in detail, as well as some of the beautiful results achieved.—C. S. S.

"The Honor of Men"

(Universal—Drama—Two Reels)

This Universal two-reeler is a reissue of one of a series made some time ago starring Neal Hart. It is a melodramatic Western, with plenty of action and considerable drama, and compares favorably with short Westerns to the present day. The story concerns a respected citizen who is accused of a robbery, jailed, but escapes through the help of his sweetheart. A posse finally kills a man thought to be the hero, but it develops that it was his twin brother whom he brought to the neighborhood to try and reform him. Neal appears in both roles.—C. S. S.

"Daughters of Pleasure"

(Continued from page 411)

and is preparing to leave him. Kent's auto is wrecked and while waiting in a parsonage he experiences a change of heart and realizes he loves Marjory, so she telephones home and invites her father and mother to hurry out to be present at their wedding.

"In Fast Company"

Fast Moving Truett Production Gives
Richard Talmadge Ample Opportunities
for Athletic Stunts

Reviewed by C. S. Sewell

Not only the speed of the production but the kind of company he keeps in the early part of the film, certainly justifies the title of "In Fast Company" for Richard Talmadge's newest starring vehicle for Truett Film Corporation.

In the role of a wealthy young chap who is expelled from college for too much at-

tention to prize-fighting, and who after a wild party, is disinherited by his father, wins a prize-fight, chases a bull over roof-tops and unfinished buildings, and overcomes a gang of crooks while protecting the girl, Talmadge has a role that is suited to his personality and talents.

There is something doing every minute and while there are not any decidedly new stunts introduced, Talmadge has plenty of chances to use his ability as an athlete and stunt actor. He slides across a wire with the girl in his arms, gives a perilous performance on an uncompleted building, leads a fast chase in an auto and uses his prowess to advantage when attacked by thugs, swinging from chandeliers, sliding down banisters, tobogganing down stairs on a door he knocks down, leaping from a balcony on to his assailants.

In fact, this picture is filled with the stunts and action that the star's admirers expect and from this standpoint should be an entirely satisfactory offering for his fans even though the story, which is melodramatic, is improbable and at times the action is hard to follow. Some of the situations are not clear and it would seem that consistency of plot has been subordinated to giving the star a chance to appear in the kind of situations in which he shows to advantage.

The star has the advantage of a good supporting cast of well-known players. Mildred Harris gives a good performance as the girl, with Sheldon Lewis as a crooked lawyer, Douglas Gerrard as his tool, Snitz Edwards as a fight manager and Charles Clary as the hero's father.

This picture will appeal to patrons who are willing to overlook its implausibilities in view of the fast action, Talmadge's stunts and the good work of the cast.

Perry Whitman, Jr. Richard Talmadge
Perry Whitman, Sr. Charles Clary
Barbara Mildred Harris
Bolivian Bull Jack Herriek
"Bull's" Manager Snitz Edwards
Drexel Craig Sheldon Lewis
Reginald Chichester Douglas Gerrard
Chambermaid Lydia Yeamans Titus

Story by Alfred A. Cohn.

Directed by James W. Horne.

Scenarior by G. E. Fort.

Length, six reels.

Story

Because he allows his prize-fighting inclination to interfere with his work, Perry Whitman is expelled. He gives a "gay" party which is so noisy it is raided by the police. One of the girls present is Barbara, who has attended "simply to get the fee of \$100 promised in order to get back home. Perry escapes over the roof with Barbara. The affair gets in the papers and his father disowns him, giving him \$100 which blows away over rooftops, landing in a fight arena. Perry licks the crowd, is signed for a fight with the Bolivian Bull and licks him. Perry's father sees the fight and tries to reach him. Craig, a crooked lawyer, has changed a will so that Barbara must marry an Englishman, Reginald Chichester, and hires Perry to "protect" her. Attacked by rough-necks, Perry eludes them, but they finally catch him. Craig informs him the time is up and Chichester inherits the estate, but Perry discloses he and Barbara stopped at a parsonage and were married.

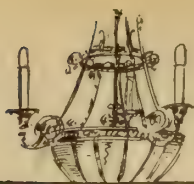
EXHIBITORS!

You will find

STRAIGHT FROM THE SHOULDER

a Wonderful Help

12 pages in this issue



Lobby Logic

On the Subject of Theatre Reseating

PUTTING yourself in the other man's chair is the best way to find out whether he is comfortable in it or not.

A comfortable chair will often dispose a patron favorably toward an otherwise only moderately interesting exhibition.

An uncomfortable chair may send your patrons to another theatre.

An audience comfortably seated is half won.

The logical answer to uncomfortable theatre chairs is reseating by the

American Seating Company

Plans and Estimates Gladly Submitted



American Seating Company

General Offices:

NEW YORK
640-119 W. 40th St.

CHICAGO
4 East Jackson Blvd.

BOSTON
77-A Canal St.

PHILADELPHIA
1211-L Chestnut St.





EQUIPMENT-CONSTRUCTION-MAINTENANCE

Get Ready for the Fall!

*Now Is the Time to Clean House—to Renew
—to Replace—to Add the New Wrinkles
That Defeat Competition*

This is stock-taking time for the wise motion picture theatre man! Take an inventory of your house—now, this week.

Start at the projection room—the machines, the accessories, every item. Go through the house—the seats, the floor coverings, the wall decorations, the screen. Stand across the street and study your lobby and front as the cold, impartial patron studies it.

What does the inventory show you?

Are you going to try to go through another season without the least improvement, replacement? Can you afford to? What about your competitor—what will he offer next Fall? What about those insidious competitors—radio, basketball games, etc?

Can you make the grade next Fall with a single cylinder missing?

Now is the time to decide.


When the September rush starts you want to be able to spend all your energy and time GOING AFTER BUSINESS. Now is the time to prepare your forces so that you will be able to properly receive that business.

Now, with the easing off that Summer brings, is the time when you can afford to make changes. Now, with the easing off that Summer brings, is the time when manufacturers and dealers can give you the utmost in service.

Take advantage of those conditions.

Take stock today! Get ready for the Fall!

—THE EDITOR.



PROJECTION

EDITED BY F. H. RICHARDSON

Foolish Procedure

I have information that a great chain of theatres, no matter where, is running very close reeled along the profit and loss line. I happen to know that this chain of theatres once had a very capable Supervisor of Projection, BUT that he was so hampered by lack of real authority that his title was pretty nearly a joke, hence he was unable to accomplish nearly what he would have liked to accomplish for the improvement of the thing all those theatres have for sale, viz: the picture on the screen.

They have no Supervisor now, and are industriously pinching pennies in the matter of projection room supplies. Real theatre managers understand the plain fact that in times of slack business it is imperative that every possible means be employed to place the thing they have for sale before the buyer—their audiences—in the best possible way. REAL managers allow nothing to stand in the way of getting the highest possible value out of the photoplays they rent at high prices. They know it does NOT pay, from the box office viewpoint, to let a few dollars stand in the way of making the thing they have for sale—the picture—more attractive to its buyer, their audience. Unfortunately, however, we have with us the theatre MISMANAGER who will emit a roar which makes the roof rattle at the proposal to purchase a new sprocket when, as any one may plainly see, there still are a number of teeth in the old one! He compels the projectionist to use the old one "until times get better."

Costly Saving

Such men are apparently unable to understand the plain fact that that cursed sprocket, which may be replaced for three or four dollars, may, and probably WILL, OPERATE TO LOWER THE SALE VALUE OF THE THING THE THEATRE HAS FOR SALE, AND JUST AT THE TIME OF ALL TIMES WHEN IT SHOULD BE AT ITS BEST in order to

(Continued in Third Column)

Bluebook School

Each week, taking them in rotation, I am publishing five of the 842 questions from the list at the back of the Bluebook. In the book itself the number of the page or pages where the answer will be found is indicated. Five weeks after asking the questions, that answer which seems to be best will be published, together with the names of those sending satisfactory answers.

WARNING: Don't merely copy your answer from Bluebook. Put the matter in your own words. I want to know whether or not you really understand what you have read in the Bluebook.

Question No. 50.—Can the markings of projection lenses be depended upon for accuracy?

Question No. 51.—What effect, other than light loss, has an accumulation of dirt on the surfaces of lenses?

Question No. 52.—Name two faults for which projection lenses must be corrected. How it is done?

Question No. 53.—How is projection lens diameter affected by rotating shutter? By this is meant what is the relationship between rotating shutter master blade and projection lens diameter?

Question No. 54.—Do you thoroughly understand the lenses you are using? By this is meant: do you understand the various principles involved in the projector optical train sufficiently well to be able to select the various elements thereof and so adjust them with relation to each other that maximum results in the screen image will result and the performance be at maximum efficiency?

coax the unwilling dimes in at the box office, thus quite possibly losing the theatre anywhere from two to half a dozen times the price of a new sprocket EVERY DAY.

It is a strange and entirely incomprehensible thing how otherwise splendid business men apparently utterly fail to grasp the TREMENDOUS importance of getting one hundred per cent. value out of the shows the theatres under the management rent, by placing the finished product of the motion picture industry before the buyer in the best possible way. They seem to have the idea that once they have a production rented and advertised, it makes no particular difference how it is placed on the screen, provided there be a "bright light." How much is wasted in current in getting the "bright light" seems not to interest them in any degree. That they might get an even brighter light with decidedly less current, less collector lens breakage and less fire danger apparently is nothing in their young lives. That the picture itself might be made very much more beautiful and attractive by intelligent procedure in the projection room is as nothing to them, if one may judge by what one sees. They seem utterly unable to understand the plain FACT that it is the best possible business procedure to get the best possible man that can be found for Supervisor of Projection, and to GIVE HIM ABSOLUTE AUTHORITY IN ALL PROJECTION MATTERS, making him directly responsible for projection faults and demanding results, NOT excuses.

Disgraceful Projection

A short while ago I sat through a performance in one of a large chain of theatres, the projection of which is under the supervision of a man who shall be nameless. This theatre seats about 1,200. It charges a good, stiff admission. It has an excellent projection room and equipment which would be high class were it kept in order. The results I saw on that screen would have disgraced a store-room nickel-

(Continued on Next Page)

Blue Book School—Answers to Questions

Question No. 16.—What elements control the amount of bending which the rays receive in passing from air to glass?

Harry Dobson, Toronto, Ontario; Walter E. Lewis, Endicott, N. Y.; A. L. Fell, Collingswood, N. J.; Daniel Constantino, Easton, N. J., and William Appleton, Des Moines, Iowa sent good answers. The reply of brother Lewis is perhaps best. It reads:

The angle at which the rays strike the second medium and the difference in density of the two mediums control the amount of bending the rays will receive.

Question No. 17 was acceptably replied to by Dobson, Lewis, Constantino, Fell, Appleton and John Allmyer, of Duluth, Minn. The question is: For practical purposes what may we assume the amount of refraction rays will receive in passing through a lens will depend?

Allmyer replies best by saying:

I believe the question is not well worded. There is no refraction of light in passing through glass of even density. The refraction is all at the surface of the lens. For practical purposes it is controlled almost entirely by the angle of incidence of the rays. Difference in density of various glasses

makes a difference, but it is slight as compared to the effect of angle.

Allmyer is correct as to the poor wording of the question.

Question No. 18.—Explain the difference between a plano convex, a meniscus and a bi-convex lens.

Fell, Dobson and Allmyer made excellent replies. The answer of friend Fell is brief and comprehensive:

A plano convex is flat on one side and convex on the other. A meniscus lens is convex on one side and slightly concave on the other. A bi-convex lens is convex on both sides.

Question No. 19: What is the principal axis of a lens? Dobson, Fell, Allmyer, Constantino and Lewis all replied correctly. The answers of Dobson and Fell are essentially the same. They amount to this:

Principal axis and optical axis are the same thing. It is an imaginary line passing exactly through the center of a lens and exactly perpendicular to (at right angles to) its plane.

Lewis adds a valuable item to this by saying:

Thus, a ray of light passing directly

through the principal axis of a lens would not be bent or refracted, because it enters and leaves the lens at exactly right angles to its surface at that point.

Question No. 20: What is meant by "Working Distance?"

Every one hereinbefore named answered this correctly. Allmyer says:

Distance from object (film) to nearest surface of lens when image of object is in sharp focus on screen.

A perhaps bit better wording would have been: "When the lens is in its best working position," instead of "when image of object is in sharp focus on screen," because it might be impossible to secure "sharp focus" with some lenses, but they would have a working distance just the same.

Several new ones have begun with question No. 35, I notice. Good! I also am advised that fully half a dozen of you have, up to now, written Editor Welsh asking for a three-page department. How perfectly grand! Six out of probably at least 20,000 department readers. Well, to tell the truth, I told Welsh myself that if he actually received as many as a dozen letters it would surprise me.

(Continued from Preceding Page)

odeon ten years ago. I have seen equally punky projected shows in that theatre many times. This supervisor really has as nearly unlimited charge of projectional matters in this chain of theatres as any I know of. WHAT IN (DELETED) GOOD IS HIS SUPERVISION? Why is he tolerated and kept on? I mention this because of the following:

Recently in conversation with the manager of one of the chain in question, who is a real live-wire manager, who demands real results on the screen, and raises hallelujah if he doesn't get them, I asked this question: "Why is this man kept in a position he fits no better than a perfectly square peg fits in a perfectly round hole?"

No One to Check Up

He replied to the effect that no one in the headquarters of his organization had any real knowledge of such matters. The man had been with them for a long while, and got by simply because no one in headquarters was able to check up on his work and know how utterly punk it was.

Can you beat that? And yet I, who know the facts fairly well, believe it is pretty close to the truth of the matter.

PROJECTION IS THE PLACING OF THE FINISHED PRODUCT OF THE MOTION PICTURE INDUSTRY BEFORE ITS BUYER, THE PUBLIC. IT WOULD SEEM THAT A CHAIN OF THEATRES WHICH REPRESENTS A HUGE MONETARY INVESTMENT, THE INCOME UPON WHICH IS, AT LEAST IN GOOD MEASURE, DIRECTLY DEPENDENT UPON HOW THE THING THE THEATRE HAS FOR SALE IS DISPLAYED BEFORE ITS BUYER, MIGHT WITH ADVANTAGE EXPEND VERY GREAT CARE IN THE SELECTION OF A CHIEF PROJECTIONIST, ACCEPTING NOTHING BUT THE VERY BEST OBTAINABLE, AND THEN GIVE HIM ABSOLUTE AUTHORITY IN PROJECTION MATTERS. This should be done, pretty well regardless of salary cost. Sounds like just plain common sense, does it not???

After the Battle

A short while ago I happened into the Rialto screening room and there found Jimmie Burke, representative of Boston Motion Picture Projectionist Local Union 182, I. A. T. S. E. & M. P. M. O., parked in the film repair room. James and I caught sight of each other and, bang, up went the storm signals all along the coast. At one time Harry Rubin tried to shove the screening room piano between us to prevent actual blo-o-o-dshed, while Abe Brenner, who is projectionist at the screening room, had the telephone receiver off the hook all ready to call in the reserves.

But after all it was just a case of two regular he-men who held different views concerning certain matters setting forth those views and defending them as best they could. Jimmie called me a "managers' spy" and I called him a "square head" and we clinched, metaphorically speaking, rolled in the mud.

Difference of Opinion

But after the dust of battle had settled nicely, it all simmered down to a difference of opinion on one point, viz: whether or not I should publish facts concerning punk service by an individual member of the I. A., no matter how punky punk the work of such member might be, before I had exhausted all honorable methods of getting such faults in the individual remedied before such publication. Jimmie thinks I ought to first go to the officials of the local and report the matter, only publishing the facts as a last resort.

On the other hand I think that would NOT be the best procedure. By expending time and energy in hunting up a business

representative located perhaps and in fact here in the east, not infrequently located in another town, waiting until he had time to act and then going personally to see if the matter had been remedied, I might remedy an evil perpetrated by an individual, still I would not by that procedure have any effect on any one except the individual, whereas by publication I at least to some extent give warning to all and sundry that such methods are wrong and will not be tolerated.

The Union's Duty

Moreover, I hold that Jimmie, who is an able union official and entirely honest in his views and convictions, takes a wrong view from this standpoint: It is the DUTY of the union to check up on the work of its members, and see to it that they DO deliver good service—especially when the union has succeeded in getting what are rather high wages. I hold that if and when a union fails in this important function, then it is itself due for a PUBLIC roasting.

I make no claim to infallibility. If I am wrong in this matter I want to know it. I would like very much to hear from UNION projectionists on this point. If you say I am in error, then tell me WHY I am wrong. If brother Burke is correct in his contention, then I'll apologize to him.

Jimmie and I and the fight? Oh, after we got it all out of our systems Burke and I had dinner with Harry Rubin, putting a crimp in his bank roll that'll need filling out, then we shook hands, clapped each other on the back and parted good friends—but willing to grab the battle axe again should occasion seem to demand it, fight it all out and then—shake hands again. For after all Jimmie's head isn't very square—just a bit rough at the corners, and as to the "manager's spy" he hurled at poor me—oh, well, that was just a part of the aforesaid battle, though if showing up punk work by a projectionist, when the projectionist is himself at fault through laziness, carelessness or ignorance constitutes being a "manager's spy," why, dang it all, Jimmie, I'm going to be just that, and keep right on being that till the end of my days. However, let's hear from some of you on the point I have set forth.

Cassin Not Guilty

In April 12 issue I published an article, "A Classic of Its Kind," which described a change-over signal sent in by Jack Cassin.

Friend Cassin good naturedly calls my attention to the fact that as I worded it it might be supposed he was the inventor of the thing, whereas he received it in a print sent him from the exchange. He is trying to locate the BOOB who uses them, says he has received several more of them since.

Apologies, brother Cassin. The wording of the article was not such as would make the point you name clear. I can well understand that you would not relish having any one suppose you perpetrated such an outrage—and then sent it in for our approval and admiration!

Seating, Etc.

From Josephine, Texas, comes this inquiring letter:

Please tell me how to place the seats in my picture show. Have ballast floor, which means a brick-like substance beat up fine. It is nice and dry all the time, and better than wood, I think. How much elevation or slant should it have? The house is 25 feet wide by 80 feet long. The projectors are in front and the screen, of course, at the back. We put it that way on account of the south breeze. Have a 12-foot stage in front of screen. We have 40 wooden benches each nine feet long. Each bench holds six small or four to five large people. How many would you suggest that we place in

the house? Also, what about aisles? We have a large one in the middle and one on west side. Don't suppose there is real necessity for more than the center aisle. We might say the place would be 50 feet long by 25 wide.

Must Comply With Law

There probably is no local law governing width of aisles and distance between rows of seats. If there is you must comply with it. If not, then the minimum distance from chair back to chair back should be thirty-two (32) inches. By this it is meant that it should be that distance from the top of the back of your benches to the top of the back of the next row. If there is no back to the benches, then you might reduce this by two inches. However, it never pays to crowd your audiences up too much, and make them uncomfortable.

As to slant, or slope of the floor, it will depend considerably upon what the height of the bottom of your picture will be above the floor. It is well to give the floor all the slope you can without placing steps in the aisles, but probably one foot in ten will serve very well.

Fastening Seats Down

As to the matter of fastening your seats down to that ballast floor—well, I don't know what would be the best way, but they just MUST be securely fastened, else in case of an alarm of fire a terrible condition of confusion might arise.

The width of aisles is an important matter. There must be sufficient aisle width to accommodate your patrons, remembering that in case of panic they all leave at once. This means that aisles should be wider at the rear than at the front. Allowing 18 inches of width to each person there would be room for six people on each of those benches. Using the benches, you could only have two in a row, which would leave 7 feet for aisle space, and a four-foot center and a three-foot side aisle is about the best you could do. If you have a twelve-foot stage and allow six feet for orchestra and a twelve-foot space back of the seats, you can have twenty rows of seats, by cutting into the rear space a bit, or a total of 40 benches, seating five to six persons per bench.

Would Go Further

I would go further into this matter, but Josephine writes no copper plate scroll and while I've rewritten his letter as I think he meant to write it, I'm not so certain that I've got it correct. For instance, he says:

(Continued on Page 419)

GET IT NOW!

The Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing.

Price \$1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue

New York City

General Electric's Development of Clear Fused Quartz Includes Condenser Lenses

A NEW aid to men of science which may well develop into one of the most signal contributions of the century is contained in the fact that clear fused quartz can now be produced in large quantities, and in relatively large masses.

This announcement has just been made by

Edward R. Berry, Assistant Director of the Thomson Research Laboratory of the General Electric Company that clear fused quartz can be produced on a commercial basis, in sizes and quantities heretofore impossible of achievement.

Probably the two most important properties of this substance are: first, its ability to transmit wave lengths which cover a wide range in the spectrum, ranging from the infra-red or heat rays, through the various colors visible to the human eye and on down to those shorter wave-lengths known as ultra-violet, invisible, but health-giving; and second, an extremely low co-efficient of thermal expansion.

As to the application of clear fused quartz in the motion picture industry, General Electric's announcement says, in part:

"Glass condenser lenses for use in the larger motion picture machines have a comparatively short life, often breaking in a day or two. Frequently these lenses are subjected to the heat of an arc consuming 150 amperes of current. Quartz lenses made in the General Electric Research laboratory have been operated in motion picture projectors for six to eight months and are still intact. These lenses are also more free from pitting deposits which result from hot particles thrown while molten from the carbon."

The development of this material and the ability to produce it come as a result of nine



Those responsible for the development of clear fused quartz. Left to right are: L. B. Miller, P. K. Devers, Wallace Wright, and Edward R. Berry. Dr. Berry is seated at the table examining a lens blank 11 by 3 inches made of clear fused quartz.

years' work on the part of Mr. Berry and his assistants, L. B. Miller, P. K. Devers, and Wallace Wright, all of the Thomson Research Laboratory staff of the General Electric Company.

CLASSIFIED ADVERTISEMENTS Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

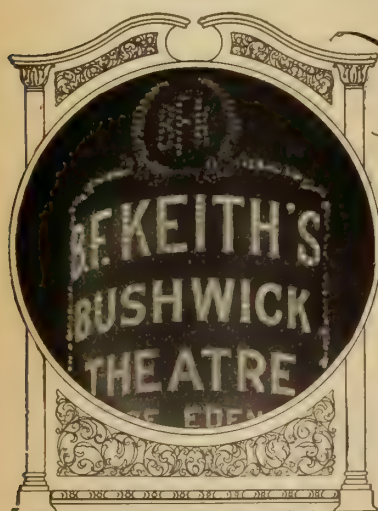
Copy must reach us by Tuesday noon to insure publication in that week's issue.

Situations Wanted

ORGANIST of exceptional ability desires engagement. Expert, experienced picture player and soloist. Union. Play all makes. Very fine library. Good instrument and salary essential. State full particulars. Address Organist, 415 Dupont Street, Roxborough, Philadelphia, Pa.



Light travels around a corner! This photograph is a ten second exposure. No illumination other than that from the pocket flash held at the lower end of the tube.



*The name of
Keith
is synonymous
with the best
in vaudeville*

Similarly, in the equipment of Keith Houses nothing is omitted that will contribute to the comfort and convenience of Keith patrons.

And, as a matter of course, all of the Keith Houses are liberally equipped with

DIXIE CUP Penny Vending Machines

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

Write for sample Dixies and details of Dixie Cup Penny Vendor Service.

INDIVIDUAL DRINKING CUP COMPANY, INC.

Original Makers of the Paper Cup

EASTON, PA.

NEW YORK, N. Y.

With Branches at Philadelphia, Chicago, Cleveland, Baltimore, Los Angeles.



Patented

ROLL—Machine Coupon TICKETS

QUALITY—Second to none!

SERVICE Unexcelled—our

LOWEST PRICES will be mailed to you on request.

State your requirements by mail—Today!

TRIMOUNT PRESS

LARGEST AMUSEMENT TICKET PRINTERS
IN NEW ENGLAND FOR 17 YEARS.

119 ALBANY STREET

BOSTON, MASS.

FIRE!

May result from badly installed electrical equipment or poorly chosen materials.

Hallberg's Motion Picture Electricity

\$2.50 Postpaid

is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE

NEW YORK, N. Y.

Projection

(Continued from page 417)

"The house is 80 feet deep." Now I don't know whether he means from back wall to street line, or just the auditorium itself. Times almost without number I've cautioned correspondents to be sure to give ALL details, but they just simply won't, and that's that! So I have to do the best I can with what they do send.

P. S. Oh yes, by the way, this is a narrow house. An angle of 30 degrees from center of screen will take in practically all the seating space. I would therefore recommend Josephine to study table 12, page 260, 14, page 263 of the Bluebook, copy of which he has. He will find that screen surface Nos. 11, 12, 17, 18, 19 and 24 are best for his house, of which at least 17, 18 and 24 are still available. Your supply dealer can get them for you. Unless you can afford such a screen better stick to paint or kalsomine surface, see pages 227 and 229 of Bluebook. As to height of picture above floor, see page 234 of Bluebook.

From a Friend

Daniel Constantino, Easton, Pa., sends answers to first three sets of questions and says:

Dear Friend and Brother: I address you thus because I have heard you lecture twice in Easton, hence feel I have a personal acquaintance with you, or at least that we are not strangers. I possess both the third edition of the handbook and the Bluebook and certainly would be ungrateful did I not compliment you upon the latter. The Bluebook is surely worth the money.

That is how I want you all to feel. You and I are NOT strangers. I want to be friends with all of you. I am the friend even of those whom I am obliged occasion-

ally to roast—that is to say, I am their friend IF they accept the roast in good part, understanding that it was done for the good of the profession and, incidentally, for their own good.

Surprising

In looking over the replies to Bluebook questions now running in the department, I am surprised to find how many have failed to understand the difference between a diverging light beam and diffusion of light. Many have classed the beam between light source and collector lens, between aperture and projection lens and between projection lens and screen as "diffused light."

This is all wrong. Diffused light is light which is broken up and scattered, as when passing through a translucent substance, such as ground glass, or as when reflected from a non-glossy substance, such as newspaper. The light between projection lens and screen is not scattered. It is directed by the lens. The same is true between aperture and projection lens and, in a little different sense, between light source and collector lens. Study this matter, gentlemen. Many of you don't understand it.

Bully Boy Benowitz

Benowitz, of Sioux Falls, South Dakota, has put one over very nicely. He took up the matter of having motion picture projectionists listed in the Polk city directories as projectionists. They demurred, but he has convinced them and they have written him: "We agree with you that the term, "Moving Picture Operator," is too long; that the word "Projectionist," will very readily be recognized as belonging to the profession and that it is amply descriptive of

those engaged in the work of motion picture projection. We will therefore be glad to see that the change is made in the directories published by this company."

Bully boy, old topper. Let the good work proceed!

Excellent

From that excellent publication, The American Projectionist—which ought to have the support of every motion picture projectionist in this country and Canada, by the way—I have clipped the following verse. It appeared, without editorial comment, on the front page of the March issue of the above paper:

Too Much Like Work

"Too much like work!"

Exclaims the shirk

With horror in his eyes.

Hard work is mean

To stand between

A youngster and a prize!

Hard work is mean

To stand between

A dreamer and his goal

But in all lands

That's where it stands

Prepared to take its toll.

"Too much like work!"

Exclaims the shirk,

"Too much like work for me!"

And that is why

He'll live and die

A poor non-ent-i-tee!

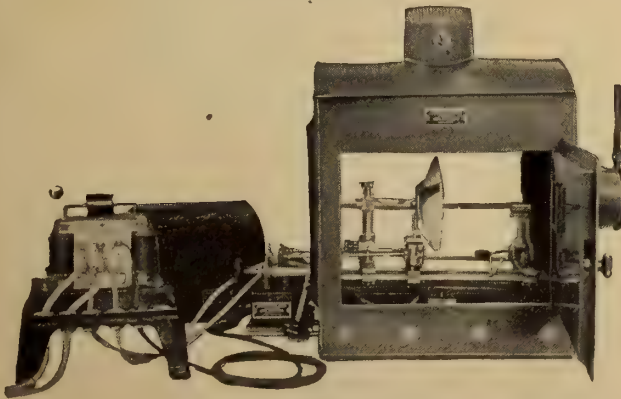
Seldom is more truth expressed in an equal number of words, and expressed so effectively. Read it, you square-heads who overwork the "Aw that's good enough" thing, and then rend the air with bellowings about your "bad luck" when you fail to get anywhere really worth going. Read it earnestly, not to say prayerfully. Even read it swearfully, if you must, but READ IT UNTIL YOUR EYES BEGIN TO PAIN YOU.

(Continued on page 421)

AMERICAN REFLECTING ARC

LATEST IN PROJECTION EQUIPMENT

Patents Applied For



OUR DISTRIBUTORS

Atlanta, Ga.	Southern Theatre Equipment Co.
Boston, Mass.	Eastern Theatre Equipment Co., Inc.
Chicago, Ill.	Exhibitors Supply Co., Inc.
Cincinnati, Ohio	The Dwyer Bros. & Co.
Cleveland, Ohio	Exhibitors Supply Co., Inc.
Dallas, Texas	Southern Theatre Equipment Co.
Denver, Colorado	Exhibitors Supply Co., Inc.
Detroit, Mich.	Amusement Supply Co.
Indianapolis, Ind.	Exhibitors Supply Co. of Indiana, Inc.
Kansas City, Mo.	Yale Theatre Supply Co., Inc.
Milwaukee, Wis.	Exhibitors Supply Co., Inc.
Minneapolis, Minn.	Exhibitors Supply Co., Inc.
New Orleans, La.	Southern Theatre Equipment Co.
New York, N. Y.	Independent Movie Supply Co., Inc.
Oklahoma City, Okla.	Southern Theatre Equipment Co.
Omaha, Nebraska	Exhibitors Supply Co., Inc.
Philadelphia, Pa.	Philadelphia Theatre Supply Co.
Pittsburgh, Pa.	Hollis, Smith, Morton Co., Inc.
Salt Lake City, Utah	Salt Lake Theatre Supply Co.
San Francisco, Calif.	Theatre Equipment Supply Co., Inc.
St. Louis, Mo.	Exhibitors Supply Co., Inc.
Washington, D. C.	Washington Theatre Supply Co.

AMERICAN REFLECTING ARC CORPORATION
21 MILK STREET, BOSTON, MASS.

PRICES CUT

on Roll and Machine

TICKETS

order NOW at these prices

10,000.....	\$6.00	50,000....	\$11.00
20,000.....	7.25	100,000....	15.00
30,000.....	8.50	250,000....	35.00
40,000.....	9.75	500,000....	65.00
1,000,000....	\$120.00		

One or Two Colors of Ink
Inventory Numbering FREE!

Net F. O. B. Philadelphia or New York
Money with Order.

Globe Ticket Company
Specialists in Tickets and Checks Since 1873

116 N. 12th St. Philadelphia, Pa.



Universal
MOTOR CO.
2 K.W. to 25 K.W.
Four Cylinder
ELECTRIC PLANTS

mean that no small town need be without its "movie". No theatre, already established, need suffer the handicap of consistently unreliable current. No city playhouse need face the terrific loss that goes with even a single dark-house. Traveling exhibitors can now produce the finest pictures—clear and flickerless. More "Universals" are used for permanent or emergency exhibiting purposes than any other make. No other so quiet, compact, simple or sturdy.

UNIVERSAL MOTOR CO.
11, Cape St.
Oshkosh, Wis.

Kindly state your problem fully when writing for FREE Catalog

ILLUSTRATION SHOWS 4 K.W.

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:
POSTPAID, WEEKLY, \$7.25
SAMPLE COPY AND

ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAF EXHIBITORS' ASSOCIATION
OF GREAT BRITAIN AND IRELAND, LTD.

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the

15th and 30th of Each Month

Foreign Subscription: \$7.00 or 85 francs per Annum

Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

MAILING LISTS

MOVING PICTURE THEATRES

21,776 Moving Picture Theatres, per M.....	\$5.00
3,674 Legitimate Theatres, per M.....	7.50
327 Colored Moving Picture Theatres.....	5.00
1,059 Film Exchanges.....	10.00
163 Manufacturers and Studios.....	3.00
411 Moving Picture Mach. & Sup. Dealers.....	4.00

A. F. WILLIAMS

166 W. Adams Street

CHICAGO



WELDED WIRE REELS

For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

F. H. RICHARDSON'S BLUEBOOK OF PROJECTION

will help your projectionist get a better picture on the screen. Send for it now!

Price, \$6.00

CHALMERS PUB. CO., 516 5th Ave., N.Y.

To Rebuild Strand Theatre, Hoboken

A new corporation controlled by David Weinstock has taken over the Strand Theatre, Hoboken, N. J.

Chas. N. Winston & Bro., architects and engineers, of 2 Columbus Circle, New York, are preparing plans for completely re-building the theatre, at an estimated cost of \$125,000. It is proposed to remodel it into a one-balcony theatre that will be the last word in construction, decorations, safety and comfort. There will be an orchestra floor and a large balcony, with a total seating capacity of about 1,500. The mezzanine promenade will run the full width of the theatre and connect by ramps with the balcony seats. The equipment will be of the finest, including a large organ.

The theatre will be operated under the able direction of Mr. Weinstock, who has been in personal charge of the City Hall and Freeman Theatres. He will at all times endeavor to show only the latest releases and to give Hoboken a truly modern theatre, of which it will be justly proud.

The Week's Record of Albany Incorporations

Albany—An even half-dozen companies incorporated and entered the motion picture business in New York state during the past week, this record being somewhat better than the previous week, both in number and in the amount of capitalization represented. The newly incorporated companies are: Hancock Theatre Corporation, capitalized at \$20,000, and having as directors: Lavinia Markham, Elsie Finestone, Sara Zuckerman, of New York City; Maupetharjes Rylotte Corporation, \$5,000, Yetta Messer, A. F. Ritter, Peter Mencher, New York City.

L. K. Mortgage Company, \$10,000, Joseph Berliner, Irvin Abrams, New York; M. E. Phillips, Brooklyn; Erie Basin Holding Co., Inc., \$12,000, Jacob Goldman, Esther Abend, Brooklyn; Isreal Blatt, Brooklyn; The Cineradio Corporation, with H. O. Falk, Jamaica; Gertrude Middleman, Brooklyn; Renee Frankel, New York City, and Schine Realty Corporation, Gloversville, H. L. Wright, H. I. King, Arthur Heneman, Gloversville, the amount of capitalization of the last two companies not being specified.

Recent Incorporations Throughout Country

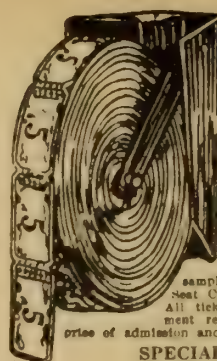
MOBILE, ALA.—City Amusement Company, Inc. Incorporators: Irving L. Simon, J. A. Morrison, G. C. Outlaw.

TOWNLEY, ALA. — Townley Theatre Company, Inc. Capital, \$10,000. Incorporators: C. B. Hendon, R. H. Shepherd and others.

SACRAMENTO, CALIF.—Capital Pictures Corporation. Capital, \$500,000.

SANTA MONICA, CALIF.—Santa Monica Amusement Company. Capital, \$500,000.

WILMINGTON, DEL. — Pennant Film Productions, Inc. Capital, \$100,000.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000 for \$6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

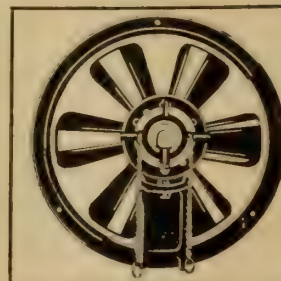
SPECIAL TICKET PRICES

Five Thousand	\$3.00
Ten Thousand	5.50
Fifteen Thousand	6.50
Twenty-five Thousand	7.50
Fifty Thousand	10.50
One Hundred Thousand.....	15.00

National Ticket Co. Shamokin, Pa.



DURATIZE
YOUR FILM
-DURA-
FILM PROTECTOR CO.
INC.
220 WEST 42ND STREET
NEW YORK
PHONE CHICKERING 2937
ALLAN A. LOWNES PRES.



Ventilating Oscillating

AND all types of fans for immediate delivery, at attractive prices.

Fidelity Electric Co.
Lancaster, Pa.



HALLBERG MOTOR GENERATORS

Are the best for Projectors.

J. H. HALLBERG
445 Riverside Drive
New York

The World's Market Place FOR SALE

Advertising under this heading \$5 per inch. Minimum space one inch.

Motion Picture Cameras and the World's largest market of second hand and new instruments, priced from \$50.00 up.

Send for big catalogue and bargain list.

BASS CAMERA COMPANY

109 NORTH DEARBORN

CHICAGO

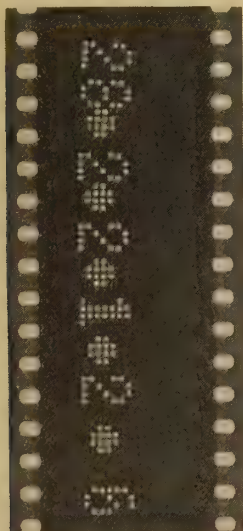
Projection

(Continued from page 419)

If you ARE a nonentity in the profession, then in all human probability you will discover in those verses the real reason WHY you are that article, always provided you have been in the profession a sufficient length of time to enable you, by hard work and constant endeavor, to raise yourself out of the CROWD which, consciously or unconsciously, chants drearily: "Aw that's too much like work," which is precisely WHY "bad luck" pursues them through life and in the next life they remain out of Heaven because St. Peter, knowing them, doesn't bother to open the gate, and opening it themselves would be "too much like work."

Same Old Outrage

Jack Levine, Projectionist, Rialto Theatre, Leominster, Mass., sends in samples of punch marks in film for change-over, papers glued to the film for the same purpose, AND this:



Of course we may expect that almost any sort of outrage will be committed on film by SOME exchanges. In this instance we find more than one hundred (100) holes punched in a film BY AN EXCHANGE at one clatter, and we venture this same exchange will stand up on its hind legs and ROAR like a very angry mouse when it finds a dozen holes punched in a film by a projectionist—no, NOT by a projectionist, for a projectionist would NOT emulate the exchange in thus outraging the film—by an OPERATOR.

Now don't get me twisted, dear heart. I don't mean to say that the said operator had not ought to be called when he imitates the exchange by punching holes in the film. I do, however, mean to say that before an exchange which mutilates the film by punching a hundred or more holes in it at a clatter, with several clatters scattered through the length of said film, starts to roast the operator (Yes, I said "Operator"—for reasons just explained) it had better get a can of concentrated lye and wash its own rather dirty hands. Don't YOU think so?

Action of Color

Recently I sat in a large theatre and watched something which, while I had long known it, still looked queer enough to inspire this short article.

In the center of the back side of the ceil-

ing dome was an amber spot playing on the center of the stage. At the right (right as you face the stage) was a blue spot playing on the left of the stage and on the left was a red spot playing on the right of the stage and beside the amber spot was a white flood covering the entire stage. You will thus see that each color crossed through the other two colors. In other words, the blue was projected through the red and amber, the red through the amber and blue and the amber through the red and green—all three of them through the white flood, of course.

As I before said, I had long known that one color projected through another does not affect it, but all the same it looked decidedly queer to watch those beams crossing each other—there was enough smoke and dust in the air to make each beam quite visible. Queer, because if you mix blue and yellow you get green, yet those beams

passed through each other and nothing in the nature of green resulted. Certainly the rays could not cross each other without mixing, and if they mixed why did not green result? If—oh huh, what's the use!

Shreveport Dance

Local Union 222, I. A. T. S. E. & M. P. M. O., of stage hands and projectionists, Shreveport, La., has organized a Projection Society and recently the local, through the society, gave a dance, which was a fine, large, juicy success. The various daily papers of the city gave the organization of the society space, and actually, all but one of them called the men projectionists. L. E. Gillan, press representative of the local, seems to be a real live wire. There will be another dance soon.



Behind this front—

—you'll find a full house of contented, comfortable movie fans, all enjoying the cool delight of refreshing Typhoon Breezes.

Why not let Typhoons pull that extra business for *you* this summer? They'll do it—and quickly pay for themselves. Proved for you in 2,100 other theatres.

TYPHOON FAN COMPANY

345 West 39th Street

New York

Philadelphia Jacksonville New Orleans Dallas Los Angeles

Write for
Booklet
No. 33.

EASTMAN POSITIVE FILM

Make sure the release print is on Eastman Positive Film and you make sure that the photographic quality of the negative is carried through to the screen for your audiences to enjoy.

Look for the identification "Eastman" "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The Robert-Morton Unit Organ

Gratifying Evidence of **ROBERT-MORTON SUPREMACY**

"The Robert-Morton installed for me at the Astor Theatre exceeded even our fondest expectations."

S. L. Rothafel, New York

"We have fourteen and consider Robert-Morton most artistic achievement."

*Saenger Amusement Co.,
New Orleans*

"Congratulations on Robert-Morton. We are thoroughly convinced of its merits."

*Universal Film Co., New York
F. A. Flader, Gen. Mgr. Theatres*

"Consider Robert-Morton highest class organ money can buy."

California Theatre, Los Angeles

The Photo Player Co.

NEW YORK
148 West 46th St.

CHICAGO
845 So. Wabash Ave.

BERKELEY, CALIFORNIA

GENUINE DEAGAN PERCUSSIONS USED

NEW ROBERT-MORTON CO-OPERATIVE SELLING PLAN

Robert-Morton Organs are now built in sizes and styles to suit every type of theatre—large or small. Mail coupon for full details of New CO-OPERATIVE SELLING PLAN.

The Photo Player Co.
148 West 46th St., New York City

GENTLEMEN: Please send catalog and full details of your new selling plan on Robert-Morton Unit Organs.

Name of Theatre
Seating Capacity
Name
City State



Edwin H. Lemare, Dean of American Concert Organists, seated at the Robert-Morton Console, University of Southern California.



Compare it with any feature production you ever saw; it stands comparison and *shines!*

Announcing

THE FORTIETH DOOR

with ALLENE RAY

Produced by
C. W. PATTON

And a Wonderful Cast

Directed by
GEORGE B. SEITZ

The public has "gone nuts" over stories of the Orient.

Look at the big successes, past, present and coming, with an Oriental background.

Here's a peach of a story, laid in Egypt. A young American rescues a beautiful young girl from a harem, but doesn't get her to safety until he has been vamped, captured, beaten, shot at, imprisoned and a few other things for good measure.

As a production it is positively splendid. The cast is perfect. Allene Ray is a most charming heroine; Bruce Gordon is fine as the hero; Anna May Wong is the vamp of the harem (and she is *there*); and Frank Lackteen as Hamid will knock them all cold.

We Unreservedly Recommend This
Great Serial



Pathéserial



First in the field!

Moving Picture WORLD

Vol. 68, No. 5

May 31, 1924

PRICE 25 CENTS

The Merger

METRO

GOLDWYN

MAYER

A new combination, now the foremost producing and distributing organization in the industry. Here are great stars, stories, directors, authors. And the most elaborate network of territorial service stations. For the new season your most powerful source of picture supply is in the united strength of

MetroGoldwyn

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.
NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. \$3.00 a year.



LOUISE FAZENDA

Queen of Comediennes

Again a Star in 2-Reel Comedies in

JACK WHITE

COMEDY SPECIALS

PRESENTED BY

E.W. Hammond



"DIZZY DAISY"

Supervised by JACK WHITE

A short comedy feature that will make a splendid head-liner for a summer jazz comedy program—and a box-office attraction of unusual merit on any program.

Book the Jack White Comedy Specials for Warm Weather Shows



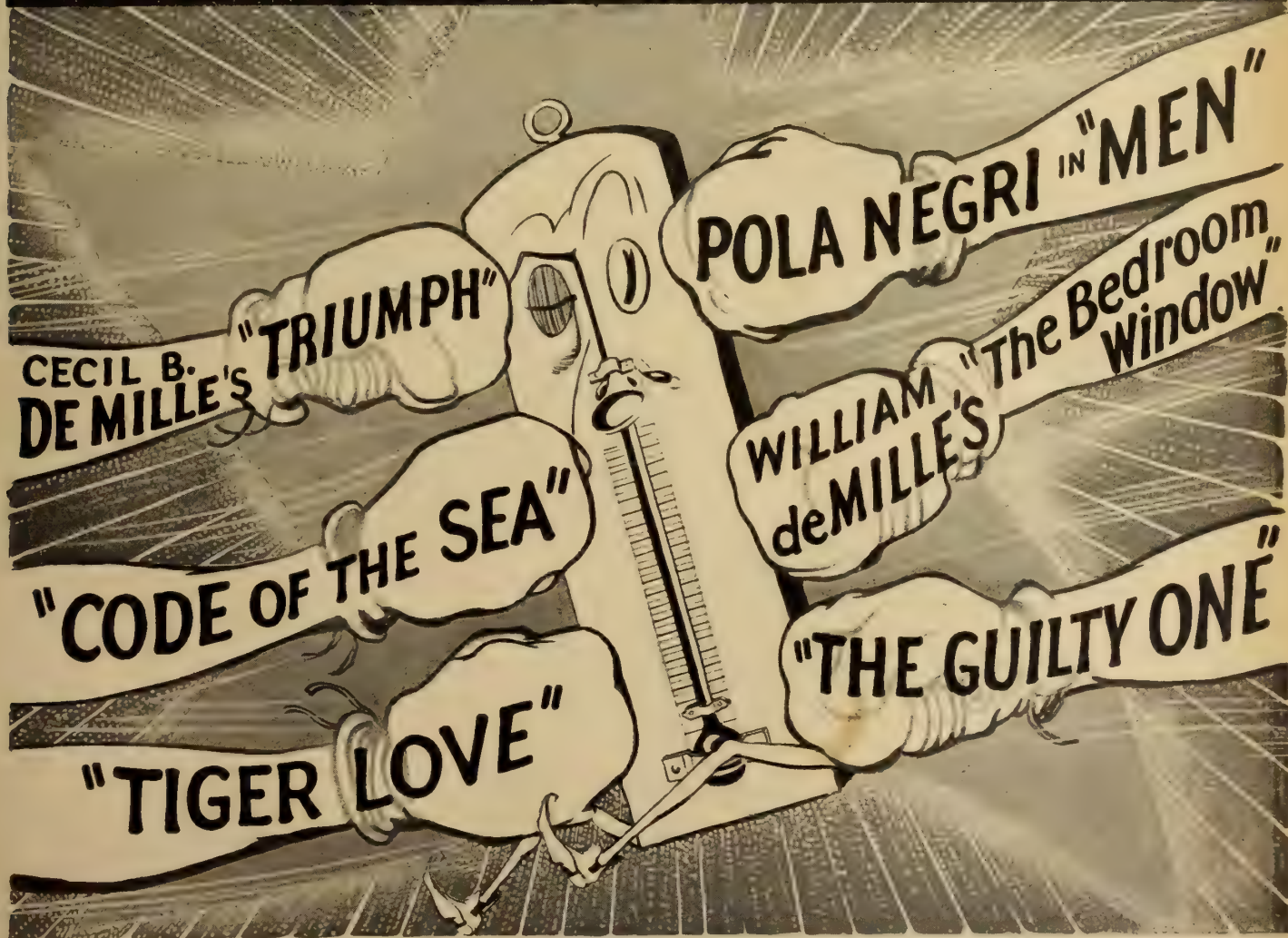
EDUCATIONAL
FILM EXCHANGES, Inc.

E.W. Hammond
President



For foreign rights address:
FAR EAST FILM CORPORATION
729 Seventh Avenue, New York City

Paramount Warm Weather Knockouts



NO need of being licked by hot weather when you've got six smashing hits like these from Paramount ready to jump into the ring for you!

And 12 others, including GLORIA SWANSON in "A Society Scandal," THOMAS MEIGHAN in "The Confidence Man," James Cruze's "The Fighting Coward," and Herbert Brenon's "The Breaking Point," fresh as daisies and rarin' to go! Every one brand-new and let loose March to June.

Count the weather out when you play these Paramounts. They're winners, hot or cold!

Produced by



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY



BIG Spring Paramounts!

"THE BEDROOM WINDOW"



A
William de Mille

PRODUCTION

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

A LIVELY comedy-mystery, better than "Grumpy." A bear of a box-office title!

Story and screen play by
CLARA BERANGER

WITH
MAY McAVOY, MALCOLM MACGREGOR
RICARDO CORTEZ, ROBERT EDESON
GEORGE FAWCETT, ETHEL WALES,



*"The Bedroom Window" is one of the
New Paramounts BIG in any season!*

"DAWN OF A TOMORROW"

George Melford's production of the famous novel. Just released.

"ICEBOUND"

William de Mille production, with Richard Dix, Lois Wilson.

"THE BREAKING POINT"

All-star cast. Great show for everybody. Produced by Herbert Brenon.

"BLUFF"

Sam Wood's production, with Agnes Ayres, Antonio Moreno.

Paramount Pictures

*Poor projection is your
most expensive cost—
perfect projection your
cheapest asset*



Richardson's Fourth Edition.
"Handbook of Projection." Price, \$6.00.

*Chalmers Publishing Company
516 Fifth Avenue
New York City*

"HOLD BREATH"



DOROTHY DEVORE



Distributed by
HODKINSON

Foreign Distributor
WM. VOGEL
Distributing Corporation

Season 1924-1925-
30 First-run pictures

TULLY MARSHALL

An **AL CHRISTIE**

YOUR TH



FROM "THE PRE-VIEW"
LOS ANGELES TIMES

"A Real Thrill Girl"

"Dorothy Devore has assured herself of popularity rivaling Harold Lloyd or Buster Keaton in her initial five-reel thrill picture, 'HOLD YOUR BREATH.' The stunts she does look quite as remarkable as those in 'Safety Last.' The fact that the picture bears a resemblance to the earlier steeplejacking affair will not likely detract from its popularity because it is a girl who turns the trick this time.

"'HOLD YOUR BREATH' is one of those combinations of laughs and gasps that are *absolutely unqualifiedly sure-fire entertainment*. Any audience will get a kick out of the terrific climax where a young girl is scaling to the top of a ten or twelve-story building in order to save herself from being thrown into jail as a thief.

"A cast of considerable ability appears. The names of Tully Marshall and Walter Hiers are not generally associated with this sort of comedy. Jimmie Adams offers an eccentric as the beauty-parlor proprietor. Priscilla Bonner, Lincoln Plumer, Rosa Gore, George Pierce and Max Davidson add to the amusement.

"Scott Sidney directed 'Hold Your Breath' from the story by Frank Roland Conklin and the clever photography is credited to Gus Peterson and Alex Phillips."

HERE IS YOUR CUE

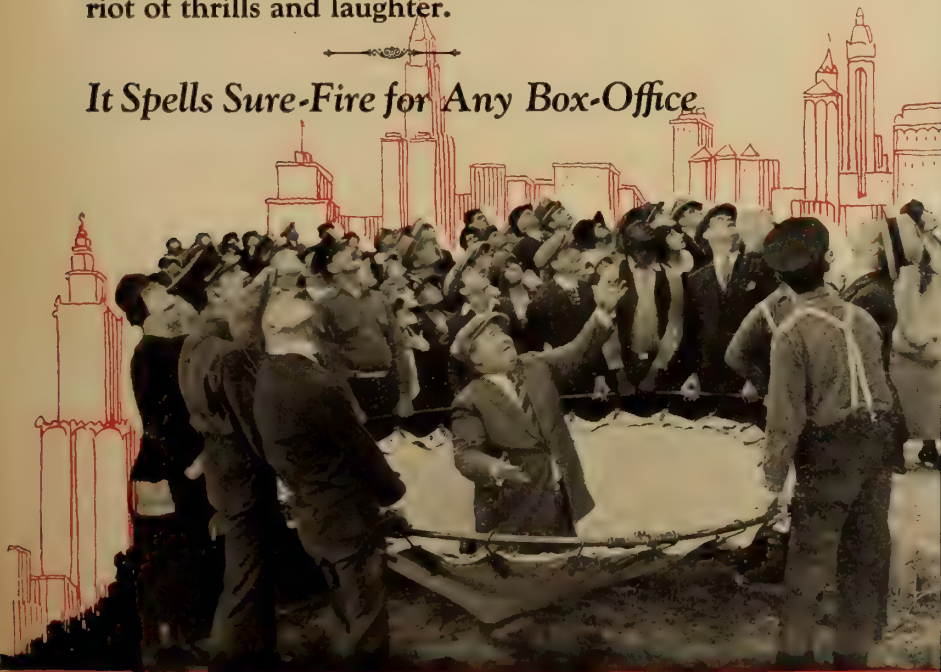
**"Absolutely Unqualifiedly
Sure-Fire Entertainment"**

Released May 25, 1924

NOW BOOKING

ne of the greatest super-comedies of all time has been created under the magic touch of Al Christie. And that's not maybe. No other producer of comedies has such a record of consistent, sure-fire successes to his credit. Christie knows what the public wants. And in "Hold Your Breath", which represents Al Christie's most pretentious feature-length comedy, he has given the best of his inimitable genius. The result is a sizzling, breath-taking riot of thrills and laughter.

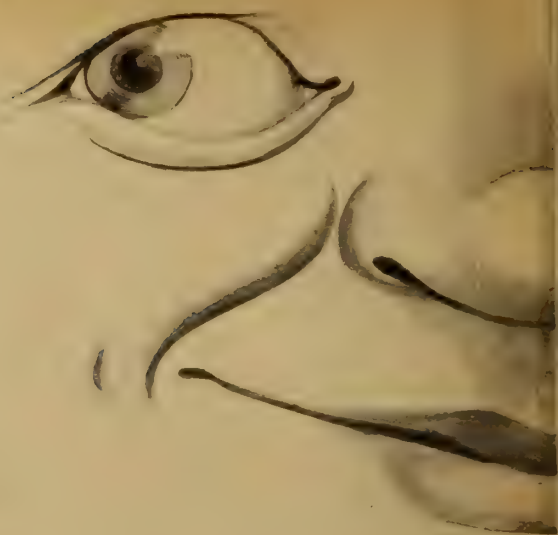
It Spells Sure-Fire for Any Box-Office



FEATURE

WARNER BROS.
Classics of the Screen

*Who Said There'd
Be No Sunshine
This Summer?*



FOR RELEASE JULY 22nd.

"CORNERED"

FROM THE STAGE PLAY BY DODSON MITCHELL AND
ZELDA SEARS ~ DIRECTED BY WILLIAM BEAUDINE

FOR RELEASE MAY 18th.

"BROADWAY AFTER DARK"

FROM THE PLAY BY OWEN DAVIS WITH ADOLPHE MENJOU, ANNA G.
NILSSON, CARMEL MYERS, WILLARD LOUIS, NORMA SHEARER, EDWARD BURNS
A HARRY RAPF PRODUCTION ~ DIRECTED BY MONTA BELL

FOR RELEASE JUNE 25th.

"BEING RESPECTABLE"

FROM THE BRILLIANT NOVEL BY GRACE FLANDRAU WITH
MONTE BLUE, MARIE PREVOST, LOUISE FAZENDA, IRENE RICH,
THEODORE VON ELTZ ~ DIRECTED BY PHIL ROSEN

FOR RELEASE AUGUST 18th.

"LOVERS' LANE"

BASED UPON THE PLAY BY CLYDE FITCH
DIRECTED BY WILLIAM BEAUDINE ~ ~

WARNER BROS.
Classics of the Screen

**How are these
for Hot Weather
Releases ?**

"BABBITT"

FOR RELEASE JUNE 12th.

FROM THE NOVEL BY SINCLAIR LEWIS, AUTHOR OF "MAIN STREET" WITH WILLARD LOUIS, CARMEL MYERS MARY ALDEN, CISSY FITZGERALD-DIRECTED BY HARRY BEAUMONT

"HOW TO EDUCATE A WIFE"

FOR RELEASE JUNE 1st.

BY MARIE PREVOST, MONTE BLUE, BETTY FRANCISCO, CLAUDE GILLINGWATER, CREIGHTON HALE. -DIRECTED BY MONTA BELL

"HER MARRIAGE VOW"

FOR RELEASE JULY 8th.

DIRECTED BY MILLARD WEBB WITH MONTE BLUE MARGARET LIVINGSTON ALAN FOREST

"HER MARRIAGE VOW"

FOR RELEASE AUGUST 5th.

DIRECTED BY JAMES FLOOD

"THE TENTH WOMAN"

FROM THE NOVEL BY HARRIET T. COMSTOCK



First in the Field!

Moving Picture
WORLD



This is little Buddy Smith

He is the answer to the
question

WHY GET MARRIED

featuring Andree Lafayette

And this appeal to
mothers is one of the
numerous reasons why
Exhibitors are doing
good business with
this Laval Photoplay
Production

Encore
Pictures

ASSOCIATED EXHIBITORS

MY PLATFORM



HERE'S my Universal Platform for the coming Fall and Winter Season:

I don't know how many *big* pictures Universal will make!

At first we planned on thirty-six, which would be three times as many big Jewel pictures as Universal ever made in one season.

But I've decided to wipe that plan off the map until I know everything there is to know about each and every picture. So with the help of the huge Universal staff, I have been sorting out material, checking up and making up a fool-proof list of sure fire stuff.

The result is that I intend to open the season with the release of twelve pictures which I know are great. The stories, the casts, the directors and all details of the first twelve pictures are fool-proof. They will be better than anything Universal has ever attempted to do. Then what?

I don't know. I'll decide that after the first twelve are launched and as the subsequent pictures come in from the studio and can be checked up.

I don't intend to be bound by rigid numbers. If thirty-six great pictures come from the studio, then Universal will release The Perfect Thirty-Six. If only thirty are

great, thirty will be our number. If only twenty-four [or any other number] are great, that will be the number we will release.

If any lemons arrive, they will either be shoved up on the shelf or we will sell them to someone else, negative and all.

Remember, Universal has no fancy new "sales plan" or scheme of any sort. We simply admit we do not know how many of our pictures will be great until they are done, and we only propose to sell you the ones we know are exactly right. No producing company on earth can ever know that all of its pictures will prove to be as hoped for. Listed in this announcement are full details of all other Universal products.

Universal is on the top of the heap in every way and I hope to keep it there. The prospects were never so rosy as they are now and I don't intend to spoil them by making promises unless I know I can keep them.

That's our Platform — guaranteeing each plank as it is known to be worthy.

It is not sensational, but it is sound. Compare it with anything else that may be offered to you and then —
LOOK BEFORE YOU BOOK.

Carl Laemmle

Universal's Greate

Carl Laemmle presents the first tw

Released August 3rd

The Signal Tower

Greater than "The Storm"!

starring

VIRGINIA VALLI

with Rockliffe Fellowes and Wallace Beery

Adapted from the story by Wadsworth Camp

Directed by CLARENCE BROWN

Released August 17th

The Reckless Age

A thrilling and riotous dramatic farce starring
REGINALD DENNY

with an up-to-the-minute cast

Adapted from the novel "Love Insurance" by Earl Derr Biggers

Directed by HARRY POLLARD

Released August 31st

The Gaiety Girl

A charming, dramatic romance starring the beautiful 'Merry Go Round' girl

MARY PHILBIN

and an unusually strong cast

Adapted from the serial novel that appeared in "Good House-keeping Magazine" as "The Inheritors" by I. A. R. Wylie

A KING BAGGOT PRODUCTION

Released September 14th

The Turmoil

Adapted from

BOOTH TARKINGTON'S

great novel of American life with one of the most impressive casts ever assembled

GEORGE HACKATHORNE

Eileen Percy Emmett Corrigan Pauline Garon Winter Hall
Eleanor Boardman Edward Hearn Kenneth Gibson Bert Roach

A HOBART HENLEY PRODUCTION

Released September 28th

The Family Secret

Adapted from the great stage success, "The Burglar"

by **AUGUSTUS THOMAS**

and the popular novel, "Editha's Burglar"

by **FRANCES HODGSON BURNETT**

featuring

BABY PEGGY

with **EDWARD EARLE**, **GLADYS HULETTE**,
FRANK CURRIER and others

Directed by **WILLIAM SEITER**

Released October 12th

Butterfly

From the extraordinarily popular novel by

KATHLEEN NORRIS

sumptuously produced with a great cast headed by

LAURA LA PLANTE **NORMAN KERRY**

RUTH CLIFFORD **KENNETH HARLAN**

T. ROY BARNES **CAESARE GRAVINA**

MARGARET LIVINGSTON

Directed by **CLARENCE BROWN**

UNIVERSAL HAS THE PICTURES

Big Announcement

Twelve Universal Jewels for 1924-25

Released October 26th

Captain Fearless

Brimful of adventure, romance and action
starring

REGINALD DENNY

with a splendid supporting cast
Adapted from Eugene P. Lyle, Jr.'s popular novel,
"The Missourian"

Directed by JAMES W. HORNE

Released November 9th

The Rose of Paris

Paris — Vienna — Gayety — Life!
starring

MARY PHILBIN

with a fine cast of supporting players
Adapted from the very popular French novel, "Mitsi," by Dolly
AN IRVING CUMMINGS PRODUCTION

Released
November 23rd

K... the Unknown

Founded on
MARY ROBERTS RINEHART'S
famous novel "K" *starring*
VIRGINIA VALLI

with PERCY MARMONT
and an excellent supporting cast

Directed by HARRY POLLARD

Released December 7th

Love and Glory

A stirring and thrilling drama of human emotions from the novel,
"We are French" by Robert H. Davis and Perley Poore
Sheehan.

Produced by **RUPERT JULIAN**

with a brilliant all star cast including

CHARLES DE ROCHE	MADGE BELLAMY
Wallace McDonald	A. Gibson Gowland
Ford Sterling	Priscilla Dean Moran

Released December 21st

Wine

One of the most powerful stories of the year by
William McHarg as it appeared in Hearst's Inter-
national Magazine. With

CLARA BOW

FORREST STANLEY	HUNTLEY GORDON
MYRTLE STEDMAN	ROBERT AGNEW
WALTER SHUMWAY	WALTER LONG

Directed by LOUIS GASNIER

Released January 4th

The Tornado

The sensationally thrilling melodrama by
LINCOLN J. CARTER
starring

HOUSE PETERS

with an all star cast
A KING BAGGOT PRODUCTION

UNIVERSAL HAS THE PICTURES

Universal Presents the Greatest

Carl Laemmle presents

HOOT GIBSON

You have come to expect a certain standard of thrills in every Hoot Gibson picture and you can rest assured that the new Hoot Gibsons for the coming

season will uphold and even surpass any of his previous hits. Clean, wholesome, outdoor romance, filled with speed, laughs, thrills and fast riding.

The First Three Universal Gibson Productions to be released between August and December:

THE SAWDUST TRAIL

With an exceptional supporting cast: Adapted from the Saturday Evening Post story "Courtin' Calamity" by William Dudley Pelley. Directed by Edward Sedgwick.

HIT AND RUN

With a live-wire cast including Mike Donlin (formerly of the N. Y. Giants) Directed by Edward Sedgwick.

THE RIDIN' KID FROM POWDER RIVER

With an all-star supporting cast. From the story by Henry Knibbs Directed by Edward Sedgwick.

Unparalleled Quality Short Product Assures

Written especially for Jack Dempsey by Gerald Beaumont. The brilliant supporting cast includes Hayden Stevenson, Carmelitá Geraghty and Esther Ralston. Directed by Jesse Robbins and Erle Kenton. Undoubtedly the greatest box-office scoop of the year.

Carl Laemmle will

JACK D

The world's champion heavy-weight fighter in a series of ten

NOW BOOKING!

"The FIGHT and

2 Reel Westerns

Fifty-two of them a year! One released each week! Starring Jack Daugherty, William E. Lawrence and Pete Morrison. Think of these short westerns as a valuable addition to your program, get your patrons in the habit of expecting them each week. They are the best that brains can produce.

International News

104 issues, released twice a week. No theatre can afford to be without them. They are nationally advertised in all Hearst newspapers read by over twenty millions people daily. The great staff of expert camera men are constantly covering the corners of the earth for big news events for your audiences.

Two Big, Thrill-packed Serials

"THE RIDDLE RIDER"

Starring WILLIAM DESMOND
and EILEEN SEDGWICK

supported by Helen Holmes, Claude Payton, Hugh Mack and others. Story by Arthur Gooden; Directed by William H. Craft. 15 episodes of two-reels each—a thrilling, hard-riding western drama. Released in November.

"WOLVES of the NORTH"

Starring WILLIAM DUNCAN

With Edith Johnson, directed by Wm. Duncan. Exhibitors who have played "The Steel Trail" and "The Fast Express" know that a Duncan chapter play cannot be beat. The theme is big and the action is thrilling. It will prove the biggest thing of its kind on the market. Released in September.

UNIVERSAL HAS THE PICTURES

Outdoor Features of the Year

TWELVE

5 Reel Westerns

Featuring
JACK HOXIE

AND

WILLIAM DESMOND

Featuring the famous

UNIVERSAL RANCH RIDERS

There will be twelve of these five reel westerns during the season of 1924-5; Jack Hoxie will star in six and William Desmond and other popular stars in the remaining six. The finest western pictures on the market—big stories—big casts.

Exhibitors Unlimited Program Possibilities

release on June 9th

EMPSEY

two-reel knockouts, each story complete in itself and known as

WIN Pictures"

Large houses and small houses alike will literally "clean up" with the series! Every time you flash Dempsey's picture in front of your theatre you will line them up in front. Get in touch with your local exchange immediately if you want to beat competition to the greatest series of all time.

1 Reel Comedies

Featuring
BERT ROACH

They are released one every other week—26 during the entire year. Fresh, funny situations contrived by the best "gag men" in the business. Just the thing to put the final laugh in your program.

Hysterical History Comedies

Something new and snappy! 12 Hysterical History Comedies, one reel each and released every other week. They are written and directed by Bryan Foy (famous composer of the Mr. Gallagher and Mr. Shean song) and Monte Brice. Those completed indicate that these will be the sensations of the coming year.

Century Comedies

Fifty-two; two reels each; released one a week

"Consistently Good"—they live up to the slogan! Exhibitors everywhere swear by them. These two-reel comedies released each week are box office power for any show. They are full of fun—clean and wholesome. Featuring Buddy Messinger, Bubbles, Al Alt, Waunda Wiley, Pal—the dog, Jack Earle, The Century Follies Girls and the Century Kids.

UNIVERSAL HAS THE PICTURES

First National Pictures Inc. presents

"The PERFECT FLAPPER" with COLLEEN MOORE

Adapted from the story by JESSIE HENDERSON
Directed by
JOHN FRANCIS DILLON

Supported by
SYDNEY CHAPLIN
Frank Mayo
Phyllis Haver

**the greatest audience
clean-up on the market!**

**the biggest
picture this
popular star
has ever
made!**

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York



A First National Picture



The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

WITHIN the space of twelve hours last week New York witnessed two events that might well be considered peeps into the future of the motion picture.

On midnight of Monday an invited audience witnessed the first showing of "Wanderer of the Wasteland," a Zane Grey story presented entirely in Technicolor. Before noon of the next day another audience had witnessed—and heard—two reels of "The Covered Wagon," which included, through DeForest Phonofilm, the Riesenfeld orchestral accompaniment.

No film man could be a party to these two happenings and fail to find himself creating dreams of the motion picture future.

IN all the discussion of the competition of radio, the increased necessity of securing higher admission prices, and other shadows crossing the motion picture path, it has been our own belief that we were not placing due confidence on the laboratory and the scientist to carry the motion picture forward.

If anything were needed to add conviction to this view it is supplied by the "phonofilmed" version of "The Covered Wagon." While viewing the subject one could not help but place himself in a three-hundred-seat small-town theatre. Instead of a lone piano player bravely striving to match his skill with the art of a masterpiece of production—we have the two-score or more of Riesenfeld's artists. Visualize it.

This is the future.

We can have our own opinions—and varying amount of enthusiasm on the subject of "talking motion pictures"—but the best of the art of silent drama accompanied by the best of music is something beyond argument.

IN slightly different degree, "Wanderer of the Wasteland" opens up vistas of the future.

There have been previous motion pictures produced entirely in natural colors. But it can be

said in all fairness that there has not been equal opportunity to judge the proper place of color in the film scheme of things.

When color overshadows the story we are losing MOTION PICTURE values, and color alone as a permanent diet could not make up for the loss. But when a production that can stand on its own feet as a motion picture comes to us in the bright habiliments of natural color we may well begin to appraise.

And the appraisal gives opportunity for congratulation to Technicolor.

Paramount is justifying its position in the motion picture world by the interest and cooperation it is extending to these strides into the future.

Adolph Zukor is not going to be caught napping.

THERE is some discussion of the subject of motion picture reviews, brought on by Martin Quigley's decision to discontinue them in Exhibitor's Herald.

We have no quarrel with the sincerity or good intentions of Mr. Quigley. If we all had the same ideas and policies we would have one paper—and no circulation.

But after reading this publisher's reasons for his decision we heartily agree with it—in his case. Any trade paper reviewer who feels that he is a high and mighty Solomon rendering infallible judgment on motion pictures—or who says that he has been attempting to reach that pinnacle—is attempting the impossible.

It cannot be done.

Pictures are the merchandise of this industry. The exhibitor wants opinions, viewpoints, and information on that merchandise from any honest man. But he does not feel that every honest man is a Solomon. Nor should some honest men weep because they have failed to attain the throne of Solomon. They shouldn't have tried.

Robert E. Welsh

Policy of Patronage First and Box-Office Last, Wins Enviably Reputation

Hospitality Spells Profits

*In Medina, N. Y., Exhibitor
Sidney Allen's Community Spirit
Pays Big Box-Office Returns*

By Tom Waller

UP in New York State is a town literally breathing hospitality. The town is called Medina. All along the line, from the station agent to the bank president, are hands extended that grasp firmly and a "Good morning" that means something. The cordiality is atmospheric; it is genuine and without affectation. True, Medina has plenty of building lots for sale, but all with money are not eligible to buy. And here Medina townsfolk make it clear beyond a doubt that Sidney Allen and his two movie houses are all the screen entertainment that they will ever want, so long as Allen remains in town.

Ask anyone in Medina and they will tell you the reason why other showmen are not wanted as long as Allen operates his Allen and Scenic theatres. It is not because these two houses comfortably accommodate the township and show big attractions sooner than many cities in the country. It is because Allen's box office is first because Sidney Allen considers it least of all in the importance he attaches to keeping up Medina's reputation.

Box Office Keeps Pace

Ever since the day of the one reeler Sidney Allen has kept in mind why he entered the industry. And with this objective point always before him the good will and fellowship of the town have increased with its growth. And, incidental to the expansion of his philosophical teachings the box office receipts have gone one better.

Allen's policy of patronage first and box office last has won him an enviable place in the hearts of mothers, fathers, kiddies and officials, as well as visitors in Medina. Officials seek his advice and call him into conferences when matters of importance to the town are under consideration. He takes the "strange" out of strangers in quick order. After a brief conversation with Allen on the main street or in the lobby of one of his theatres "strangers" leave him feeling like old timers and with the consequent desire to help him keep up the good work of making Medina a little better than just the average home town.

"Sid" wields an influence beyond the Medina boundary. His success, through his undying interest in his own town, has spread to adjacent communities. Thus some eighteen neighboring exhibitors congregate quite frequently, with "Sid" at the head of the table, to exchange experiences and discuss the movie market. But the major time of these assemblies is spent with seventeen as eager listeners.

The fame of this community welfare worker, since Allen is as much that as he is an exhibitor, has traveled still farther. Knowledge of the good he is doing has reached Sydney S. Cohen, president of the M. P. T. O. A.

President Cohen admitted that he could find no word

which would adequately describe Allen's laudable position. "Let it be known that he, in my estimation, is representative of the highest type of showman," says Cohen. "He has developed his status as a public service worker to the highest degree. His job and the way he has held it down is outstanding of any theatre owner in a small community."

How Does He Do It?

How does Sidney Allen do it? That question has been partially answered. Allen is always with the crowd but he never forgets the individual. He sounds his audiences on pictures, and abides by their judgment, so that very rarely in the long run does he have a showing that does not wholly please.

And Allen does another thing that may be hailed by many as the impossible. He gives away almost as many tickets as he sells—and he does not go in for gouging on those for which he gets a return. But he uses discretion. For instance, on a Masonic night or a K. of C. night or any other fraternal night in town he gives out passes to members of the order inviting them to bring a friend along free of charge. Then, when he has a good "kid" picture, he will send out passes to the schools inviting all youngsters and their teachers to "have one on him," the only provision being that they pay their own carfare to and from the theatre. The other week the full rosters of thirty-eight rural schools in Medina saw a Jackie Coogan picture "on" Allen.

His Letters

Allen reaches all in Medina. If he does not see a friend for a week or so he writes him. And Allen knows how to write. Here is a typical letter he sent to Medina's business men last Christmas Day:

"How silently yet surely it creeps upon you—you of the busy business world. Yesterday your brain was full of many little troubles that make life worth while. Today you are free from all cares. There's a soft spot in your heart for everyone. It's the Red Letter Day, the twenty-fifth entry on the twelfth page of Father Time's Ledger of Life.

"It would do me good to stop in, and to grasp your hand, and holding it firmly, look you squarely in the eye, and say I'm glad you're glad. I will be unable to make the round, but I do want to tell you that I value the pleasant business relations I have had with you this year past.

"And now I want to say again—not because of any formality but with all due respect and sincerity—that we may continue giving the same faithful and efficient service that has earned us the confidence of hundreds of new friends and justified the confidence placed in us by old friends. With bushels of good things for the New Year, I remain.

"Cordially yours,
SIDNEY ALLEN" (signed).

Further evidence of the right kind of diplomacy is shown by Allen in the following letter to a fraternal organization:

"My business being such, that it is impossible for me to attend your meetings, I am asking you as a favor to be my guest for the evening of Nov. 22, at the Allen Theatre, Main street, and in that way I may feel I am still one of you, and also let you know the Allen Theatre Co. is delighted at any opportunity of affording any assistance to the Lodge possible.

"I therefore cordially invite you to be present on this date, trusting it will be enjoyable enough to become an annual affair.

"Fraternally yours,
SIDNEY C. ALLEN"
(Aurora Borealis No. 642, E. Aurora).

Another thing noticeable in Allen's letters is the caption at the bottom of the stationery: "BOOST MEDINA FIRST, LAST AND ALWAYS."

Mrs. Allen works by the side of her husband and devotes all of the time her household duties will permit at one or the other of the theatres. She is particularly solicitous for the care and comfort of the women patrons.

Allen's policy, in more ways than can be enumerated, thus proves itself to be a wise one. "Take care of the town and the town will take care of you" is the simplest interpretation of a creed that has brought wealth, happiness and friends to its disciple, and at the same time made of Medina a better town in which to live.



Scenes from "Sailor Maids," one of the Century Comedies for June release. Wanda Wiley and the Century Follies Girls are the featured members of the cast. Al Herman directed

Lobby Movies at Cameo

"Chechahcos" at New York Theatre Uniquely Exploited by Associated

The engagement of Associated Exhibitors' "The Chechahcos" at the Cameo Theatre, New York City, has been marked by several unique exploitation stunts, but none more effective than the method used to three-sheet the glowing criticisms of the New York papers.

From a building across the street a hundred-ampere projector threw the slides with the criticisms against the sheet. Interspersed with the critics' comments were special-selling messages. No one that passed that section of Broadway could miss reading at least a few of the lines.

From the same office across the street a 150-ampere searchlight covered with a four-color revolving mask threw a varied-colored light on the lobby.

Buys "Mah-Jong" Film

Messrs. McConville and Patton of Independent Films, Inc., Boston, have bought "The Mysteries of Mah-Jong" for New England. It opened this week at William Mahoney's Rialto Theatre, Providence, R. I. This novelty film is opening at the best houses in the country and it is showing the speed and action of a box office smash.

Pathe's May 25 Program Led by "Fortieth Door"

PATHE announces a notable program of releases for its schedule of May 25, headed by the new Patheserial, "The Fortieth Door." In addition to the opening episode of "The Fortieth Door" and the closing chapter of "Leatherstocking," this program will make available a Will Rogers comedy, "Going to Congress"; "The Cat's Meow," a Mack Sennett offering featuring Harry Langdon; a Charles Chase comedy, "Position Wanted"; an Aesop Film Fable, "The Jolly Jail Bird," and issue No. 21 of Pathe Review.

"The Fortieth Door" is based on Mary Hastings Bradley's famous novel bearing the same title, and presents Bruce Gordon and Allene Ray in the featured roles. Frank Lackteen, Frankie Mann, David Dunbar, Anna May Wong, Whitehorse, Omar Whitehead, Lillian Gale and Bernard Siegel appear in the support. George B. Seitz directed.

In "Going to Congress," Will Rogers is surrounded with a small-town political atmosphere. As Alfalfa Doolittle, the people's choice for Congress, Rogers is forced to participate in a campaigning tour.

"The Cat's Meow" presents Harry Langdon in a new role as a member of the police force. In this offering Langdon endeavors to keep law and order in a tenderloin district of the slums, with results nearly disastrous to himself.

In "Position Wanted" a masquerade party serves as the basis for laugh-provoking situations. In "The Jolly Jail Bird," one of Aesop's Film Fables, Charley Dog Face escapes from jail. The cartoonist puts his character through some decidedly amusing incidents, until an unkindly explosion blows the unfortunate Charley back into prison.

Pathe Review No. 21 includes "The Unchanging Frontier," a collection of picturesque views along old trails of the New Mexican wasteland; "Wax Miniatures," a delightful study of the making of waxed miniatures; "Fire, Wood and Water," how the Japanese make charcoal; "The City of Secrets," a Pathecolor presentation of scenes taken at the City of Tunis.

Topics of the Day No. 21 and Pathe News issues Nos. 44 and 45 conclude the Pathe program for May 25.

Warner Brothers Convention in Los Angeles on May 28

ANNOUNCEMENT was made at the Warner Brothers New York offices this week that the date definitely decided on for the annual convention of the franchise holders distributing Warner Brothers' Classics of the Screen was May 28. Arrangements have been completed whereby the exchange managers and owners from the East will meet the delegation from the Warner Brothers New York office in Chicago and will there board a special train enroute for Los Angeles on May 25, scheduled to arrive on the West Coast on May 28.

Many innovations have been provided for the comfort and entertainment of the tourists, including a special dining and club car, drawing room Pullmans and every modern travelling equipment. A special radio equipment is being installed on one of the cars. Another innovation will be the installation of projection equipment and the consequent showing of several of the new Warner productions, which will be sent direct from the studio by special messenger to the train in Chicago.

S. L. Warner left New York ahead of the delegation. He will stop at Atlanta and other exchange centers and meet the main body at some point along the route.

The convention will meet at the Warner studios, Sunset Boulevard and Bronson street, Los Angeles, during the busiest period in the history of Warner Brothers. Over six companies will be working "on the lot," completing the program for this season and working on the first pictures of the new program for 1924-25. H. M. and J. L. Warner will head the reception committee on the West Coast, and the representatives and executives from the New York office

will include A. L. Warner, Sam E. Morris, general sales manager; Lon Young, director of advertising and publicity; Mrs. Pearl Keating, scenario editor.

The franchise holders and territorial managers will include: L. Berman, representing the Philadelphia and Washington territories; Messrs. W. D. Shapiro and Wallenstein of the Franklin Film Co., Boston, representing the New England States; Oscar Oldknow of the Southern States Film Co., Atlanta, Ga.; Edward Silverman and H. Lubliner, of Film Classics, Inc., Chicago; W. G. Underwood, of the Specialty Film Co. of Dallas, Little Rock and Oklahoma City; Al Kahn representing Film Classics of Kansas City, Mo.; Harry Weinberg of Des Moines, Iowa; E. G. Tunstall of Milwaukee; J. Fred Cumberly of the F. and R. Film Exchange, Minneapolis; L. M. Ash of Creole Enterprises, New Orleans; Bobby North and Henry Siegel of the Apollo Film Exchange, New York City; Spyros Skouras and Harry Hines of the St. Louis Film Exchange, St. Louis; George A. Oppenheimer and Morgan Walsh of the George A. Oppenheimer Film Co., San Francisco; L. K. Brin of Film Classics, Inc., Seattle; L. T. Fiddler of Denver, and Phil Kaufmann, representing Regal Films, Inc., of Canada.

Gaston Glass Engaged

Gaston Glass, the popular screen star who recently arrived in New York, having just completed a big special production that was produced in New Orleans, was engaged for one of the feature roles in Ivan Abramson's new picture. Mr. Glass has been making a number of personal appearances in the principal cities since leaving the coast.

Canadian Showman to Revisit England After Long Absence

W. F. SEXTON of the Family Theatre, Toronto, one of the pioneer Canadian exhibitors, is in New York on a unique mission. Though he was born in Portsmouth, England, he hasn't been back there since he ran away to go into the British Navy. He now is 64 years old and intends to spend six months in revisiting the land of his birth and visiting relatives whom he has never seen.

Under his management the Family Theatre has the reputation of being the most charitable and hospitable theatre in all of Canada. Anyone who wishes to hold a benefit for any charitable performance always goes to Mr. Sexton, and it is estimated that from five to fifteen thousand dollars every year are collected in the Family Theatre for charitable purposes.

In view of the unique visit which Sexton is making, he let it be known in the theatre that if there was anyone who, like himself, had relatives in England that they had not seen for years, he would be very glad to deliver personally any letters which the patrons of his theatre cared to write to the home folks in England. He has forty such letters with him and declares he will deliver every one of them personally. One of them will take him to Ireland to a 92-year-old woman whose daughter hasn't seen her in forty years.

Sexton's life reads like a Conrad romance. Though he was too young to enter the Navy, he bribed a boarding-house keeper to act as his temporary mother long enough to sign a certificate of his real age and signed on for the Navy for five years. His ship, the H. M. S. Rapid, was the first vessel to sail through the Suez Canal and in that connection he met Ferdinand De Lesseps and other notables present at the opening of the canal. Sexton is one of the very few men to take part in that world event who is alive today.

Sexton was a builder and contractor before entering the exhibition field. He made and lost several fortunes in this line. Among other things, he built almost all of the Salvation Army buildings in Canada.

Sexton's Toronto theatre is at present being operated by Nathanson, but it will re-

vert to Sexton's management next fall. Before leaving New York for England, Sexton came to an understanding with the Universal home office for the entire Universal product for 1924-1925.

For Cleaner Pictures

At a special meeting of the Board of Directors of the M. P. T. O. of Wisconsin on April 29, a resolution was unanimously adopted requesting producers to refrain from producing any and all pictures whose story or scenario may be based on any and all books barred from circulation by the public libraries of the United States.

The purpose and intent of this resolution is prompted with an emphatic desire to render a public service, and in the interest of better films and the protection of the motion picture industry in its entirety, the announcement said.



TOM MOORE

Who has just been signed by Louis B. Mayer to play the lead opposite Laurette Taylor in "One Night in Rome," the screen version of Hartley Mann's international stage success.

New Jersey's Convention to Develop Surprises, Is Hint

P LANS for the convention of the Motion Picture Theatre Owners of New Jersey on June 24, 25 and 26 are not sufficiently complete to permit of giving the detailed program for this very important convention—important for numerous reasons: New Jersey has a real organization—an 87 per cent paid up membership.

Activities have resulted in many benefits to members.

Asbury Park will see the laying of the cornerstone for the foundation of the plan which will repeal the antiquated Blue Laws; and, not least of all, Jersey theatre owners through a referendum are responsible for the selection of Asbury Park as the Convention City, which will insure a record attendance.

R. F. Woodhull, president, during whose administration the New Jersey organization has made such wonderful progress, will report activities and recommendations. Joseph N.

Seider, chairman of the Board of Directors, who has been a tireless worker and whose initiative has been in a great measure responsible for the success of the organization, because of the co-ordination established through his efforts, will have much of interest to say.

William Keegan, the "watchdog" of the Jersey treasury, will make a report which will cause no end of satisfaction, and Secretary H. P. Nelson also will have an interesting report.

A Plum Picker!

Big Bill Steiner thought so much of "Black Gold," the race horse whom he saw in a work out in Hollywood a month ago, that he not only picked him for a winner but honored him by titling Pete Morrison's first release "Black Gold."



Scenes from "Come On Cowboy," an Arrow-Great Western, starring Dick Hallon, supported by Marilyn Mills and her trained horses "Star" and "Beverly."



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Keith Interests Seek to Buy Ottawa and Montreal Houses

Special activity is seen in Ottawa, Ontario, in connection with developments for the proposed construction of a large new theatre in the Canadian capital to replace the Franklin Theatre in the presentation of photoplay programs and Keith vaudeville. Several officials from New York and Montreal, representing the new B. F. Keith Company of Canada, Ltd., recently incorporated with a capital of \$5,000,000 with headquarters at Montreal, have visited Ottawa to confer with J. M. Franklin, a director of the new company and proprietor of the Franklin Theatre, regarding the local project. Facilities at the Franklin Theatre are inadequate, it is admitted, and the prospects are that a local theatre will be acquired or an entirely new house will be built. Tentative negotiations have been made to secure the site which was secured some years ago for a Capital Theatre by Famous Players Canadian Corp. This theatre was started, but building operations were stopped after the foundations had been laid.

Some speculation has been aroused in Montreal theatre circles through the announcement that N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corporation, has made an offer to sell either the Capital or Palace picture theatres at Montreal to the new B. F. Keith Company of Canada, Ltd., which already has the Princess and Imperial theatres in Montreal. Famous Players has quite an array of large theatres in Montreal, the big Palace Theatre having been one of the chief theatres of the former Allen theatre chain which was taken over by Famous Players. George Rotsky, former Quebec district representative for the Allens of Toronto, is manager of the Palace and Harry Dahn is manager of the Capital. Famous Players also operate the Loew Theatre in Montreal, as well as various other houses.

Mayor Hiltz, the Board of Control and City Council of Toronto attended in a body the formal opening of the Prince of Wales Theatre on May 5, when his worship unveiled an oil painting of H. R. H., the Prince of Wales, in the lobby of the brand new theatre to commemorate the occasion. The house was erected by the Danforth-Woodbine Theatres, Ltd., of which Alderman W. A. Summerville is president and managing director, with Roy O'Conner as the manager. The theatre is situated at Danforth and Woodbine avenues, an important suburban intersection, where it comes into direct competition with the Palace and Danforth theatres, operated by Famous Players.

The Prince of Wales Theatre, which seats 1,100 is equipped with a stage measuring 75 by 30 feet for the presentation of prologues, dance specialties and other features along with pictures. The theatre opened with "Wild Oranges" for the first half and "Daytime Wives" for the last half of opening week. The Prince of Wales crest is used throughout in the decorative scheme.

Many clergymen, public officials and club representatives were present at Loew's Ottawa Theatre as guests of Capt. Frank W. Goodale, manager, on Wednesday morning, May 21, for a special screening of "The White Sister," which had been booked for

presentation at the theatre during the week of May 26. During this engagement, performances were held twice daily, with all seats reserved, and the scale of prices was advanced to 50, 75 cents and \$1, with box seats \$1.50. All vaudeville bookings were cancelled for the week.

Manager T. P. Gorman of the Auditorium, Ottawa, Ontario, announced on May 17 that the booking of "The Covered Wagon" for presentation at Ottawa's big concert hall during the week of June 2 had been postponed.

Another Double Tax

Another city of the Province of Saskatchewan has decided to impose an amusement tax of 10 per cent. on all tickets of admission, this being Assiniboia. Practically all cities and towns in Saskatchewan now collect such a tax in addition to the provincial tax of 10 per cent. on all theatre tickets. A year ago the Provincial Legislature decided to permit the cities and towns of the Province to collect a tax similar to the Provincial assessment, if they so desired. One after another they have so desired, with the result that the double tax is now the vogue everywhere.

Exhibitors of Moose Jaw, Sask., decided to test the action of the Provincial Government and of the civic officials of Moose Jaw in doubling up on the amusement tax, but they failed to prove that the law was faulty.

Famous Players Canadian Corp. has been defeated in an important court action at Winnipeg, Manitoba, which was entered by John T. Fiddes, former manager of the Capital and Province theatres, Winnipeg, for alleged wrongful dismissal. Mr. Fiddes sued for damages, claiming that he had been engaged on a long term contract as manager of the two theatres on a salary of \$100 per week. After holding the position for several weeks, he swore, he was released. Justice Curran of Winnipeg gave judgment against the defendant corporation for \$1,670 and also ordered Famous Players to pay the

costs of the action. Mr. Fiddes has since gone to New York City, where he has secured a theatre engagement.

Competition between the Franklin and Loew's theatres, Ottawa, Ontario, reached an interesting stage when the respective managers played their cards for the week of May 12. J. M. Franklin, proprietor of the Franklin, first announced the engagement of Mrs. Rodolph Valentino (No. 1) for personal appearance at the theatre during the week, whereupon Capt. F. W. Goodale, manager of Loew's Theatre, sprang one all his own in the presentation of the Universal special, "A Society Sensation," starring Rodolph Valentino. The result was that both theatres had the name "Valentino" in large type on all the billboards, street cars, windows and newspapers in town. Both houses did great business.

The Auditorium at Ottawa, the big sport and theatre structure seating 11,000 which was completed last year, is in the market for special film production, according to an announcement by Manager Tommy Gorman on May 10. He has booked "The Covered Wagon" for presentation as a road show during the week of June 2, and this is to be followed by the first Canadian engagement of "Ten Commandments," it is stated.

A new situation has developed at Kitchener, Ontario, in connection with the operation of the Princess Theatre, one of the older picture houses of that city. First, it was found that the proprietors, Messrs. Friedman and Friedman, were operating the theatre without a Provincial license and they were fined \$200 and costs in the Kitchener Police Court on May 7. Then 42 charges were laid against them by provincial police officials. Twenty-two of these charges were that they had not sold amusement tax tickets with admission tickets, and 20 of the charges were for alleged failure to make amusement tax returns to the Ontario Government. It then was announced that Messrs. Friedman and Friedman had left the city and a warrant was issued for their arrest. In the meantime, the Princess Theatre has been closed and a bailiff is in possession, as the rent has not been paid.

Following up the adoption of a combination policy of picture features and vaudeville, Manager F. E. Wadge of the Orpheum Theatre, Winnipeg, Manitoba, has closed the theatre for the installation of a pipe organ and for general improvements to projection facilities and interior decoration. The Orpheum presented vaudeville exclusively until a few months ago, when film features were added. Performances are to be given continuously in future.

Prints in All Exchanges—Now Playing

Glenn Hunter in "GRIT"

A Film Guild Production

for

HODKINSON

Clara Bow
Osgood Perkins
Dore Davidson

RELEASE





Scenes from "What Shall I Do?" starring Dorothy Mackaill. A Frank Woods production for distribution through W. W. Hodkinson Corp.

Washington Exhibitors Hold Annual Meeting in Spokane

Dr. Howard S. Clemmer of Spokane, president of the M. P. T. O. of Washington, presided at the annual meeting on May 6. A luncheon was held in the Hudson Bay Room of the Hotel Gowman, with the trustees' meeting following. The association was organized last November with 70 theatres. It now has a membership of 90, representing 132 theatres in fifty towns west of the mountains and twenty-five east of the mountains.

The outstanding feature of the luncheon was the highly interesting talk given by Dr. W. J. Hindley, educational director of the Washington State Retailers' Association, which was received with unusual enthusiasm and was the subject of discussion for days. Dr. Hindley stressed the point that the exhibitor does not appreciate his own position in the community; that instead of feeling more or less apologetic, as the case may be, he should feel that he occupies a position as one of the three important classes of men in any community, viz.: the minister, who teaches us to pray; the banker, to pay; and the showman, to play! The establishment and accomplishment of this position can best be brought about through organization, declared Dr. Hindley.

H. W. Snell, manager of the Northwestern Mutual Insurance Company, spoke on the benefits to be received, through organization, in getting a lower rate on insurance by establishing an insurance board working with the inspection board of the company.

Present at the luncheon were: Dr. Howard Clemmer, president, Spokane; L. A. Drinkwine, first vice-president, Tacoma; H. W. Bruen, Seattle; F. B. Walton, Bellingham; John Danz, Seattle; J. A. McGill, Port Orchard; C. A. Swanson, Everett, trustees.

J. M. Hone, secretary-treasurer; Alice Maclean, assistant secretary; John Hamrick, R. W. Bender, J. A. Barrows, Harry Carey, E. H. Haubrook, James Burk, W. J. Petrie, J. R. Beardsley, G. D. Srigley, Frank Edwards, all of Seattle; E. A. Zabel, Olympia;

W. P. Armour, Montesano; Mrs. William Malone, Charleston; E. W. Grosbeck, Enumclaw; J. P. Nelson, Mrs. J. M. Hone and Winifred Bansfield.

At a trustees' meeting following the luncheon, Ed Dolan, of Dolan & Ripley Theatres, Aberdeen and Hoquiam, was unanimously elected a trustee to succeed G. G. Johnson, of Kelso, resigned. Ten new applications for membership were voted into the organization. Ways and means of financing, appointment of a Legislative Committee and many things of interest to the exhibitor were taken up. The trustees meet again on May 22.

Mr. and Mrs. John P. Spickett, owners of the Palace Theatre, Juneau, Alaska, are in Seattle for a couple of weeks, arranging bookings and trying to combine a little pleasure with business. They know and are known by everybody on Film Row, and their infrequent visits are in the nature of a homecoming.

Mr. O'Farrell, owner of the Orting Theatre, Orting, Wash., has taken over the active operation of the house, which was formerly leased by Mr. Pechlo. It is understood Pechlo will operate the Opera House as a picture theatre.

M. H. Newman, upon his return from New York, will take up his duties as resident manager of the Columbia Theatre, Seattle. Mr. Newman will also supervise the activities of the Portland Columbia.

H. C. Freeman of Bridgeport, Wash., has reopened his house which was closed for renovation.

Manager John Hamrick arranged a "Scotch Night" during the showings of "Through the Dark." The Scotch of Seattle turned out en masse, with their band of bagpipers and Scotch dancers.

San Francisco

Making use of a sledge hammer to knock off the combination of a safe in the office of the Royal Theatre, 1529 Polk Street, San Francisco, a bandit made away with about \$1,400 in cash on the morning of May 12. The robbery was discovered when Manager George Nasser opened the office preparatory to starting the Monday show. Access to the house was gained by prying off the bars from a rear window. The burglar evidently made use of gloves in his work, as no finger prints could be found by the police.

Chalk up 100 per cent. for Nat Holt, manager of the California Theatre, San Francisco, for the excellence of his stage presentations. Nothing finer has ever been seen here than his "Song Paintings," offered in connection with the showing of "The Law Forbids." In a huge frame above the orchestra on the stage three separate pictures were presented, the figures in the "painting" being well-known singers.

The Allied Theatres Corporation has been incorporated at San Francisco with a capital stock of \$20,000 by B. E. Torgersen, L. S. Fisher, A. V. Johnson, A. N. McAdoo and Ingerborg Vtiemo.

Charles H. Pincus, manager of the Imperial Theatre, San Francisco, has received word from Herbert L. Rothchild, now in New York, to the effect that "The Sea Hawk" has been secured for an early showing at this house.

Frank A. Cassidy, for seven seasons director of publicity for the Al G. Barnes circus, has been made general manager of the circuit operated in northern California and southern Oregon by George M. Mann, with headquarters at 310 Turk street, San Francisco. Murray A. Pennock, another former circus man, has been made personal representative of Mr. Mann at Eureka, Cal., where three houses are operated.

A picture house seating 500 has been opened on South First street, San Jose, Cal., by S. Arena.

The new theatre of Otto Roeder on Railroad avenue, San Francisco, is nearing completion and equipment is being installed by Walter G. Freddey.

J. B. Crowley, who conducts a picture house at Sparks, Nev., has opened a theatre at Minden, Nev.

Among recent visitors on San Francisco's Film Row have been W. L. Lester of the Turlock Theatre, Turlock, Cal.; E. S. Stark of the Opal Theatre, Hollister, Cal.; Charles Chicazola, Pleasanton, Cal.; James Wood, Redding, and Mr. Lewis, of Lewis & Byrd, Hanford, Cal. Lewis & Byrd conduct the Pastime and T. & D. theatres at Hanford and have recently acquired the Liberty at Le-more.

Fred Schmitt has awarded a contract for the erection of a theatre at San Leandro, Cal.

Prints in All Exchanges—Now Playing



"The Hoosier Schoolmaster"

featuring HENRY HULL
and JANE THOMAS-

A WHITMAN BENNETT production
for
HODKINSON RELEASE

Charles Nathan New Head of Illinois Exhibitor Body

The following officers have been elected by the directors of the Illinois M. P. T. O. for this year: Charles Nathan of the Theatres Operating Corporation of Peoria, president; Aaron Saperstein, of Saperstein Brothers, Inc., of Chicago, vice president; Louis H. Frank of Moline, Ill., secretary; and Michael Seigel of Chicago, treasurer. The next meeting of the association officers and directors will be held at Peoria and a banquet will follow the business meeting.

Emil, Louis and Sadie Maroni have incorporated the Marion Amusement Company at Marion, Ill., to operate picture theatres and other forms of amusement. The company has a capital of \$50,000 and the main offices are at 112 East Union street in Marion.

Edward Schiller, general manager of Loew's Inc., made a tour of inspection of the Ascher theatres in this city following the Metro-Goldwyn merger.

William Ferguson opened the new Temple Theatre at Mt. Pleasant last week and played to good business with his opening shows.

W. P. McCarthy, Jr., well known along Film Row, is the leading spirit in the movement for the erection of a large picture house at West Division and Mansfield avenue, to seat 1,800. A company has been formed under the name of the M. and H. Theatre Corporation, with a capital of \$500,000.

Pinkleman and Cory, well known exhibitors of Quincy, Ill., plan to open their new house, the Washington Square, about the middle of June and will run a program of pictures and vaudeville.

Gus Economy has sold the Lyric to William Chilovitch.

Earl Starr has taken over the Rialto at Elliott and has changed the name to the Star.

R. D. Bean and F. R. Prusha have taken over the Princess Theatre at Parkersburg.

The Orpheum Theatre at Ottawa, Ill., under the management of B. S. Jordan, is being remodeled and will reopen late in August.

Indiana

The Irving Theatre in Irvington, one of the residential suburbs of Indianapolis, has been sold to Charles M. Walker, who formerly operated picture theatres in Plymouth and Rochester. Since taking over the theatre Mr. Walker has had a corps of workmen redecorating the interior and exterior and has installed considerable new equipment. It is his plan to show a better grade of pictures and make the theatre a community centre. The formal opening will be held soon.

Word has been received in Terre Haute that Milo DeHaven, formerly manager of the Indiana Theatre there, now is associated in the management of the theatres controlled by the Robinson Theatres Company of Peoria, Ill. The company operates four theatres in Peoria and one in Bloomington.

Louis Markum, who is associated with his father in the operation of the Tuxedo Theatre in East New York street, Indianapolis, was a candidate on the Republican ticket for the nomination of state senator from Marion county at the primary election this month, but was defeated.

Harry C. Nagel is the new owner of the Dream Theatre at 2337 Station street, Indianapolis. The theatre is situated in Brightwood, a residence section of the city, and has been one of the most popular neighborhood houses in the city.

with new equipment and feature popular priced programs.

E. G. Newman, manager of the Majestic Theatre at LaSalle, Ill., will close the house in June for a thorough overhauling. The house will reopen in August and play both vaudeville and pictures.

Mrs. E. M. Gracy, owner of the Gem at Crystal Lake, has added the Palace at Wauconda, Ill., to her circuit and will book for both houses.

Hal Opperman, well known exhibitor of Pontiac, Ill., plans a new movie house in that city and have it ready for the fall.

R. C. Williams has taken over the management of the Puritan Theatre at West Salem, Ill., and will show pictures.

The Playhouse Theatre at Shelbyville, Ill., has been reopened after being closed for repairs.

Steve Farrar, chain theatre operator around Eldorado, Ill., has closed one of his houses and will reopen as soon as business improves with the miners.

Cincinnati

Burglars broke into the Lyric Theatre, Covington, Ky., just across the river from Cincinnati, last week and secured around \$750, representing the previous night's receipts. They carried the safe, weighing 800 pounds, down two flights of stairs into the basement and blew it open.

The town of Erlanger, Ky., adjacent to Cincy, has grown in population from 3,500 to 7,000 in the past few years. The town is without a theatre at present and it is reported that Joseph L. Rhinock, representing the Shubert interests, is negotiating for the erection of a house there, which, it is believed, will be devoted at least partially to pictures.

Reports come from Spencer, W. Va., that something new for that section is about to be launched in the way of a motorized picture show, to be operated by Virgil Bell and Bayard Wolfe, local men. A regular circuit will be established in the smaller communities near Spencer.

The Regent, Hamilton, Ohio; part of the Jewel Photoplay chain of houses, under management of John A. Schwalm, has inaugurated a Sunday policy of continuous pictures in connection with vaudeville acts.

Akron, Ohio, reports that the admission prices at the suburban houses have made drastic cuts in their admission prices, some of them going as low as 5 and 10 cents.

Ohio Sunday Quiet

For the first time since the beginning of the Blue Law agitation in Ohio, all exhibitors of Piqua voluntarily closed their houses on Sunday, May 18, as a result of the recent decision of the Ohio Supreme Court covering Sunday closing.

Exhibitors announce permanent discontinuance of Sunday operation.

William Tallman, manager of the Ceramic Theatre, East Liverpool, Ohio, has closed the house for three weeks, during which period he will do some extensive remodeling to the tune of about \$10,000, which will include a new lighting system, new furnishings and equipment. The Ceramic is a 1,000-seat house.

L. Mueller, who operates the Casto Theatre at Ashtabula, Ohio, advises that he will close the house on June 1 and will not reopen until early fall.

Michigan

The Adams Theatre, Detroit, will close for a period of about six weeks, beginning June 15, according to announcement by John H. Kunsy. The Adams has been playing all of the long run attractions obtained by the Kunsy enterprises and will close with Norma Talmadge in "Secrets," opening again with Pola Negri in "Men." During the closing period Mr. Kunsy plans to completely renovate the house. It also is rumored that the Broadway Strand will close for a few weeks to undergo needed repairs.

George Spaeth of the Temple Theatre, Grand Rapids, Mich., is taking a month's vacation, leaving his picture and vaudeville house in charge of an assistant. Mr. Spaeth and his family are hibernating on their farm near Detroit, planting oats and hay.

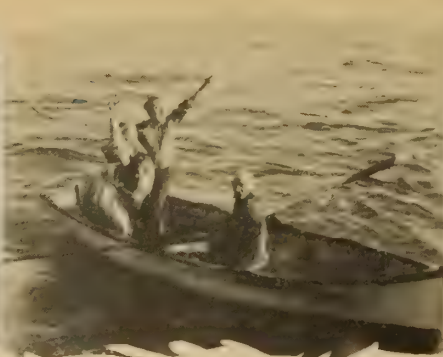
Robbers held up the manager of the Regent Theatre last week, cracked the safe and got away with more than \$5,000, week-end receipts. The Regent is a combination house, second largest in the city and one of the Charles H. Miles string.

Mrs. Loreli Wadlow, wife of Frank Wadlow, proprietor of the Virginia Theatre, is the most beautiful woman in Michigan, according to the verdict of five artists who judged more than 500 entries in a contest staged as a feature of the Michigan Industrial Exposition in Convention Hall.

Lew and Ben Cohen, proprietors of a string of Detroit neighborhood theatres, are known in the trade as "speed kings." They have purchased a high-powered motor boat with which to commute up and down the Detroit river to their summer home at St. Clair Flats. The Cohens also have one of the fastest racing cars in this vicinity.

Prints in All Exchanges—Now Playing

HUNT STROMBERG Presents



Scenes from the Hunt Stromberg Production "The Fire Patrol," distributed by Chadwick Pictures Corporation.

McCarthy, of Iowa, Sells Out to James Graham, Salesman

The Eagle and Princess theatres at Eagle Grove, Ia., and the Princess at Goldfield, Ia., have been taken over by John Graham, Des Moines, Famous Players-Lasky salesman, in the transaction in which he has purchased the entire theatre holdings of W. A. McCarthy, who is going to California. Mr. McCarthy recently made an unsuccessful fight for Sunday shows.

Liberty Films, Inc., of Omaha, has entered into an agreement with the M. P. T. O. of Nebraska and Western Iowa for a profit sharing plan on the product of the Liberty Films sold during the months of June and July in Nebraska and Western Iowa.

E. T. Dunlap has opened his new \$25,000 theatre at Hawarden, Ia. It seats more than 400. Among the conveniences are not only lavatories, rest rooms, etc., but also a "cry room" where mothers can take their babies and at the same time keep on watching the picture.

Albion, Neb., has voted out the Sunday picture shows by two to one vote in a recent referendum.

At Perry, Iowa an ordinance has been introduced for the Sunday closing of picture houses. It passed the first reading.

F. M. Honey has sold the Moon Theatre at Tecumseh, Neb., and has taken his family to the State of Washington where he said he would look for a new picture house location.

E. A. Harms, who already owned the Apollo, Mueller and Hippodrome theatres in Omaha, has bought the Rohlf Theatre there off H. A. Taylor.

The infant son of Mr. and Mrs. Harold G. Dunn of the Jewell Theatre, Valentine, Neb., died at Omaha hospital recently.

The new City Auditorium at Hastings, Neb., held its formal opening recently as a picture house. Fred C. Hayter is resident manager. It seats 3,500.

The Liberty Theatre at Council Bluffs, Iowa, has installed some new projectors.

The Palm Theatre at Lindsay, Neb., was destroyed by fire recently.

Dan Burgum, manager of the Rialto Theatre in Des Moines, has purchased the Atlantic Theatre at Atlantic, Iowa, and has resigned his position in Des Moines.

Fred Hinds, who operates the Cresco Theatre at Cresco, Iowa, has contracted with the mayor and city council for the exclusive rights and licenses for all forms of public entertainment in the city, with the exception of Chautauqua and American Legion entertainments. Besides the picture and road shows, the contract includes shows of every description, such as circuses, stock tent shows, carnivals, etc.

Morris Abrams of the Sun Theatre, Omaha, conducted an advertising campaign for "Fashion Row" when it was at the Sun here that startled some of the other picture house men. He induced the Omaha Daily News to take hold of the idea and work up a special section of advertising on the idea. The News came out with a ten page Easter Fashion Revue Sunday section.

Bloomfield, Iowa, has passed an ordinance prohibiting all Sunday shows. Harvey Graham, who operates the Iowa Theatre there, has cancelled all his Sunday bookings.

Among visiting exhibitors in Omaha recently were: L. A. Burson, Sun Theatre, Gotherburg, Neb.; William Hawley, North Platte, Neb.; Tom Crawford, Strand Theatre, Griswold, Iowa; Lester Forney, Cozy Theatre, Sidney, Iowa; E. E. Galley, Crystal Theatre, Wayne, Neb.

St. Louis

Metro on May 17 brought suit in the St. Louis Circuit Court against Skouras Brothers Enterprises to collect an alleged balance of \$1,260 due on contracts for pictures. The petition alleges that on September 8, 1922, the Skouras Brothers contracted for four Mae Murray pictures for \$4,500, six Viola Dana pictures and four Clara Kimball Young pictures for \$750 each and three Rex Ingram productions for \$5,500. It is further alleged that there is a balance of \$1,085 due on these pictures.

In addition, the petition sets forth the defendants owe \$175 on four pictures leased on April 19, 1923. Two of these, "Quincy Adams Sawyer" and "Famous Mrs. Fair," were rented to the local picture corporation for \$3,500 each.

The Irma Theatre and Investment Company has been incorporated to run the Irma Theatre on Bartmer avenue, just over the city line. The incorporators are W. E. Kincaid, Dave Nelson, W. W. Bruck, B. Cissel and A. M. Hart, 64 shares each. The capital is \$16,000, half paid up.

Theatres in the St. Louis territory that have closed for the summer include: Pastime, Tamaros, Ill.; Colonial Theatre, Gorin, Mo.; Annex Theatre, Harco, Ill.; Royal Theatre, Macon, Mo.; Opera House, Martinsville, Ill.

The Tivoli Theatre, University City, the latest addition to the St. Louis Amusement Company's chain, probably will change its feature picture twice a week. The management was considering five changes a week.

Harry Redmon, owner-manager of the Majestic Theatre, East St. Louis, headed a delegation to Louisville to see the classic Kentucky Derby on May 17.

William Lorenzo has taken over the Bellevue Theatre, Belleville, Ill., formerly operated by Noah Bloomer.

Harry Koplar and William Goldman have returned from a two weeks' stay in New York City.

Phil A. Cohn, owner of the Lyric and Avenue theatres in East St. Louis, is one of the backers of a horse racing association that plans to build a \$1,000,000 race track on the Collinsville road northeast of East St. Louis. It is their plan to revive the celebrated St. Louis Derby and bring the classiest horses in the country to the track.

Charley Goodnight of De Soto, Mo., has the honor of flashing the first straw hat of the season along Picture Row. It was given a hearty welcome.

Exhibitors seen along Picture Row during the week were: Ted Yemm and son Earl and Tom Reed, of Duquoin, Ill.; Walter Thimmig, Duquoin, Ill.; Jim Reilly, Alton, Ill.; Frank Lutz, Strand, Mascoutah, Ill.; R. Horsefield, Liberty Theatre, Union, Mo.; C. E. Schaefer, who plans to open a 400-seat house in Bismarck, Mo., within the next few weeks; E. V. Williams, Bowling Green, Mo., and C. Bradley, Red Bud, Ill.

Prints in All Exchanges—Now Playing

REGAL PICTURES, Inc. presents



Poli Pays \$1,269,000 for Paramount's New Releases

A contract involving \$1,269,000 between S. Z. Poli and the Famous Players-Lasky Corporation has been signed to insure the booking of the company's 1924-25 pictures for the houses of the Poli circuit. In the signing of the contract Mr. Poli was represented by A. J. Vanni, while the film company's agents were George J. Shafer, of Boston, New England district manager, and John J. Powers, manager of the New Haven, Conn., exchange. The contracts affect the Poli houses in Springfield, Worcester, Meriden, New Haven, Waterbury, Bridgeport, Hartford and other points. The process of selection—the discussion of value, the study of public appeal and the elimination of the mediocre—took Messrs. Vanni, Shafer and Powers the better part of a month. Resident managers appear well satisfied over the pictures that they now can promise their patrons starting with the August releases.

Boston exhibitors were made to sit up and take notice by the business done by "The Thief of Bagdad," which opened at the Colonial Theatre, a legitimate house, on May 5. The picture is credited with having showed takings of close to \$17,000 for twelve performances the first week. The censors have passed the film for Sunday showings and fourteen shows are being given weekly.

"Last weeks" are the words appearing in the advertisements for "The Ten Commandments," which is at the Tremont Theatre. "Dorothy Vernon of Haddon Hall" had a brief stay in Boston at the Park Theatre, closing on May 18. "Triumph" was shown for one week at the Fenway and this was followed by "Miami." The Fenway starts its new shows on Saturday. "Men" was underlined for the week starting May 18.

Other pictures in Boston the week of May 11 were as follows: Loew's State, "The Breaking Point" and "My Man;" Gordon's Scollay Square Olympia, "Girl Shy;" Gordon's Olympia, "Song of Love" (first run); Boston, "Alimony;" Bowdoin Square, "Powder River" and "Cameo Kirby;" Loew's Orpheum, "Mademoiselle Midnight;" Modern and Beacon, "The Shadow of the East" and "Under the Red Robe;" Gordon's Capitol, "Cytherea" and "The White Panther."

Samuel and Nathan E. Goldstein, heads of the Goldstein Brothers Amusement Company, celebrated the eleventh anniversary of their Broadway Theatre in Springfield the week of May 11. Extra attractions were presented as a means of marking the observance.

Reginald V. Tribe, manager of the Empire Theatre in New Bedford, had fifteen little girls in a dance revue at one of his shows last week. They were pupils of a dancing teacher in the city. They made a creditable showing, much to the benefit of Manager Tribe's box office.

Victor J. Morris the well-liked and competent manager of Marcus Loew's Orpheum Theatre in Boston, gave another treat to his generous clientele the week of May 12 with the presentation of the Orpheum Minstrel Frolic. There were 60 Boston boys and girls in the number. It was presented with the film, "Mademoiselle Midnight."

William Morin and Ernest Roy, of Shea's Theatre in Fitchburg, returning to the theatre after it had been closed for the night, caught a 12-year-old boy rifling the cash drawer in the box office. A police officer who searched the boy said that in his pockets he found bills and coins.

Manager Laurence Stuart of the Fenway Theatre in Boston provided a stunning backdrop for the tenor singing "On Miami Shores" during the showing of "Miami" the week of May 11. This is but another instance of the high class method of presentation employed

at the Fenway, under direction of Manager Stuart.

Announcement has been made of the marriage of Joseph P. Cook, manager of the Hollis Street Theatre in Boston, to Nancy Lee, an actress.

Waldron's Casino in Boston has started its summer policy of a double feature picture program. It began on May 11 with "Wild Bill Hickok" and "Poisoned Paradise." Continuous performances prevail, from 10 a. m. to 10.30 p. m. A newly installed organ provides the musical accompaniment.

Lawrence Du Cain, Boston manager, cashed a check for \$10 for Harry Roulstone Seabourne, aged 20, who posed as the son of Bob Rice, well known theatrical man of Providence. The youth was arrested on the charge of larceny by means of worthless checks. He had had two indorsed by the teller of a Boston bank.

John W. Hawkins, general manager of the Allen Theatres in New Bedford, having completed the second run showings of pictures that had been presented at the State Theatre, is offering first run features at the Capitol and as added attractions will present novelties, along the same lines as those that attracted such wide attention at the State.

The Empire Theatre in Fall River had a part in the city's observance of Music Week, May 5-10, when the main and closing event was held in the theatre on Sunday, the tenth. More than 2,000 persons crowded into the Empire. Manager O'Brien graciously consented to the use of his house, thereby making the Empire a point of interest in a city-wide observance.

Charles Shute, who has managed the Strand Theatre in Holyoke for two years, has gone to Utica, N. Y., to manage the State, one of the Goldstein Brothers' theatres.

As a means of expressing his appreciation of the services and aid of the Strand Theatre, given when police were attempting to recover the body of a boy drowned in the Western canal, Thomas R. Atkinson, superintendent of police in Lowell, has written a letter of thanks to Samuel Torgan, direct manager of the Strand.

Manager Herbert E. Young of the Strand Theatre in Brockton chased and caught a 19-year-old boy who broke into the theatre. The boy was arraigned in court and found guilty of the charges brought by Manager Young.

Manager Luddy of the Empire Theatre in Whitman recently staged a vaudeville show made up of amateur talent and among the acts was a would-be Houdini.

To Pay for Election

G. M. Solon, who operates a theatre at Spencer, Ia., is planning to pay the entire expense of a city election to determine whether the people are or are not in favor of Sunday picture shows. Solon is unique in his determination to hold an election and to defray the expenses of it out of his own pockets. The election is not to be binding on the city council but it is to show them which way "the wind blows."

Agitation against Sunday shows has come up so strong in that place that Mr. Solon has determined upon this plan of getting the popular sentiment on record. He believes that the opposition to the shows comes from an active minority, and he hopes to show this through the popular election.

The Southeast

Theatrical and exchange circles in Charlotte, N. C., were interested during the past week when it became known that Jake Wells is on a deal by which he will take over the old Charlotte Auditorium, and by spending a large amount of money convert it into a modern, gorgeous and complete theatre. Wells, at one time the most dominant figure in theatre circles in the South, has been in the background until recently, when his "come-back" was forecasted by the acquisition of several desirable theatrical properties.

S. S. Stevenson of Henderson, N. C., general manager of a company promoting a vast chain of 10-cent picture houses throughout the Carolinas, was a visitor in Wilmington during the past week and discussed the plans of the new company interestingly. He states that plans are now under way for soon invading three or four new towns. Mr. Stevenson has been in the picture game thirteen years and is eminently qualified to carry through even the large and ambitious plans he has now undertaken.

Major H. S. Cole has taken over the R. & R. American and R. & R. Lyric, Bonham, Texas, and will move his residence there.

Mart Cole has opened the Dreamland Theatre, Rosenberg, Texas, to run three days a week.

The M. P. T. O. of Virginia will hold its annual convention at the Arlington Hotel, Richmond, Va., May 20 and 21.

St. Pauls, N. C., will very soon have a modern picture theatre. It is now being built by a local business man.

Charles A. Somma and Walter J. Coulter, operators of the Bluebird Theatre, Richmond, Va., will erect a new \$70,000 house at Brookland Park Boulevard and Hanes avenue, on the North Side, to be ready by September 1.

Prints in All Exchanges—Now Playing



Bryant Washburn
in
"Try and
Get It"

With
BILLIE DOVE

presented by Samuel V. Grand

A HODKINSON
RELEASE



Scenes from Pathe's "Before Taking," a one-reel comedy co-featuring Earl Mohan and Billy Engle. Produced by Hal Roach

Albany Showmen Prepare to Fight Traveling Carnivals

Traveling carnivals already have begun to appear in this section much to the disgust of exhibitors. With the three cities of Albany, Troy and Schenectady but ten or fifteen miles apart, and with Watervliet, Cohoes and other nearby places offering another week or two to the carnivals, it is comparatively easy for one of these traveling companies to spend a month or two in this immediate section with a resultant loss to picture theatres that probably runs into the thousands of dollars. The first carnival of the season appeared in Watervliet the past week, and George Tetrault, owner of the Grand Theatre, decided to close rather than face a loss. Mr. Tetrault has been running seven days a week but closed to four days. However, it rained throughout the week and those who probably would have gone to the carnival with fair weather, found themselves facing a darkened theatre. Exhibitors in this section have discussed the situation and may call a meeting for some action to protect their interests.

Bill Shirley, manager of the State Theatre in Schenectady, has completely changed his mind in regard to cut flowers in the lobby of his house being extravagant. When Mrs. Shirley first suggested flowers for the lobby, Friend Husband would not hear of the proposition for a moment. But Mrs. Shirley persisted, and so many pleasing compliments have reached Mr. Shirley that he is thoroughly convinced as to their value. At first, patrons were inclined to take a flower now and then, but this practice has fortunately fallen off.

A. T. Mallory, who runs the Star in Corinth, dropped into town last week for the first time in several months.

Fred Perry, owner of the Strand in Watertown, and Benjamin Smith of Montreal have

purchased the Savoy Theatre in Northfield, Vt. The house was built about three years ago and seats 750. Mr. Perry already is in Northfield, where he will remain until certain alterations and changes have been made. Messrs. Perry and Smith are planning to buy about six theatres and form a circuit.

Earl Kelly of Millbrook has opened a cozy little theatre in Dover Plains.

Mrs. Elmer Crowninshield now is doing the booking as well as the buying for the Bijou in Troy, owned by her husband. And 'tis whispered that she is driving a better bargain than Elmer himself.

Musicians at the Strand, State and Albany theatres in Schenectady may lose their jobs this summer. A plan to cut out the orchestras at these three houses is being discussed, and in fact the men have been given a two weeks' notice. At the State six musicians are now employed, while the Strand uses five and the Albany four. All three houses are equipped with organs.

The Central Park Theatre in Albany, recently opened by Gilmore and Austin of Syracuse, has once more closed.

Joe Braff, running the Hudson Theatre in Watervliet, has built a side stairway to his house in order to provide an extra exit demand.

When the New York state bonus money is paid, Herman Vineberg, manager of the Mark Strand in Albany, will pocket a nice little sum. But Mr. Vineberg is entitled to it, serving as he did with distinction in three of the biggest battles after America entered the conflict.

Visitors in town last week included J. B. Hart of Bennington, Vt., and R. J. Henry of Plattsburg, owner of the Clinton Theatre in that city.

Guy Graves of Yonkers, well known in Schenectady, will spend his week ends at Lake George. Mrs. Graves was up from Yonkers last week to secure a cottage for the season. Mr. Graves is managing six theatres in Yonkers.

Claude Fish of the American Theatre, Schenectady, is reported to have added about \$2,500 to his bank roll recently by having won a pool.

C. H. Moyer has reopened the Richmond Theatre in Herkimer, a house once run by that veteran, "Pop" Linton, who now is selling automobiles for a living.

Roy Shaul, who runs a well known theatre in Richfield Springs, which bears his name, is back on the job following an operation.

Buffalo

Edwin O. Weinberg, former manager of the Elmwood and Mark-Strand in Buffalo and the State in Schenectady, has been appointed manager of the Olympic Theatre, the Universal house in the Queen City of the Lakes. Mr. Weinberg recently returned from London where he managed a Universal house. He succeeds at the theatre, George E. Williams, whose untiring and live-wire methods put the Olympic on its feet. Mr. Williams has not announced his plans for the future but is considering several propositions.

C. H. Thomas, manager of the Gem Theatre in Bath, N. Y., has given up his business because he cannot compete with the shows put on by the State Soldiers' Home in that city at 10 cents and with no overhead expense. He has been operating the Gem in Bath for a good many years.

So successful were the runs of "The White Sister" and "Scaramouche" at the Lumberg Theatre in Niagara Falls that Manager Atlas journeyed to Buffalo the other day to arrange for return showing of both productions.

J. Troy, former Hudson, N. Y., exhibitor, has arrived in Buffalo to take over the Walden and Art Theatres, two East Side community houses.

The Loco Theatre in South Buffalo, formerly controlled by the Border Amusement Company, has been acquired by J. Warda, who opened the house last Sunday under the name of the Cazenovia and with "Let No Man Put Asunder" as the attraction.

Joseph Schuchert, Jr., manager of the Colonial, has installed a summer stock company as an added attraction at his popular Genesee street house.

Manager Vincent R. McFaul of Shea's Hippodrome and Mrs. McFaul took Mabel Normand on a motor tour of Niagara Falls last Friday. It was Mabel's first view of the great cataract. Miss Normand attracted large audiences to the Hipp during her week of personal appearances in connection with the showing of "The Extra Girl."

Prints in All Exchanges—Now Playing

ALBERT L. GREY PRESENTS

LLOYD HAMILTON

IN
HIS DARKER SELF

HIS FIRST FIVE REEL COMEDY

(COURTESY E. W. HAMMONS)



for HODKINSON RELEASE

Equipment Dealers May Meet With M. P. T. O. of New York

A week before the M. P. T. O. of New York is scheduled to have its annual convention at Buffalo on July 7 to 11 inclusive, the Motion Picture Theatre Equipment Dealers are planning to have their yearly meet at Cleveland. William Brandt, head of the exhibitor unit, is negotiating with the equipment president so that the anniversary celebrations of both organizations may be merged. If he is successful the united conventions will observe the event at Buffalo with an exposition. This will give many exhibitors an opportunity to become acquainted with all of the industry's latest mechanical devices. The equipment dealers will also find such an occasion an opportune one to build up their acquaintanceship with the New York exhibitors, many of whom are rated as big customers.

On the night of May 19 a reel of film became ignited in the projection booth of the Newkirk Theatre, Brooklyn, N. Y. Little damage was done except to the film. The several hundred people in the house at the time were unaware of the tiny blaze, it is reported, so quickly did the projectionists extinguish it.

H. H. Thomas, manager of Merit Exchange, has launched a sales drive in the absence of I. E. Chadwick. As a special inducement Thomas offers a bonus to the most enterprising of the salesmen. Miss Etta Segall, booker, reports that "Days of '49," "Gambling Wives" and "Floodgates" are doing a big business. Comedies of Eddie Lyons, Bobby Dunn and Billy West also are toting the mark, she reports.

I. E. Chadwick, president of Chadwick Pictures, left for the West Coast this week to arrange for the production of a five-reel feature by Larry Semon.

Capital Film Exchange has closed for New York and Northern New Jersey rights to "The Lure of the Yukon," ready for summer release. This summer attraction features Eva Novak and Spottiswoode Aiken. It is a snow picture with 10,000 reindeer and 2,000 wolf dogs.

John Iris of the Iris Film Exchange is back at his desk. His absence of a week was caused by an attack of the "flu." He hoped for quick recuperation in view of the fact that his "Rapid Transit," a novel short reeler, is enjoying a successful run over the Loew metropolitan circuit.

The regular meeting of the Theatre Owners Chamber of Commerce was replaced this week by a special session of the board of directors. Members will congregate next week for the first time in their new quarters in the Times Building. By that time the spacious and lavishly decorated assembly room will have been fully arranged. Chairman Charles O'Reilly is especially proud of his new private office, the panels of which are stained old English walnut. Members are speculating as to whether Charlie will make use of the cigar humidor, placed in a conspicuous section of the room, to house his private brand of Havana perfectos.

Harry Gans, formerly with the Big "U" exchange for the New Jersey territory, now is under the Renown banner, covering Long Island and up-state. In this job he succeeds Jerry Wilson, whose latest assignment is the Brooklyn zone. Charles Gould, formerly with the F. B. O. local sales force, is going over the New York trail for Renown.

Landing in New York City from the S. S. Olympic this week were H. Duell, returning from Italy, where he supervised production of "Romola;" Jake Wilk, who spent much time of late in Paris, and Alice Joyce, who starred in "The Passionate Adventurer," made in London for Selznick.

Kerman Film Exchange is expanding its sales force. There are three new men. Kerman next week will make an announcement of fourteen big specials which the exchange will handle.

Two men have been added to the sales force of the Hepworth Exchange. They are Bud Johnson, who will cover Brooklyn, and George A. Ross, who has been assigned to New York. Hepworth has closed a deal with Iris to handle their short stuff, it is announced.

Pittsburgh

H. B. Dygert, for several weeks connected with the publicity department of the Rowland and Clark Theatres, and brother to Warren B. Dygert, editor of the R. & C. Film Forecast, on May 12 took up his new duties as manager of the State Theatre in downtown Pittsburgh, one of the most important links in this popular theatre chain.

Although the new manager claims Pittsburgh as his home town, he has lived in California the past several years, where he was connected with the production end of the picture business. Just before his return to this city he was chief planner and assistant superintendent at the United Studios, having among his duties planned and executed many of the biggest "sets" seen in recent film productions. He's a live-wire in every sense of the word, and there is no doubt but what he will make a big success of his new endeavors.

Bert Wild, formerly assistant manager at the State, who has been ill for some time, has recovered and reported May 12 to officiate under the new manager.

A new business enterprise, owned by two Spencer, W. Va., young men, will be put into operation within the next few weeks by Virgil Bell and Bayard Wolfe, who have purchased the necessary equipment and will operate a rural picture show. The new business will be known as the Rural Auto Show and will operate in a weekly circuit in Roane and adjoining counties.

Saul Meyer and Bear Rabinovitz have had plans drawn for a new picture theatre building which they will erect on a lot they recently purchased in Chester street, Weirton, W. Va.

Floyd Bros., owners and managers of the Family Theatre, Follansbee, W. Va., are planning the erection of a fine new theatre building for the town. While no definite arrangements have been made, it is understood that at least \$20,000 will be put into the venture.

Barth Dattola, owner of the Alhambra Theatre, New Kensington, came to town re-

New York Live Wires

CAPITAL FILM EXCHANGE

729 Seventh Ave. New York

Phone Bryant 9074
4 DOROTHY REVIER
and WILLIAM FAIRBANKS
4 REX (SNOWY) BAKER and
BOOMERANG, THE WONDER HORSE

HAROLD RODNER

1600 BROADWAY

"Features in everything but length."

Cartoons Screen Snapshots
"Out of the Inkwell" and
"Felix the Cat" a five-reel feature,
"Funny Face" "BILL"

HEPWORTH

NEW YORK EXCHANGE

729 Seventh Avenue New York

NOW BOOKING

"LILY OF THE ALLEY"

A 6 REEL FEATURE

KERMAN FILMS, Inc.

729 Seventh Ave. New York

Distributing sure-fire hits.

"AFTER SIX DAYS"

NOW featuring
BOOKING Moses and The Ten Commandments
Tom Mix in "Pals in Blue"

cently in his new car. It's a Haynes brougham, equipped with balloon tires, and certainly a beauty.

Miss Sarah Wolk is the cashier at the Lincoln Square Theatre in East Liberty, and Manager Soltz says that she's a real enthusiast and is doing her share in putting the house "over the top." Always a "demon," the new owners are confident that they are turning it into a money-maker. A large electric sign has been ordered to grace the front of the house.

Nick Anas, well-known exhibitor of Wellsburg, W. Va., was in town and completed his bookings for his theatre up to September 1. Nick is going to New York for a two weeks' vacation and expects to leave late this week. He stated that his new Weirton house will be ready for opening early in the fall.

Walter Silverberg was a visitor from Wellsburg, W. Va. From here he will go to New York.

Prints in All Exchanges—Now Playing



James Kirkwood
and Lila Lee in
"WANDERING
HUSBANDS"
Supported by MARGARET LIVINGSTON
for HODKINSON RELEASE

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

COURTSHIP OF MYLES STANDISH. (9 reels). Star, Charles Ray. Had no drawing power whatever. Some liked it. Personally I did not. Several walked out on me. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw largely agricultural class in town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

TEA WITH A KICK. (5,950 feet). Star cast. Extra good program picture. Plenty of fine clothes and good little story with enough punch to keep them interested. Moral tone good but it is not suitable for Sunday. Had above average attendance. Draw all classes in town of 4,000. Admission 10-20. George L. Sallerwhite, Empress Theatre (350 seats), Webb City, Missouri.

F. B. O.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thompson. When this star has been sold the public, he will compete with Tom Mix or any of the old riding boys. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw laborers in town of 5,000. Admission 10-20-30, 5-15. T. W. Young, Jr., Frances Theatre (341 seats), Dyersburg, Tennessee.

PHANTOM JUSTICE. (6,238 feet). Star cast. A first-class crook drama and has lots of action and all good actors in it. Had good attendance. Draw working class in city of 15,500. Admission 10-20. Favorite Theatre (187 seats), Piqua, Ohio.

STORMSWEEP. (5,000 feet). Star cast. Nothing to it but its exceptional shots of the turbulent and treacherous sea. Cast not well chosen. F. B. O. has lots of better ones. Moral tone not extra and it is not suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

THELMA. (6,000 feet). Star, Eva Novak. The picture is good if you can get a good print. There was a few feet gone off the end of the last reel that spoiled the picture. F. B. O. have some awful prints. Moral tone good and it is suitable for Sunday. Had small attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. A real hit with lovers of melodrama. Pleased unusually well and registered a fair draw at the gate. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw laboring class in

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

First National

ONE CLEAR CALL. (7,450 feet). Star, Milton Sills. Wonderful picture with a fine cast. Business poor. Worst snowstorm of the year kept crowd away. The film was in good condition. Moral tone good and it is suitable for Sunday. Had poor attendance. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

ONE CLEAR CALL. (7,450 feet). Star cast. A fairly good picture although an old one. No comments either way from my patrons. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 900. Admission 10-30. Charles L. Not, Opera House, Sutherland, Iowa.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Story improbable and silly in spots. Miss Moore excellent, but not as good as in "Flaming Youth." However, she certainly is a "comer." Moral tone good and it is suitable for Sunday. Had good attendance. Guy L. Van Debergh, Victoria Theatre, Los Angeles, California.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. A crackerjack. Better than "Flaming Youth." Knocked them for a row of buttons. Play it and boost it for it is great. Town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

PONJOLA. (7 reels). Star cast. Very good picture. Pleased largest part of the patrons. Draw family class in city of 17,-

000. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. I think too deep for small town. It went flat here because for two nights we had three opposition fairs and two dances. We paid more money than the picture was worth. Moral tone okay and it is suitable for Sunday. All who saw it spoke highly. If you can buy it right, book it at once. John E. Panora, Winsted Opera House, Winsted, Connecticut.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. The majority liked this immensely and said so. A few didn't appreciate its Jewish characterizations but you find dumbbells all over. It's a wonderful picture that only morons can't appreciate. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SKIN DEEP. (6,500 feet). Star, Milton Sills. One patron on the way out said, "Next to 'Monte Cristo' this is the best picture you have ever shown." Not a single kick. This picture should be shown in every town in the nation. All ex-soldiers raved over this one. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-25, regular 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SKIN DEEP. (6,500 feet). Star, Milton Sills. All wool and a yard wide. Paid for silk, got silk. Pleased one hundred per cent. of the audience and helped lift the mortgage on the homestead. Buy it, boost it, and look for more like it. Moral tone okay and it is suitable for Sunday. Had big attendance. Draw all classes in city of 100,000. Admission ten cents any time. Art Phillips, Cozy Theatre, Tulsa, Oklahoma.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. Fine picture. Good acting and photography. A new Norma is seen in the desert dancing girl, for whose kiss men battled to death. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

SONG OF LOVE. (8,000 feet). Star cast. A very good picture with Norma Talmadge as the star, which guarantees it to be a good picture, and it was. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

THUNDERGATE. (6,505 feet). Star cast. Rotten son of a gun. An oriental conglomeration of nothing that they force you to pay for. Terrible. Moral tone punk and it is not suitable for Sunday or any other day. Attendance very good. Town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. Entertainment. Just a good program picture. Will please average audience. Moral tone good. Had good attendance. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. By far the poorest picture we have shown of Dick. It is silly. Too bad to spoil a good star by putting him in a joke like this one. Not suitable for Sunday. Had good attendance. Town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. The star's work is great but the picture is not so good as her former efforts; too much film rent. We lost money. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw small town and rural class in town of 800. Admission 10-25. G. W. Kendall, Coggon Opera House (500 seats), Coggon, Iowa.

Prints in All Exchanges—Now Playing

Betty Compson in "MIAMI"

Story by JOHN LYNCH
an Alan Crosland Production
Produced by TILFORD CINEMA CORPORATION

FOR
HODKINSON
RELEASE



Fox

MAN WHO WON. (5,500 feet). Star, Dustin Farnum. Fair program picture. Nothing extra. Had poor attendance. Draw mixed class in town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. Better than the usual Mix pictures recently released. Better leave him out of the soup and fish and keep his two pearl handles on his side. It may be suitable for Sunday. Had good attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Bought as a special but not half as good as his regular program pictures. Moral tone good and it is suitable for Sunday. Had excellent attendance. W. E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles Jones. My audience pleased one hundred per cent. Best western Jones ever made. Not a shoot 'em up but a good wholesome picture. Moral tone excellent and it is suitable for Sunday. Had big attendance. Draw all classes in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

OATHBOUND. (4,468 feet). Star, Dustin Farnum. Seemed to please but personally considered it jerky. A sea story with yachts, motor-boats and a hydroplane. Moral tone good. Had poor attendance. Draw Americans and Cubans. Admissions 20-40. Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

RAGGED HEIRESS. (4,888 feet). Star, Shirley Mason. A pretty little program feature. Shirley Mason wins the people and makes up for the rather overworked plot. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw Pennsylvania Dutch class in town of 1,401. Admission 10-22. Reginald Heffrich, Northampton St. Theatre (224 seats), Bath, Pennsylvania.

ST. ELMO. (6 reels). Star, John Gilbert. Did a wonderful business on this one and everybody seemed well satisfied with it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 4,200. Admission 10-25-30. W. E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

ST. ELMO. (6 reels). Star cast. My people could not see this one. Few of older patrons came because they had read the book years ago but said poor picture. Had poor attendance. Draw family class in city of 17,000. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

ST. ELMO. (6 reels). Star, John Gilbert. Draw on its title, but picture not up to expectation. Paid much too high a rental for it. A good story program picture but decidedly out of the so-called "special" class. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

SILENT COMMAND. Star cast. I did not see this one, but the people said it was good. Worst print from Fox in two years, but I examined it before running and eliminated most of splices. Had two stops. Moral tone good and it is suitable for Sunday. Had good attendance. Draw working class in town of 2,800. Admission 15-25, 20-30. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

SIX CYLINDER LOVE. (7 reels). Star, Ernest Truex. Just an ordinary program picture that failed to please here. Used all kinds of advertising. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 4,200. Admission 10-15-25-30. W. E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

WHEN ODDS ARE EVEN. (4,284 feet). Star, William Russell. Just a program picture. Pleased about five per cent of people. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw town

Between Ourselves

*A get-together place where
we can talk things over*

Say, folks—

About the Index.

You know Straight From the Shoulder Index to Reports comes out in this issue. It is published every month-end issue. The next one, in June, will contain index for the months from January to June.

What I want is this—

If the Index came out EVERY TWO MONTHS, it would give that much more room for reports.

It's your department—you have the say. Is the Index necessary to you every month—would it not be up-to-date enough if printed every two months?

Write your ideas to me. I want to make this department just as useful as I can. **YOU WANT IT THAT WAY.**

YOU HAVE TO TELL ME WHAT YOU WANT BEFORE IT CAN BE ARRANGED.

Let me know your ideas about the Index to Reports.—VAN.

class and rice farmers in town of 450. Admission 10-25, 15-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

Goldwyn

IN THE PALACE OF THE KING. (9,000 feet). Star, Blanche Sweet. The most lavish production of the year as the producer calls it but there is little more. Most of the people liked it and it drew a bigger crowd the second night than the first. Lighting was good. Picture had continuity. Fine. Suitable for Sunday. Had good attendance. Draw Pennsylvania Dutch class in town of 1,401. Admission 10-22. Reginald Heffrich, Northampton St. Theatre (224 seats), Bath, Pennsylvania.

IN THE PALACE OF THE KING. (9,000 feet). Star cast. This one is a lemon for a small town exhibitor who has not a first class audience; however, I got by with it after spending an enormous sum for advertising. Don't pay much for it and you will probably get by. Had good attendance the first night, very poor the second. Draw

good class in town of 2,000. Admission 10-30. H. W. Rible, Mayfield Theatre, Mayfield, California.

LITTLE OLD NEW YORK. (10 reels). Star, Marion Davies. Best I've seen her in. Patrons well pleased. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw high class. Admission 20-30-40. Louis Elmwood Theatre (1,600 seats), Buffalo, New York.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. The best picture this month was one hundred per cent. entertainment. Acting of Miss Davies away above par. Direction great, photography good. Eleven reels but does not drag. Moral tone good and it is suitable for Sunday. Had good attendance. Draw best class in the world from the U. S. Veterans Hospital No. 55, veterans of the World War. Admission 10-40. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

LOVE PIKER. (6,237 feet). Star, Anita Stewart. All who saw it were unanimous in saying that it is one of Miss Stewart's best. Good little story and was well directed throughout. Not a special except in price, but can be classed as an excellent program picture. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-25, regular, 15-35, special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Hodkinson

NIGHT HAWK. Star, Harry Carey. "Night Hawk" took well. Rialto Theatre, Walsenberg, Colorado.

NIGHT HAWK. Star, Harry Carey. This was a very good picture. A little better than the usual Carey's. Carey is a good star here. Draw middle and lower class in city of 50,000. Admission fifteen cents. J. H. Snyder, Scenic Theatre, York, Pennsylvania.

RADIO MANIA. (5,400 feet). Star cast. Brother exhibitors, stay away from this one. If they would pay you for running it you would be money out. I don't see why they ruined six thousand feet of film. Had fair attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

WHILE PARIS SLEEPS. (4,850 feet). Star, Lon Chaney. Way below Chaney's standard. Did not please our patrons and failed to draw. Would call this about a fifty per cent. picture. Moral tone doubtful and it is not suitable for Sunday. Had small attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Metro

EAGLE'S FEATHER. (6,500 feet). Star, Mary Alden. Not a special but above the average as a program western. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 11,000. Walter Walker, Avalon Theatre (1,450 seats), Grand Junction, Colorado.

ETERNAL STRUGGLE. (7,374 feet). Star cast. One of the best pictures you most

Prints in All Exchanges—Now Playing
Dorothy Mackaill in

WHAT SHALL I DO

A Frank Woods Production

with JOHN HARRON LOUISE DRESSER
and WILLIAM V. MONG

Directed by JOHN G. ADOLFI
for HODKINSON RELEASE



ever ran. Very fine indeed. Metro has a splendid bunch of features. Moral tone excellent and it is suitable for Sunday. Had big attendance. Town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

FASCINATION. (7,940 feet). Star, Mae Murray. Failed to please. Bad print and old. Advertised heavy and fooled my patrons. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw town class and rice farmers in town of 450. Admission 10-25, 15-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

FASHION ROW. (7,300 feet). Star, Mae Murray. Patrons spoke very well of this picture. Said it is the best she has made, in a long time. Did not see it myself. Had poor attendance. Draw all classes in town of 4,200. Admission 10-15-25-30. W. E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

FASHION ROW. (7,300 feet). Star, Mae Murray. Just a Mae Murray picture. A little long and tiresome. She is a flop here. Always was. We just can't see her. Draw mixed class in town of 8,000. Admission 10-30. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

FASHION ROW. (7,300 feet). Star, Mae Murray. If they like Murray they will like this. No different from rest of her pictures. Had poor attendance. Draw family class in city of 17,000. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Mae Murray overdoes her part. Stupid story. The star is tiresome and very amateurish in her acting. Patrons didn't like the picture. Have two more Murray pictures. Sorry I booked them. Will not sign this star again. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw farmers and merchants, in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HELD TO ANSWER. (5,610 feet). Star cast. The least said about this one the better. Producers should not waste valuable film on such flimsy vehicles. Attendance terrible. Draw best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. Good audience picture that will please ninety per cent. of the folks. All okay for any place. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 8,000. Admission 10-30. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. Very good and well acted comedy was well liked by my people. Film old but in good condition. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw small town and farmer class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PLEASURE MAD. (7,547 feet). Star cast. Just another "Jazz Age" picture that audiences have been fed up on of late. Print in terrible condition and business the same after seeing picture. I don't blame them for not coming in. Draw best class. Al. Ham-



VIOLA DANA

As she appears in a scene from "Revelation," a big Metro production.

ilton, Rialto Theatre, South Norwalk, Connecticut.

SCARAMOUCHE. (9,600 feet). Star, Ramon Navarro. Very good picture, but we lost money because our town doesn't like big pictures. Small towns, be careful in booking this picture and don't pay very much for it. John E. Panora, Winsted, Opera House, Winsted, Connecticut.

SCARAMOUCHE. (9,600 feet). Star, Ramon Navarro. Very good business at advance prices three days. Draw family class in city of 17,000. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

SHOOTING OF DAN MCGREW. (6,318 feet). Star cast. One of the best this year from every angle. Should please any audience. Moral tone good. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SOCIAL CODE. (5 reels). Star, Viola Dana. Suitable for program use only. Moral tone okay. Had bum attendance. Draw railroad class in town of 2,700. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvine, Kentucky.

SOUL OF THE BEAST. (5,300 feet). Star, Madge Bellamy. Just a fair program picture with a clever elephant in it, which helped to put it over. Was especially liked by the children. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

THREE AGES. (5,500 feet). Star, Buster Keaton. An original and excellent feature comedy. While Buster is not a drawing card in our house, he made many new friends in this one. Moral tone excellent and

it is suitable for Sunday. Attendance, above average. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

THREE AGES. (5,500 feet). Star, Buster Keaton. Not as good as "Hospitality." Better use as program picture. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvin, Kentucky.

TURN TO THE RIGHT. (8 reels). Star cast. Dandy picture, good print, good house. What more can a fellow ask for. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town class in town of 400. Admission 10-25. O. D. Freer, Lyric Theatre (175 seats), Binford, North Dakota.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. Very good business three days at advanced prices. Draw family class in city of 17,000. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. Fourteen reels of good acting and fine photography. She acted her best in this picture. The finest picture with tragic ending. We paid so much for the picture with special advertising and special music that we just broke even. Very good picture for Catholic town. John E. Panora, Winsted Opera House, Winsted, Connecticut.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. It is wonderful. Up to every expectation. A really great picture, of the highest type yet appeals to all classes. Moral tone superb and it is suitable for Sunday. Had good attendance. Draw all classes in city of 11,000. Walter Walker, Avalon Theatre (1,400 seats), Grand Junction, Colorado.

WIFE'S ROMANCE. (5,040 feet). Star, Clara Kimball Young. A splendid picture for high class audiences. Well done from every angle. They liked it here. Moral tone alright and it is suitable for Sunday. Had fair attendance. Draw laboring classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

WOMEN WHO GIVE. (7,500 feet). Star cast. The finest program picture out this year is on the same basis as "All Brothers Were Valiant." Seven reels one hundred per cent. I was sorry I didn't keep it two days. If your town can use two day pictures and one day don't make any mistake in booking this one two days. Lots of people were disappointed when the picture was so good and patrons didn't have the chance to see it the next day. Moral tone okay and it is suitable for Sunday. John E. Panora, Winsted Opera House, Winsted, Connecticut.

YOUTH TO YOUTH. (6,900 feet). Star, Billie Dove. One of "Those Pictures." The one sheets will keep 'em out. Metro sure hits you with punk ones. Poor print. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

Paramount

CALL OF THE NORTH. (4,823 feet). Star, Jack Holt. Good for week days. Just a program picture. Wonderful photography and scenery. Book as rental is reasonable. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw town and rural class in town of 1,200. Admission 10-25. Cecil Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

CHEAT. (6,323 feet). Star, Pola Negri. Our first Negri show and drew more than we expected for us. The picture was fairly well liked. Jack Holt is an old standby for us and helped to put it over. Had excellent attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

CHEAT. (6,323 feet). Star, Pola Negri. Good picture, with Negri all dressed up. It seems that clothes and lavish sets were considered more than this star's acting ability. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers and town people, in town of 1,000. Admission 10-

Released May 18, 1924—Now Booking

HARRY CAREY

in A HUNT
STROMBERG
PRODUCTION

The
**LIGHTNING
RIDER**

A HODKINSON RELEASE



28. J. L. Selter, Lyric Theatre (300 seats), Manteca, California.

CRADLE OF COURAGE. (5,000 feet). Star, William S. Hart. A good Hart picture, but Hart don't draw any extra money for me. Used newspaper and billboards. Had only fair attendance. Draw small town class. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

COVERED WAGON. Star cast. Fellows, get this one as quick as it is available. Get some real music to go with it. Advertise it as you never did any other picture, and you will clean up, providing you don't have to give your house to get it. We played it as a road show, but the admission was too high to get a big house in this size town. Those who saw it were more than satisfied with the price. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw general class in town of 3,000. Admission 10-35, regular, 25-50, special. W. B. Renfro, Dream Theatre (600 seats), Sedro-Woolley, Washington.

CRIMSON CHALLENGE. (4,942 feet). Star, Dorothy Dalton. A good story and well played, but did not please many, but no complaints. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw railroad class in town of 805. Admission 15-25. G. W. Hughes, Hughes Theatre (150 seats), New Haven, Missouri.

CRIMSON CHALLENGE. (4,942 feet). Star, Dorothy Dalton. A good all around picture. It went over good for us and would be a safe buy for any small theatre. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 550. Admission 15-25. F. S. Schofield, Mystic Theatre, Weld, Maine.

DAWN OF A TOMORROW. (6,084 feet). Star, Jacqueline Logan. In "Dawn of Tomorrow" there is a sequence in which Bet, a drunken woman of the London slums, is run down by a motor vehicle. Many interesting things result as a consequence. Among them a kiss, a struggle, a shot, then "The Dawn of a Tomorrow." An excellent picture and a good picture to book. William Noble, Criterion Theatre, Oklahoma.

DICTATOR. (5,221 feet). Star, Wallace Reid. Not as good as some of Reid's pictures, but, however, a good picture. Has a little humor running through story. Print in poor condition. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

DON'T CALL IT LOVE. (6,457 feet). Star cast. Don't call it a picture. May be good for houses changing daily. Attendance, one hundred forty. Y. W. Young, Frances Theatre, Dyersburg, Tennessee.

DON'T CALL IT LOVE. (6,457 feet). Star, Jack Holt. Had a small crowd for this one and glad of it. How this got by the censors is past me. When the show was over I hid myself from the audience especially the ladies. Moral tone rotten and it is not suitable for Sunday. Had poor attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

DON'T CALL IT LOVE. (6,457 feet). Star, Agnes Ayres. What is love? Do you know? The sweet, wholesome affection of the old-fashioned girl? Or the passionate attraction of a fascinating woman who sets men's pulses to throbbing? Which? See the picture and decide for yourself. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

DRUMS OF FATE. (5 reels). Star, Mary Miles Minter. Just a fair show with some good and some bad points. Story rather far fetched and photography very good. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw all classes in town of 3,200. Admission 10-20-30. Charles Leehyde, Grand Theatre (500 seats), Pierre, South Dakota.

EXCITERS. (5,939 feet). Star, Bebe Daniels. This picture will please the average audience. Everyone seemed to be pleased. Had fair attendance. Draw general class in town of 2,208. Admission 10-35. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

EXCITERS. (5,939 feet). Star, Bebe Daniels. A very good light program picture;

When you send reports on pictures you have played, you are helping many exhibitors to get a good picture or dodge a lemon.

most of them like Bebe Daniels, especially young people; they all seemed to enjoy the picture, anyway. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw miners and farmers in town of 600. Admission 10-28. John Russell, Russel Theatre (250 seats), Matherville, Illinois.

EXCITERS. (5,939 feet). Star, Bebe Daniels. Mighty good program picture. Had several very complimentary remarks on this picture. Moral tone good. Suitable for Sunday. Had fair attendance. Draw town and country class in town of 1,780. Admission 10-20-25. Herbert Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

FACE IN THE FOG. (5,569 feet). Star cast. This is some picture. Don't miss it. It cannot fail to please any intelligent audience. It went over big for us. Moral tone good. Had good attendance. Draw all classes in town of 550. Admission 15-25. F. S. Schofield, Mystic Theatre, Weld, Maine.

FAIR WEEK. (5 reels). Star cast. Just a fair picture. Paramount certainly going back. "To The Ladies," "Stephen Steps Out," and "Fair Week," just program pictures. Moral tone okay and it is suitable for Sunday. Had fair attendance. Jack Hoeftler, Orpheum Theatre, Quincy, Illinois.

FIGHTING COWARD. Star cast. A fine production. Funny and different. Boost it big. A knockout. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw high farm class in town of 5,000. Admission 10-25. E. Lee Dye, Olympic Theatre (441 seats), Plainview, Texas.

GHOST BREAKER. (5,730 feet). Star, Wallace Reid. A good comedy drama. We can still draw with Reid. A class play sort of kicked us in the box-office on this feature. Moral tone okay and it is suitable for Sunday. Had poor attendance. R. K. Russell, Legion Theatre, Cushing, Iowa.

GRUMPY. (5,621 feet). Star, Theodore Roberts. A very fine picture and will please everyone. Theodore Roberts is a strong bet and my people like him. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

HOMeward BOUND. (7,000 feet). Star, Thomas Meighan. Very good and went over big. Meighan a favorite here. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural class in town of 250. Admission 15-25-35. J. J. Halley, San Andrews Theatre (110 seats), San Andrews, California.

KICK IN. (7,074 feet). Star cast. A very good crook drama which pleased a large house on Easter Sunday. Although a bit old yet the print was perfect. Paramount surely takes wonderful care of their prints.

Moral tone fine and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

KICK IN. (7,074 feet). Star, Bert Lytell. Very good picture. A type of story that pleased our patrons. Plenty of action and some real dramatic scenes. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw coal miners in town of 1,365. Admission 10-20. Vanze & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

KICK IN. (7,074 feet). Star, Bert Lytell. Best crook picture I have shown for a long time. A well directed picture and the acting of May McAvoy was fine. This went better than a good many of their so-called specials. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,000. Admission 10-30. W. E. Norris, Pleasant Hour Theatre (240 seats), Woodsfield, Ohio.

LAWFUL LARCENY. (6,237 feet). Star cast. Good picture. Pleased the patrons. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LIGHT THAT FAILED. (7,013 feet). Star cast. People looked at the posters and walked away. Or they asked their friends about it and stayed away. The acting is good. But it is the most pathetic and depressing picture that has come to my notice in a long time. Right now people want something amusing and entertaining. This picture is just the opposite. Had bad attendance. Draw all classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

LITTLE MINISTER. Star, Betty Compson. This is a nice all around picture. You will make no mistake by buying it. Sure to please. It went over big with us. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 550. Admission 15-25. F. S. Schofield, Mystic Theatre, Weld, Maine.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. Another one of Meighan's good pictures. Buy it if you can and boost it good. Can't go wrong. Moral tone good and it is suitable for Sunday. Had good attendance. Town of three thousand. Admission 15-30. L. P. Grimm, Olympic Theatre, Floydada, Texas.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. We all agree on this picture. It is one of the best. We ran the picture two nights and many of our patrons returned to see it the second night. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw rural class in town of 900. Admission 15-25. Columbia Theatre (250 seats), Columbia, North Carolina.

ONLY 38. (6,859 feet). Star cast. Slow and draggy. Pleased a few of the women but far from satisfactory. Moral tone fair and it may possibly be suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Released May 25, 1924—Now Booking

"HOLD YOUR BREATH"



An AL CHRISTIE FEATURE

with Dorothy Devore

WALTER HIERS - TULLY MARSHALL - JIMMIE ADAMS -
PRISCILLA BONNER AND JIMMIE HARRISON

A HODKINSON RELEASE

Pathe

CALL OF THE WILD. (7,000 feet). Star, "Buck" (dog). A fine version of the Jack London story. Everyone liked it and many of them said so. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw laboring class in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

DR. JACK. (4,700 feet). Star, Harold Lloyd. Fire! That shouted from the housetops would not draw a greater attendance than Lloyd. Best business in several weeks in spite of rain. Moral tone okay and it is suitable for Sunday. Had excellent attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. Went big even though it was an old release. Lloyd will always draw a big house if you advertise the feature in the proper proportions. A big picture demands more extensive advertising. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw Pennsylvania Dutch class in town of 1,401. Admission 10-22. Reginald Heffrich, Northampton St. Theatre (224 seats), Bath, Pennsylvania.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Can't say anything good enough for it. We'll endorse it. Bad night lost our crowd. Suitable for Sunday. Had fair attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

WHY WORRY. (6 reels). Star, Harold Lloyd. No chance to make money though I advertised it big. Moral tone good and it may be suitable for Sunday. Had good attendance. Draw all classes in town of 3,000. Charles L. Hyd, Grand Theatre (700 seats), Pierre, South Dakota.

WHY WORRY. (6 reels). Star, Harold Lloyd. Just say Lloyd and that's enough. Fell on this one because of church doings in town. Otherwise I would have packed them in. Draw fair class in town of 2,000. H. W. Rible, Mayfield Theatre (250 seats), Mayfield, California.

Preferred

RICH MEN'S WIVES. (6,500 feet). Star, Claire Windsor. This is really a good entertainment, not big but above average program. Your publicity must be handled right as the name might keep away a certain class of trade that you need. Moral tone good and it is suitable for Sunday. Had only fair attendance. Draw general class in town of 3,600. Admission 10-25. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SHADOWS. (7,040 feet). Star, Lon Chaney. Picture okay if you can get them in. Title very poor. Chinese stuff, should be junked. People don't want to see it. Give us good looking faces to look at. We all want to see pretty things, and read pretty stories. Moral tone okay and it is suitable for Sunday. Had poor attendance. William A. Clark,



After "Miami," you'll see Betty Compson in still another Box Office puller for Hodkinson — "All For Love."

Sr., Castle Theatre (400 seats), Havana, Illinois.

VIRGINIAN. (8 reels). Star cast. Ran this for P. T. A. and had big crowd first night but way down the second night. To me fair picture but not the best by any means. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw farmers and small town class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

United Artists

LOVE LIGHT. (8 reels). Star, Mary Pickford. An old one but it took well here. Ran it for the benefit of the church and they made a nice sum of money and pleased everyone. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

LOVING LIES. (6,526 feet). Star, Monte Blue. Did not see this one but some favorable comments for it and also heard some say they wasted their time watching. Attendance, not so good. Draw better class in city of 10,000. Admission 10-25. Paul Barcroft, Pastime Theatre (500 seats), Coshocton, Ohio.

WHITE ROSE. (11 reels). Star, Mae Marsh. Mae Marsh just as wonderful as ever. Did a fine business first day but flopped second day as many women objected to moral of story. Personally thought picture great lesson. Moral tone questionable. Had

fair attendance. Draw all classes in city of 10,000. Admission 10-20-30. Albert W. Anders, Coleman Theatre (800 seats), Southington, Connecticut.

WOMAN OF PARIS. (8,300 feet). Star, Edna Purviance. One of the most wonderful pictures I ever saw. My patrons liked it immensely. You can see it twenty times without getting tired. A real one hundred per cent. picture without exaggeration. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw all classes in city of 250,000. John Sutz, Bellevue Theatre, Zurich, Switzerland.

Universal

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star cast. Three big days at advance prices. Seventy-five per cent. (all who got the real story) said wonderful; twenty-five per cent. (who did not get the story) said horrible. Had big attendance. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

KENTUCKY DERBY. (5,398 feet). Star cast. This is a dandy picture. Better than the usual Jewels. Universal put too many program features in as Jewels. Have run a few that would make poor program features. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 500. Admission 10-25. A. F. Schriever, Oneida Theatre (225 seats), Oneida, South Dakota.

LADY OF QUALITY. (8,640 feet). Star cast. Good picture but was a big flop for us. Why doesn't the producer get next to himself? The people don't want costume bunk. Attendance rotten. Draw better class in city of 10,000. Admission 10-25. Paul Barcroft, Pastime Theatre (500 seats), Coshocton, Ohio.

LADY OF QUALITY. (8,640 feet). Star, Virginia Valli. Story of early England. Pretty settings, pretty costumes. Universal evidently afraid to let go in program, so they called it a Jewel. Better look at it before you buy it. Suitable for Sunday. Had poor attendance. Draw high class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

MAN FROM WYOMING. (4,717 feet). Star, Jack Hoxie. A fairly good western. Did fair business one day. Had fair attendance. Draw middle and high class in city of 12,000. Admission 10-20, 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

MAN FROM WYOMING. (4,717 feet). Star, Jack Hoxie. A very good western; in fact, Universal is releasing some mighty good westerns starring Jack Hoxie. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw small town class in town of 450. Admission 10-22. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

MERRY-GO-ROUND. (9,178 feet). Star, Mary Philbin. A wonderful picture from every standpoint. It made an overwhelming impression on our patrons. Who would believe that such a genuine Viennese picture was made thousands of miles away from Vienna? Mary Philbin's acting won the hearts of the whole population of Zurich. Moral tone very best and it is suitable for Sunday. Had enormous attendance. Draw all classes in city of 250,000. John Sutz, Bellevue Theatre, Zurich, Switzerland.

NEAR LADY. (4,812 feet). Star, Gladys Walton. Well produced comedy drama and will prove good entertainment. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw railroad class in town of 2,700. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvine, Kentucky.

NIGHT MESSAGE. (4,591 feet). Star cast. Name means nothing. Picture not bad but has no pull whatever. Just a picture. The exchanges are striving for more money, business growing worse every day and yet pictures have no draft. Somebody will have a lot of pictures we used; look for very poor business for at least four months. Had very poor attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

National Release Date, June 15,
1924—Now Booking



"NOT ONE TO SPARE"

THE WONDER PICTURE!

PRODUCED BY MADELINE BRANDEIS
PRODUCTIONS

DIRECTED BY RENAUD HOFFMAN



HODKINSON
RELEASE

NIGHT MESSAGE. (4,591 feet). Star cast. Different than the ordinary Universal features, but pleased ninety per cent. on family night. Moral tone okay but it is doubtful for Sunday showing. Had good attendance. Draw all classes in town of 2,000. Admission 10-20. Henry Greife, Opera House (450 seats), Windsor, Missouri.

Vitagraph

FLOWER OF THE NORTH. (7,130 feet). Star cast. Has good story and cast. Drew a nice crowd and pleased. Not a special, but a picture worth booking if you can get a good print. Had good attendance. Draw small town class in town of 900. Admission 15-25, regular. Mrs. E. M. Reitz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

LET NOT MAN PUT ASUNDER. (8 reels). Star cast. This is a splendid production, lavishly produced. Brings Tellegen and Frederick back to screen. They were warmly received by Capitol patrons. A picture sure to please anywhere. Moral tone excellent and it is suitable for Sunday. Had big attendance. Draw high class in city of 250,000. Admission 10-25, 40. S. Charninsky, Capitol Theatre (1,044 seats), Dallas, Texas.

LET NOT MAN PUT ASUNDER. (8 reels). Star, Lou Tellegen. After you have sat through this one you get up, walk out and wonder what it's all about. Has beautiful settings; photography good. Moral tone good and it is suitable for Sunday. Had three hundred for attendance. Draw laborers in town of 5,000. Admission 10-20-30, 5-15. T. W. Young, Jr., Frances Theatre (600 seats), Dyersburg, Tennessee.

Send Tips on Everything

SILVER CAR. (5,000 feet). Star, Earl Williams. A good program picture that will be liked by most everyone. Used it some time back but forgot to send in a report on it. Some fine thrills in this and plot takes unexpected turns. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

SMASHING BARRIERS. (6 reels). Star, William Duncan. A serial condensed to six reels of action. A good Saturday night picture for you exhibitors in the sticks. Moral tone okay but it is too fast for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre, Mt. Morris, New York.

Warner Bros.

LUCRETIA LOMBARD. (7,500 feet). Star, Irene Rich. A good picture; drew well; poor title. The theme is fine and the acting good. Moral tone excellent and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 11,000. Admission 10-30. Walter Walker, Avalon Theatre (1,450 seats), Grand Junction, Colorado.

MAIN STREET. (8 reels). Star, Monte Blue. It's a real special and will stand a good boost in prices. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farm class in town of 400. Admission 10-25. O. D. Freer, Lyric Theatre (175 seats), Bimford, North Dakota.

TIGER ROSE. (8,000 feet). Star, Lenore Ulrich. One of the best pictures we have played this year. Pleased all classes. Fine acting, wonderful settings. Suitable for Sunday. Had good attendance. Draw all classes in city of 11,000. Walter Walker, Avalon Theatre (1,450 seats), Grand Junction, Colorado.

TIGER ROSE. (8,000 feet). Star, Lenore Ulrich. A very pretty northwest mounted police story. Not big, but very pleasing. Star very good but does not mean anything as a box office attraction. Played here for two days. Business fairly good. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

TIGER ROSE. (8,000 feet). Star, Lenore Ulrich. Pleased pretty good here although the price I paid was better than the picture itself. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 3,000. Admission 10-20-30. Family Theatre, Mt. Morris, New York.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). Here's another good one that will please all classes. Positively a wonderful picture. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,000. Admission 10-20. Henry Greife, Opera House (450 seats), Windsor, Missouri.

Straight From the Shoulder Index

For January, February, March, April and May

Each week reports are listed under company headings, except Comedies, Short Subjects, Serials and Miscellaneous, which are grouped, under their respective headings. Titles under company headings are in alphabetical order. This Index gives date of issues in which a given picture was reported, making it possible to get all reports on a picture you want to know about, with very little trouble.

A

Able Minded Lady (Pacific). Apr. 19.
Above All Law (Paramount). May 24.
Abysmal Brute (Universal). Feb. 9-Feb. 23-Mar. 22-Apr. 5-May 3-May 10-May 24.
Ace of Hearts (Goldwyn). Jan. 12.
Acquittal (Universal). Jan. 12-Feb. 16-Apr. 5-Apr. 26-May 10-May 17-May 24.
Across the Continent (Paramount). Jan. 5-Jan. 19-May 3-May 10.
Action (Universal). Jan. 12.
Adam and Eva (Paramount). Jan. 5-Mar. 29-Apr. 12.
Adam's Rib (Paramount). Jan. 19-Feb. 16.
Affairs of Lady Hamilton (Hodkinson). Apr. 12.
Affinities (Hodkinson). Mar. 1-May 17.
After the Ball (F. B. O.). Apr. 5-Apr. 26-May 24.
Age of Desire (First National). Feb. 16-Feb. 23-May 10-May 24.
Alias Julius Caesar (First National). Apr. 26.
Alias Ladyfingers (Metro). Apr. 19.
Alias the Night Wind (Fox). Jan. 19-Mar. 1-Apr. 12-May 17-May 24.
Alice Adams (Associated Exhibitors). Mar. 1-Mar. 29.
Alimony (F. B. O.). Apr. 26-May 3-May 24.
All the Brothers Were Valiant (Metro). Jan. 5-Feb. 2-Feb. 9-Feb. 23-Mar. 29-May 3-May 10.
Anna Ascends (Paramount). Apr. 19.
Anna Christie (First National). Jan. 13. page 121-Jan. 19-Feb. 2-Apr. 12-Apr. 19-May 3-May 10-May 17.
An Old Sweetheart of Mine (Metro). Mar. 8-Mar. 15-May 3.
April Showers (Preferred). Apr. 12-Apr. 19-May 10-May 17.
Arabia (Fox). Mar. 29-Apr. 5.
Are You a Failure? (Preferred). Mar. 22-Mar. 29.
Argyle Case (Hodkinson). Feb. 16.
At Sign of Jack o' Lantern (Hodkinson). May 3-May 10.
As a Man Lives (Selznick). Jan. 5.

Ashes of Vengeance (First National). Feb. 9-Feb. 23-Apr. 5-Apr. 12-Apr. 19-May 3-May 10-May 17-May 24.
At Devil's Gorge (Arrow). Apr. 19.
At The End of the World (Paramount). Jan. 5-Feb. 23-Mar. 15-May 10.
Bachelor Daddy (Paramount). Jan. 5-Apr. 5-Apr. 26-May 3.
Back Home and Broke (Paramount). Jan. 26-Feb. 23-Mar. 1-Mar. 22-Apr. 5-Apr. 19.
Backbone (Goldwyn). Jan. 26-Feb. 9-Apr. 19.
Bad Man (First National). Jan. 5-Feb. 9-Feb. 16-Mar. 1-Mar. 29-Apr. 12-Apr. 19-May 3-May 10-May 17-May 24.
Bavu (Universal). Apr. 12.
Be My Wife (Goldwyn). May 17.

B

Beautiful and Damned (Warner Bros.). Jan. 26-Mar. 22-Apr. 19-May 10.
Beauty's Worth (Paramount). Feb. 2.
Behold My Wife (Paramount). Jan. 19.
Bella Donna (First National). Jan. 19-Apr. 12.
Bellboy 13 (First National). Feb. 2-Feb. 9-Mar. 8-Apr. 12-Apr. 19-May 3-May 10-May 17.
Below the Rio Grande (Crescent). Jan. 19.
Below The Surface (Paramount). Apr. 12.
Better Man (Aywon). Apr. 19.
Beyond (Paramount). Jan. 5-Mar. 29.
Beyond the Rainbow (F. B. O.). Mar. 22.
Beyond the Rocks (Paramount). Apr. 12-May 3.
Big Brother (Paramount). Feb. 2-Mar. 15-Apr. 12-Apr. 19-May 3-May 10-May 24.
Big Dan (Fox). Jan. 12-Feb. 16-Mar. 15-Apr. 12-May 17-May 24.

Released June 22, 1924—Now Booking

Lois Wilson in "Another Scandal"

Cosmo Hamilton's
latest and greatest novel.

An E. H. Griffith Production
produced by
Tilford Cinema Corp'n.
for HODKINSON Release



Birth of A Nation (United Artists). Jan. 26-Feb. 2-May 17.
 Bishop of the Ozarks (F. B. O.) Jan. 12-Feb. 16-May 10.
 Bits of Life (First National). Apr. 12.
 Black Oxen (First National). Feb. 9-Mar. 3-Mar. 15-Mar. 22-Mar. 29-Apr. 12-May 3-May 10-May 17.
 Blast (Catholic Art Assn). Apr. 12.
 Blasted Hopes (Arrow). May 3.
 Blazing Arrows (Federated). Apr. 19.
 Blind Bargain (Goldwyn). Jan. 12-Jan. 19-Mar. 22.
 Blind Hearts (First National). Jan. 19.
 Blinky (Universal). Feb. 2-Mar. 15-Mar. 22-Apr. 5-May 10-May 24.
 Blizzard (Fox). Apr. 5.
 Blood and Sand (Paramount). Mar. 29-Apr. 5-Apr. 19-May 24.
 Blow Your Own Horn (F. B. O.). Mar. 1-Apr. 5-Apr. 12-May 3.
 Bluebeard's Eighth Wife (Paramount). Jan. 5-Feb. 2-Feb. 9-Feb. 23-Mar. 22-Mar. 29-Apr. 12-May 3-May 10.
 Bohemian Girl (Selznick). Feb. 2-Mar. 15.
 Boomerang Bill (Paramount). Jan. 19.
 Bond Boy (First National). May 3-May 10-May 17.
 Borderland (Paramount). Jan. 19.
 Borrowed Husbands (Vitagraph). May 10.
 Boss of Camp Four (Fox). Apr. 5-Apr. 26.
 Boston Blackie (Fox). Mar. 8.
 Bought and Paid For (Paramount). Apr. 19.
 Boy of Flanders (Metro). May 3-May 24.
 Boy of Mine (First National). Feb. 9-Apr. 5-May 10-May 24.
 Brass (Warner Bros.) Jan. 12-Jan. 19-Feb. 2-Feb. 9-Apr. 19.
 Brass Bottle (First National). Jan. 6-Jan. 12-Feb. 9-Mar. 1-Apr. 12-May 3-May 24.
 Brass Commandments (Fox). May 17.
 Brawn of the North (First National). Mar. 8-Apr. 5-May 3-May 24.
 Breathless Moment (Universal). May 10.
 Breaking Into Society (F. B. O.) Jan. 12-Mar. 15-Apr. 5-Apr. 19-Apr. 26-May 24.
 Bride's Play (Paramount). May 24.
 Bright Lights of Broadway (Principal). Jan. 12.
 Bright Shawl (First National). Jan. 5-Jan. 19-Feb. 9-Mar. 8-Mar. 22-Apr. 12-May 24.
 Bring Him In (Vitagraph). Apr. 5.
 Broadway Broke (Selznick). Jan. 19-Apr. 19-May 10.
 Broadway Gold (Truett). Jan. 26-Feb. 9-Feb. 23.
 Broadway Madonna (F. B. O.) Mar. 29.
 Broadway Rose (Metro). Mar. 29-Apr. 5-Apr. 26-May 3-May 10-May 24.
 Broken Chains (Goldwyn). Feb. 9-Mar. 29-Apr. 26-May 3.
 Broken Hearts of Broadway (Cummings). Mar. 29.
 Broken Silence (Arrow). Apr. 5.
 Broken Wing (Preferred). Jan. 5-Jan. 26-Feb. 23-Mar. 1-Mar. 29-Apr. 5-Apr. 19-May 10-May 17.
 Brothers Under the Skin (Goldwyn). Jan. 12-Feb. 2-Feb. 9-Apr. 12-Apr. 26-May 3.
 Bucking the Barrier (Fox). Mar. 8-May 24.
 Bulldog Drummond (Hodkinson). Feb. 23-Apr. 19.
 Burn 'Em Up Barnes (C. C. Burr). Apr. 19.
 Burning Sands (Paramount). Feb. 9-Mar. 29-Apr. 5.
 Burning Words (Universal). Mar. 8-Mar. 22.
 Buster (Fox). Feb. 9-Mar. 22-May 3.



Harry Carey is in his element in "The Night Hawk," a Hunt Stromberg production distributed by Hodkinson.

C

Call of the Canyon (Paramount). Jan. 26-Feb. 23-Mar. 22-Apr. 5-Apr. 12-Apr. 19.
 Call of the North (Paramount). Apr. 19-May 3-May 10-May 24.
 Call of The Wild (Pathe). Jan. 19-Jan. 26-Feb. 2-Feb. 23-Mar. 15-Mar. 22-Apr. 12-Apr. 19-Apr. 26-May 10.
 Calvert's Valley (Fox). Mar. 29.
 Cameo Kirby (Fox). Jan. 19-Feb. 12-Mar. 15-Mar. 22-Apr. 12-Apr. 19-Apr. 26-May 24.
 Cameron of the Royal Mounted (Hodkinson). Feb. 2-May 10.
 Can a Woman Love Twice? (F. B. O.). Feb. 9-Mar. 15-Mar. 22-Apr. 5.
 Canyon of the Fools (F. B. O.) Jan. 19-Mar. 15-Apr. 12-May 3.
 Cappy Ricks (Paramount). Feb. 9-Mar. 22.
 Captain Fly-By-Night (F. B. O.) Jan. 12-Mar. 1-May 3-May 24.
 Catch My Smoke (Fox). May 24.
 Cause For Divorce (Selznick). Apr. 12.
 Chapter in Her Life (Universal). May 24.
 Chastity (First National). Apr. 19-May 3.
 Cheat (Paramount). Jan. 5-Jan. 26-Feb. 2-Mar. 22-Apr. 5-Apr. 12-Apr. 26-May 3-May 10-May 24.
 Chicago Sal (Principal). Jan. 19.
 Chicken in the Case (Selznick). Feb. 23.
 Chickens (Paramount). Apr. 19.
 Child Thou Gavest Me (First National). May 10.
 Children of Jazz (Paramount). Jan. 5-Feb. 23-Mar. 15-Apr. 26.
 Children of the Dust (First National). Jan. 5-Mar. 8-Apr. 12-May 3.
 Chorus Girl's Romance (Metro). May 3.
 Christian (Goldwyn). Jan. 12-Feb. 16-Mar. 15-Mar. 22.
 Chronicles of America (Pathe). Apr. 5.
 Circus Days (First National). Jan. 5-Jan. 26-

Feb. 9-Mar. 1-Mar. 8-Mar. 15-Apr. 5-Apr. 12-Apr. 19-May 3-May 17-May 24.
 City of Silent Men (Paramount). Apr. 12.
 Clansman (Supreme). Apr. 19.
 Cleanup (Universal). Jan. 5-Mar. 15-May 3.
 Clouded Name (Playgoers). Apr. 19.
 Code of the Yukon (Selznick). Mar. 15.
 Colleen of the Pines (F. B. O.). Jan. 12.
 Columbus (Pathe). Apr. 5.
 Come On Over (Goldwyn). Apr. 19-May 3.
 Common Law (Selznick). Jan. 26-Feb. 9-Feb. 16-Mar. 15-Mar. 22-Apr. 19-May 3-May 10.
 Conductor 1492 (Warner Bros.). Mar. 22-Apr. 19-Apr. 26-May 24.
 Conquering Power (Metro). Jan. 12.
 Cordella the Magnificent (Metro). Jan. 12.
 Country Kid (Warner Bros.) Jan. 12-Jan. 26-Feb. 16-Mar. 22-Apr. 19-Apr. 26-May 24.
 Courtship of Myles Standish (Associated Exhibitors). Apr. 12-Apr. 26-May 10-May 17-May 24.
 Covered Wagon (Paramount). May 24.
 Cowboy and the Lady (Paramount). Jan. 19-Feb. 2-May 3.
 Cradle of Courage (Paramount). May 24.
 Crashing Thru (F. B. O.). May 3.
 Crimson Challenge (Paramount). May 24.
 Crinoline and Romance (Metro). Jan. 12-Mar. 22-Apr. 5.
 Critical Age (Hodkinson). Jan. 26-May 24.
 Crooked Alley (Universal). Jan. 5-Mar. 29.
 Crossed Wires (Universal). Jan. 26-Feb. 23-May 17.
 Cruise of the Speejaacks (Paramount). Apr. 12-May 3-May 17.
 Cupid's Fireman (Fox). Feb. 23-Mar. 1-Mar. 22-Apr. 12-Apr. 19-May 3-May 24.
 Custard Cup (Fox). Mar. 22-Mar. 29-May 3-May 17.
 Cyclone Jones (Aywon). Jan. 12.

D

Daddy (First National). Jan. 12-Jan. 26-Mar. 1-Mar. 22-Mar. 29-Apr. 12-May 3-May 10-May 24.
 Daddy Long Legs (First National). May 10.
 Dancer of the Nile (F. B. O.) Mar. 29-Apr. 5-Apr. 19-May 17-May 24.
 Danger Ahead (Universal). Jan. 5-Apr. 12-Feb. 9-Mar. 22-Apr. 12-Apr. 19.
 Dangerous Adventure (Warner Bros.) Jan. 12-Feb. 23-May 17.
 Dangerous Age (First National). Jan. 5-Feb. 9-Mar. 22-Apr. 12-Apr. 19-May 24.
 Dangerous Maid (First National). Jan. 12-Feb. 2-Mar. 1-Mar. 8-Mar. 22-May 3-May 10.
 Dangerous to Men (Metro). Apr. 12.
 Danger Trail (Exclusive). Mar. 8.
 Daring Danger (Selznick). Jan. 26-Mar. 22.
 Daring Years (Associated Exhibitors). Apr. 12-May 24.
 Dark Secrets (Paramount). Jan. 5-Mar. 22.
 Darling of New York (Universal). Feb. 23-Apr. 5-Apr. 19-Apr. 26-May 3-May 24.
 Daughters of Luxury (Paramount). Feb. 2-Feb. 23-Mar. 22.
 Daughters of the Rich (Preferred). Jan. 12-Jan. 19-Mar. 8-Mar. 15-Apr. 12-Apr. 26.
 David Copperfield (Associated Exhibitors). Feb. 23-May 24.
 Day of Faith (Goldwyn). Jan. 26-Feb. 16-Mar. 1-Mar. 29-Apr. 12-May 3-May 24.
 Dawn of a Tomorrow (Paramount). May 24.
 Daytime Wives (F. B. O.) Jan. 12-Feb. 2-Feb. 16-Mar. 8-Mar. 15-Mar. 29-Apr. 5-Apr. 19-May 3.
 Dead Game (Universal). Jan. 5-Jan. 12-Apr. 26-May 24.
 Defying Destiny (Selznick). Apr. 19.
 Dempsey - Firpo Fight (Miscellaneous). Apr. 19.
 Desert Blossoms (Fox). Jan. 5.
 Desert Driven (F. B. O.). Jan. 19-Apr. 5.
 Deserted at the Altar (Goldstone). Mar. 15.
 Desert Gold (Hodkinson). Mar. 29.
 Desire (Metro). Jan. 12-Feb. 2-Mar. 22-May 3.
 Destroying Angel (Assoc. Exhib.). Jan. 5-May 17.
 Dictator (Paramount). Feb. 23-May 24.
 Divorce (F. B. O.). Mar. 1-Mar. 29-Apr. 5.
 Divorce Coupons (Vitagraph). Feb. 2.
 Do and Dare (Fox). Mar. 22-May 24.
 Dr. Jack (Pathe). Feb. 23-Mar. 15-Apr. 26-May 3-May 17.
 Does It Pay? (Fox). Jan. 19-May 3-May 24.
 Dollar Devils (Hodkinson). Jan. 5-May 24.
 Don Quickshot of the Rio Grande (Universal). Jan. 5-Mar. 8-May 10.
 Don't Call It Love (Paramount). May 3.
 Don't Marry For Money (Weber-North). Apr. 12.

Released July 13, 1924—Now Booking



HARRY CAREY^{IN}
"Tiger Thompson"
 A HUNT STROMBERG PRODUCTION

HODKINSON RELEASE

Season 1924-1925
 Thirty First-Run Pictures

Don't Tell Everything (Paramount). May 3.
Double Dealing (Universal). Apr. 5-Apr. 19-
May 10-May 17.
Doubling for Romeo (Goldwyn). Jan. 12-
Feb. 16.
Down to the Sea in Ships (Hodkinson). Jan.
5-Jan. 12-Jan. 19-Jan. 26-Mar. 1-Apr. 5-
Apr. 12-May 17.
Drifting (Universal). Apr. 12-Apr. 19-May
10-May 17.
Driven (Universal). Jan. 5-Mar. 8.
Drivin' Fool (Hodkinson). Feb. 16-Mar. 22-
Mar. 29-Apr. 5-Apr. 19-May 17-May 24.
Drums of Fate (Paramount). Feb. 23-Apr.
26-May 24.
Dulcy (First National). Feb. 9-Mar. 8-Mar.
15-Mar. 22-Mar. 29-Apr. 12-May 17.
Dusk to Dawn (Associated Exhibitors)
Apr. 19.
Dust Flower (Goldwyn). May 24.

E

Eagle's Feather (Metro). Jan. 12-Feb. 23-
Mar. 29-Apr. 5-May 24.
East Is West (First National). Jan. 12-
Jan. 19-Mar. 1-Mar. 29-Apr. 12-May 17-
May 24.
East Side, West Side (Principal). Jan. 26-
Feb. 2.
Ebb Tide (Paramount). Jan. 5-Feb. 23-Apr. 5.
Eleventh Hour (Fox). Jan. 12-Feb. 2-Mar.
15-Mar. 22-May 3-May 24.
Empty Cradle (Principal). Feb. 9.
Enchantment (Paramount). Mar. 22.
Enchanted Cottage (First National). May
17-May 24.
Enemies of Women (Goldwyn). Jan. 12-
Jan. 26-Mar. 1-Mar. 15-Mar. 22-Apr. 5-
May 3-May 17-May 24.
Enlighten Thy Daughter (Enlightenment).
Mar. 8.
Enter Madame (Metro). Jan. 12-Jan. 26.
Environment (Principal). Feb. 9.
Eternal City (First National). Apr. 12-
Apr. 19-May 10-May 24.
Eternal Flame (First National). Apr. 12-
Apr. 19-May 3-May 10.
Eternal Struggle (Metro). Jan. 5-Feb. 23-Mar.
1-Mar. 22-Mar. 29-Apr. 5-Apr. 12-May 3.
Eternal Three (Goldwyn). Feb. 16-Mar. 1-
Mar. 22-May 24.
Excitement (Universal). May 10.
Exciters (Paramount). Jan. 5-Jan. 19-Jan.
26-Mar. 22-Apr. 12-May 3-May 24.
Exiles (Fox). Mar. 22-Apr. 12-Apr. 19-
May 24.
Experience (Paramount). Jan. 5-Feb. 23-
Mar. 15-May 3.
Extra Girl (Associated Exhibitors). Apr. 26-
May 17-May 24.
Eyes of the Forest (Fox). Mar. 22-Apr. 5-
Apr. 12-Apr. 19-May 3-May 17-May 24.
Eyes of the Mummy (Paramount). Jan. 19.

F

Face in the Fog (Paramount). Jan. 19-
May 24.
Face on the Barroom Floor (Fox). Feb. 16-
Mar. 22-May 3.
Face to Face (Playgoers). Apr. 5.
Fair Cheat (F. B. O.). Feb. 9-Mar. 29.
Fair Week (Paramount). May 24.
Fall of Babylon (Enterprise). Feb. 2-Mar. 15.
Famous Mrs. Fair (Metro). Mar. 1-Mar. 8-
Apr. 5-Apr. 19-May 10-May 24.
Fascination (Metro). May 10.
Fashionable Fakers (F. B. O.). May 10.
Fashion Row (Metro). Jan. 12, page 121-
Mar. 1-Apr. 5-Apr. 12-Apr. 19-May 3-
May 10-May 24.
Fast Mail (Fox). Feb. 2-May 24.
Fighting Blade (First National). Jan. 26-
Mar. 1-Mar. 8-Mar. 29-Apr. 19-May 10-
May 17.
Fighting Coward (Paramount). May 3-
May 24.
Fighting Guide (Vitagraph). Mar. 8-Mar. 15.
Fightin' Mad (Metro). May 3.
Fighting Strain (Steiner). May 3.
Firebrand (Goldstone). Apr. 19.
Fires of Youth (Goldwyn). May 3.
First Degree (Universal). Mar. 22.
Five Dollar Baby (Metro). Mar. 1-Mar. 22-
Apr. 5.
Flame of Life (Universal). Feb. 2-Mar. 15-
Mar. 22-Apr. 19.
Flaming Barriers (Paramount). Mar. 22-
Apr. 12-May 3.
Flaming Youth (First National). Mar. 8-
Mar. 15-Mar. 22-Mar. 29-Apr. 19-May 3-
May 10-May 24.
Flesh and Blood (Western Pictures). Feb. 2.
Flirt (Universal). Feb. 2-Feb. 9-Mar. 1-
Mar. 8-Mar. 22-Mar. 29-Apr. 26.

Send Every Week

Flower of the North (Vitagraph). Jan. 12-
Feb. 2-May 10.
Flowing Gold (First National). Mar. 29.
Flying Dutchman (F. B. O.). May 3.
Fog (Metro). Mar. 22-Mar. 29-Apr. 5-May
10-May 17.
Fog Bound (Paramount). Jan. 5-Mar. 22-
Apr. 12-May 10.
Foolish Matrons (First National). May 24.
Fool's Awakening (Metro). Apr. 12-Apr. 19-
May 24.
Fools First (First National). Mar. 29.
Fool's Highway (Universal). Apr. 12-Apr. 19-
Apr. 26.
Fools of Fortune (Selznick). Feb. 2.
Fool's Paradise (Paramount). Feb. 23-
May 10.
Footlight Ranger (Fox). Mar. 22.
Footlights (Paramount). Feb. 23.
Forbidden City (Selznick). Apr. 26.
Forbidden Lover (Selznick). Mar. 22-Apr. 12.
Forbidden Thing (First National). Apr. 19.
Forget Me Not (Metro). Apr. 5.
Forgotten Law (Metro). Jan. 12-Mar. 1-
Mar. 8-May 17.
Fortune's Mask (Vitagraph). Feb. 2-Feb. 16.
For the Defense (Paramount). May 10.
For You My Boy (Commonwealth). Apr. 19.
Fourth Musketeer (F. B. O.). Jan. 12-Mar. 22-
Apr. 19-May 24.
Fourteenth Lover (Metro). Feb. 23-Mar. 15.
Free Air (Hodkinson). Feb. 9.
French Doll (Metro). Jan. 19-Jan. 26-Feb.
23-Mar. 22-Apr. 5-Apr. 12-May 3-May 10-
May 17-May 24.
French Heels (Hodkinson). Apr. 12.
Friendly Husband (Fox). Mar. 8-Mar. 15-
Apr. 5-May 17.
From the Manger to the Cross (Vitagraph)
Mar. 1.
Front Page Story (Vitagraph). Apr. 5-Apr.
19-May 10.
Frontier of the Stars (Paramount). May 3.
Full House (Paramount). Apr. 26.
Fury (First National). Jan. 19-Feb. 9-
Mar. 29-May 17-May 24.

G

Galloping Ace (Universal). May 10.
Galloping Fish (First National). May 17.
Galloping Gallagher (F. B. O.). Apr. 19-
May 3-May 17-May 24.
Gallop in' Through (Universal). Feb. 2-
May 17.
Garrison's Finish (United Artists). Mar. 22-
Apr. 19.
Gas, Oil and Water (First National). Mar.
8-May 3-May 24.
Gay and Devilish (F. B. O.). Feb. 2.
Gentle Julia (Fox). May 3.
Gentleman From America (Universal). Mar.
1.
Gentlemen of Lelure (Paramount). Jan. 26-
Mar. 15-Mar. 22-Apr. 12-Apr. 19.
George Washington, Jr. (Warner Bros.)
Mar. 29-Apr. 26-May 10-May 17-May 24.
Gimme (Goldwyn). Jan. 5-Jan. 12-Feb. 9-
May 24.
Ghost Breaker (Paramount). May 24.
Ghost Chaser (Universal). May 24.

Girl from God's Country (F. B. O.). Jan. 19.
Girl I Loved (United Artists). Mar. 22-Apr.
5-May 3.
Girl of the Golden West (First National).
Feb. 2-Apr. 19-May 10.
Girl Who Came Back (Preferred). Jan. 5-
Feb. 16-Mar. 1-Apr. 12-May 17.
Girl's Desire (Vitagraph). Feb. 9.
Glass Houses (Metro). Apr. 19.
Glimpses of the Moon (Paramount). Jan. 19-
Feb. 2-Apr. 12.
Glorious Adventure (United Artists). Apr. 19.
Go-Getter (Paramount). Apr. 12-Apr. 26.
Going Up (Associated Exhibitors). Feb. 2-
Feb. 16-Mar. 1-Mar. 8-Mar. 15-Mar. 22-
Apr. 19-May 3-May 10-May 24.
Gold Diggers (Warner Bros.). Feb. 9-
Feb. 16-Mar. 8-Mar. 15-Apr. 19-May 24.
Gold Fish (First National). May 3.
Gold Madness (Renown). Feb. 2-Mar. 8-
Mar. 15-May 3.
Golden Dreams (Goldwyn). May 17.
Golden Flame (Independent). Jan. 19.
Golden Snare (First National). May 3.
Goldwyn Productions. Jan. 12.
Golem (Paramount). Jan. 19.
Goodbye, Girls (Fox). Jan. 26-May 3-May 17.
Good Men and Bad (Selznick). Mar. 22.
Good Men and True (F. B. O.). Mar. 15-
Apr. 5-May 24.
Good Provider (Paramount). Jan. 26-Apr.
26-May 10.
Good References (First National). May 10.
Gossip (Universal). Feb. 16.
Governor's Lady (Fox). Mar. 15-May 3-
May 24.
Grail (Fox). Apr. 5-May 17-May 24.
Grand Larceny (Goldwyn). Feb. 9-Apr. 12-
May 17.
Grandma's Boy (Pathe). Feb. 23-Apr. 5-
Apr. 26.
Gray Dawn (Hodkinson). May 24.
Great Impersonation (Paramount). Jan. 5-
Mar. 22.
Great Moment (Paramount). Mar. 22-Apr. 12.
Great Night (Fox). Mar. 22-May 3.
Great White Way (Goldwyn). May 24.
Green Goddess (Goldwyn). Jan. 12-Mar. 1-
Mar. 15-Mar. 22-Apr. 19-May 17-May 24.
Green Temptation (Paramount). May 10.
Grim Comedian (Goldwyn). Jan. 19.
Grit (Hodkinson). Apr. 26.
Grub Stake (Selznick). Jan. 5-Jan. 26-Apr.
12.
Grumpy (Paramount). Jan. 5-Jan. 26-Feb. 9-
Mar. 1-Mar. 22-Apr. 12-May 24.
Gun Fighter (Fox). Jan. 26-Feb. 16-Apr. 12-
May 17-May 24.
Gypsy Passion (Vitagraph). May 24.

H

Haldane of the Secret Service (F. B. O.).
Feb. 9-Mar. 15-Apr. 5.
Half a Dollar Bill (Metro). Mar. 1-Apr. 26-
May 24.
Half Breed (First National). Feb. 16-Apr. 12.
Hands of Nara (Metro). Mar. 8-Apr. 5.
Happiness (Metro). Apr. 5-Apr. 12-Apr. 19-
May 10.
Harbor Lights (Associated Exhibitors).
Feb. 9-Mar. 22-May 3.
Hardest Way (F. B. O.). May 24.
Has the World Gone Mad? (Equity). Jan. 19-
Apr. 19.
Hate Trail (Clarke-Cornelius). Jan. 5.
Headin' West (Universal). Jan. 12.
Headless Horseman (Hodkinson). May 3-
May 24.

Coming Soon

HUNT STROMBERG
& CHARLES R ROGERS
presents

Priscilla Dean

in "The Siren of Seville"

Story by H.H. VAN LOAN-Directed by JEROME STORM



HODKINSON RELEASE

Heart Bandit (Metro). Mar. 29-Apr. 5-Apr. 19-May 3-May 24.
 Heart of Wexona (Selznick). Mar. 22.
 Heart Raider (Paramount). Jan. 19-Jan. 26.
 Hearts Aflame (Metro). Jan. 12-Jan. 19-Jan. 26-Mar. 22-Apr. 26-May 24.
 Heart's Haven (Hodkinson). Mar. 22.
 Held to Answer (Metro). Jan. 26-Feb. 9-May 3-May 17-May 24.
 Hell Diggers (Paramount). Apr. 12.
 Hell's Hole (Fox). Jan. 19-Mar. 1-May 3-May 17.
 Her Accidental Husband (C. B. C.). Jan. 5.
 Her Fatal Millions (Metro). Feb. 2.
 Her Gilded Cage (Paramount). Apr. 12.
 Her Husband's Trademark (Paramount). May 10.
 Heritage of the Desert (Paramount). Mar. 22-Apr. 12-May 10.
 Her Lord and Master (Vitagraph). Jan. 12.
 Her Mad Bargain (First National). Jan. 5.
 Her Majesty (Associated Exhibitors). Apr. 19.
 Hero (Preferred). Apr. 5-May 3.
 Heroes of the Street (Warner Bros.). Feb. 23-Mar. 1-Apr. 19.
 Her Reputation (First National). Jan. 19-Feb. 9-Mar. 8-Mar. 15-Mar. 29-Apr. 19-May 3-May 10-May 24.
 Her Temporary Husband (First National). Mar. 29-Apr. 19-May 3-May 10-May 17.
 Hill Billy (Allied P. & D.). May 17.
 His Children's Children (Paramount). Mar. 1-Mar. 15-Mar. 22-Apr. 12-Apr. 19-May 10.
 His Darker Self (Hodkinson). Apr. 26.
 His Last Race (Goldstone). Apr. 5.
 His Majesty the American (United Artists). Jan. 19.
 His Mystery Girl (Universal). Jan. 19-Feb. 2-Mar. 8-May 3-May 17.
 Hodkinson Pictures. Feb. 2.
 Hold Your Horses (Goldwyn). May 3.
 Hole in the Wall (Metro). Apr. 26.
 Hollywood (Paramount). Jan. 5-Feb. 2-Mar. 15-Mar. 22-Apr. 12-May 10.
 Homeward Bound (Paramount). Jan. 5-Jan. 26-Mar. 1-Mar. 22-May 10-May 24.
 Hook and Ladder (Universal). Feb. 23-Mar. 1-Mar. 2-Mar. 29-Apr. 12-May 17.
 Hottentot (First National). Jan. 5-Jan. 26-Apr. 19-May 3-May 10-May 24.
 Hound of the Baskervilles (F. B. O.) Apr. 19.
 Human Hearts (Universal). Jan. 12.
 Human Wreckage (F. B. O.). Jan. 5-Jan. 26-Feb. 2-Feb. 16-Mar. 1-Mar. 8-Mar. 15-Mar. 22-Mar. 29-Apr. 12-Apr. 19-May 3-May 24.
 Humming Bird (Paramount). Mar. 15-Mar. 22-Apr. 12-Apr. 19-May 3-May 10.
 Humoresque (Paramount). Apr. 5.
 Hunchback of Notre Dame (Universal). Mar. 8-Apr. 12-Apr. 26-May 3-May 10-May 17.
 Hungry Hearts (Goldwyn). Jan. 12-Feb. 2-Mar. 29.
 Hunting Big Game in Africa (Universal). May 3-May 10-May 24.
 Huntress (First National). Jan. 12-Jan. 19-Apr. 5-Apr. 19-May 3-May 17-May 24.
 Hurricane's Gal (First National). Jan. 5-Apr. 19-May 24.

I

I Am The Law (C. C. Burr). Apr. 12.
 Icebound (Paramount). May 3.
 If I Were Queen (F. B. O.). Jan. 19-May 10-May 24.
 If Winter Comes (Fox). Feb. 2-Feb. 16-Mar. 1-Mar. 8-Mar. 15-Apr. 5-Apr. 19-

From five pages to twelve is a healthy growth in a couple of months.

Keep Straight From the Shoulder going strong and growing bigger.

SEND TIPS TODAY.

May 3-May 17-May 24.
 If You Believe It, It's So (Paramount). Jan. 5-Apr. 12.
 Impossible Mrs. Bellew (Paramount). Mar. 22-Apr. 12.
 Impulse (Arrow). Jan. 12.
 Infidel (First National). Feb. 16-May 17.
 Inner Man (Associated Exhibitors). Apr. 12.
 In Search of a Thrill (Metro). Jan. 19-Jan. 26-Mar. 1-Mar. 15-Mar. 22-Mar. 29-Apr. 19-Apr. 26.
 In the Name of the Law (F. B. O.). Jan. 5-May 3-May 24.
 In the Palace of the King (Goldwyn). Jan. 12-Mar. 8-Apr. 19-May 3.
 Iron Trail (United Artists). Apr. 12-May 17.
 Is Divorce a Failure? (Associated Exhibitors). Jan. 19-May 3.
 Island Wives (Vitagraph). Mar. 1-Mar. 8-Apr. 5.
 Isle of Lost Ships (First National). Jan. 5-Apr. 5-Apr. 19-May 3-May 10-May 24.
 Is Matrimony a Failure? (Paramount). Jan. 12-Apr. 12.

Jack o' Clubs (Universal). Apr. 12-Apr. 26-May 24.
 Jail Bird (Paramount). Apr. 26.
 Jane Eyre (Hodkinson). Jan. 26.
 Java Head (Paramount). Jan. 26-Apr. 12.
 Jazzmania (Metro). Jan. 26-Feb. 9-Apr. 5-Apr. 19-May 24.
 Jealous Husbands (First National). Apr. 19-May 17-May 24.
 Judgment of the Storm (F. B. O.). Mar. 8-Apr. 12-Apr. 19-May 3-May 10-May 17.
 Judgment (World). Feb. 2.
 June Madness (Metro). Jan. 26-Apr. 5.
 Jungle Adventures (Selznick). Jan. 26.
 Just Off Broadway (Fox). Apr. 12-May 3-May 24.
 Just Tony (Fox). Jan. 12-Feb. 9-May 24.

K

Keeping Up with Society (F. B. O.). May 10.
 Kentuckians (Paramount). Feb. 23.
 Kentucky Days (Fox). Mar. 22-Apr. 19-May 3-May 24.
 Kentucky Derby (Universal). Jan. 19-May 10.
 Kickback (F. B. O.). Jan. 26-May 24.
 Kick In (Paramount). Jan. 12-Feb. 2-Mar. 22-May 3-May 10-May 24.
 Kid (First National). Jan. 12-Jan. 26-May 3.
 Kindred Courage (Universal). Jan. 26.
 Kindred of the Dust (First National). Jan. 5-Mar. 22.
 Kingdom Within (Hodkinson). Jan. 5-Apr. 5.
 Kissing Creek Lew (Steiner). Mar. 29-Apr. 12-May 3.

King of Wild Horses (Pathe). May 17.
 Kisses (Metro). Apr. 26.

L

Ladies to Board (Fox). Apr. 5-Apr. 12-Apr. 19-May 3-May 17-May 24.
 Lady of Quality (Universal). Mar. 1-Apr. 19-Apr. 26-May 17.
 Lane That Had No Turning (Paramount). Feb. 23.
 Last Hour (Metro). Mar. 22.
 Last Moment (Goldwyn). Jan. 12-Feb. 16-Mar. 22-May 3-May 17.
 Last Trail (Fox). Feb. 16.
 Law Forbids (Universal). Apr. 26.
 Lawful Larceny (Paramount). Jan. 12-Jan. 26-Feb. 2-Feb. 23-Apr. 12-Apr. 26-May 3-May 24.
 Law of the Lawless (Paramount). Jan. 26-Mar. 1-Apr. 19-Apr. 26.
 Leavenworth Case (Vitagraph). Mar. 15-Apr. 5-Apr. 12-May 10.
 Legally Dead (Universal). Feb. 9-May 10.
 Leopardess (Paramount). Feb. 16-Mar. 29.
 Les Miserables (Fox). May 17.
 Let's Go (Truett). Mar. 22-Apr. 5-Apr. 12.
 Let Not Man Put Asunder (Vitagraph). May 3-May 17-May 24.
 Light That Failed (Paramount). Mar. 15-Mar. 22-Mar. 29-Apr. 12-Apr. 19-May 10-May 24.
 Lights Out (F. B. O.). Jan. 5-Jan. 26-Feb. 9-Feb. 16-Mar. 22-Apr. 5-May 3.
 Lilies of the Field (First National). Apr. 19-May 17.
 Lion's Mouse (Hodkinson). Mar. 15.
 Little Church Around the Corner (Warner Bros.). Jan. 12-Apr. 19.
 Little Johnny Jones (Warner Bros.). Jan. 19-Feb. 16-Mar. 1-Mar. 15-Mar. 29-Apr. 12-Apr. 19-May 10.
 Little Minister (Paramount). Mar. 29-May 24.
 Little Old New York (Goldwyn). Feb. 23-Mar. 1-Mar. 22-Mar. 29-Apr. 5-Apr. 12-Apr. 19-May 3-May 17-May 24.
 Little Red School House (Arrow). Jan. 19-Mar. 1.
 Little Wild Cat (Vitagraph). Mar. 15.
 Lone Star Ranger (Fox). Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9-Mar. 1-Mar. 22-Apr. 5-Apr. 12-May 3-May 10-May 17-May 24.
 Lone Wagon (Sanford). Mar. 1-Mar. 8.
 Lonely Road (First National). May 17.
 Long Live the King (Metro). Jan. 19-Feb. 2-Feb. 9-Mar. 1-Mar. 22-Apr. 5-Apr. 19-May 10-May 17-May 24.
 Look Your Best (Goldwyn). Jan. 12-Apr. 12-May 3.
 Lorna Doone (First National). Jan. 26.
 Lost and Found (Goldwyn). Jan. 19-Apr. 12-Apr. 19-Apr. 26-May 3.
 Lotus Eater (First National). Feb. 16-Apr. 19.
 Love Bandit (Vitagraph). Feb. 16-May 17-May 24.
 Love Brand (Universal). Jan. 26.
 Love Gambler (Fox). Mar. 15.
 Love, Honor and Behave (First National). Jan. 26.
 Love in the Dark (Metro). Mar. 29-Apr. 5-Apr. 26.
 Love Letter (Universal). Feb. 9-Feb. 16.
 Love Letters (Fox). Apr. 19-May 24.
 Love Master (First National). Mar. 22-May 3-May 17-May 24.
 Love Never Dies (First National). Mar. 8.
 Love Piker (Goldwyn). Jan. 19-Feb. 9-Mar. 22-Apr. 12-May 3.
 Love Pirate (F. B. O.). May 10.
 Loves of Pharaoh (Paramount). Apr. 19.
 Love's Whirlpool (Hodkinson). Apr. 26.
 Loving Lies (United Artists). Apr. 26.
 Loyal Lives (Vitagraph). Jan. 12-Jan. 19-Feb. 9-Apr. 26-May 17.
 Luck (C. C. Burr). Jan. 5-Jan. 19-Apr. 19-May 3.
 Luck of the Irish (Paramount). Apr. 5.
 Lucretia Lombard (Warner Bros.). Mar. 1-Mar. 8-Apr. 12-Apr. 26-May 3-May 17-May 24.
 Lullaby (F. B. O.) Apr. 5-Apr. 19.
 Luxury (Arrow). Feb. 2.
 Lying Lips (First National). Jan. 26.

M

Mad Love (Goldwyn). Feb. 9-May 17.
 Madness of Youth (Fox). Feb. 9-Mar. 22.
 Mailman (F. B. O.). Jan. 26-Feb. 2-Feb. 23-Mar. 15-Apr. 5-Apr. 12-Apr. 19-May 3-May 10-May 17.
 Main Street (Warner Bros.). Jan. 6-Jan. 12-

In Production



FLORENCE VIDOR
 A Super-Special Film Dramatization
"BARBARA FRIETCHIE"
 BASED ON PLAY BY ~
 CLYDE FITCH
 Directed by LAMBERT HILLIER
 for HODKINSON
 RELEASE ~

Jan. 19-Jan. 26-Mar. 8-Apr. 12-Apr. 26-May 24.
 Making A Man (Paramount). Apr. 19.
 Male and Female (Paramount). Jan. 26.
 Man Between (Associated Exhibitors). Mar. 29.
 Man from Brodney's (Vitagraph). Mar. 22-Apr. 26-May 3-May 17-May 24.
 Man from Glengarry (Hodkinson). Feb. 9-Mar. 22-May 3-May 10.
 Man from Home (Paramount). Jan. 12.
 Man from Lost River (Goldwyn). Mar. 22-May 17.
 Man From Wyoming (Universal). Mar. 8-Apr. 12-Apr. 26.
 Man's Home (Selznick). May 3.
 Man Life Passed By (Metro). Mar. 15-Apr. 26-May 10-May 17.
 Man's Mate (Fox). May 10-May 17-May 24.
 Man Next Door (Vitagraph). Jan. 12-Jan. 26-Feb. 9-Feb. 23-Mar. 22-Mar. 29-Apr. 12-Apr. 19-Apr. 26-May 17-May 24.
 Man of Action (First National). Feb. 16-Mar. 1-Apr. 5-Apr. 19-May 10.
 Man of Might (Vitagraph). Jan. 12-Jan. 26-Jan. 19-Feb. 2-Mar. 15-Apr. 12-Apr. 26-May 24.
 Manslaughter (Paramount). Jan. 26-Mar. 1-Apr. 12-Apr. 26-May 24.
 Man Unconquerable (Paramount). Apr. 19.
 Man Without A Country (American Legion). Apr. 12.
 Man Who Played God (United Artists). Jan. 19-Feb. 2-Mar. 15-May 17.
 Man Who Saw Tomorrow (Paramount). May 10.
 Man Who Won (Fox). Mar. 15-Mar. 22-Apr. 12-May 24.
 Man with Two Mothers (Goldwyn). Jan. 19-Feb. 9.
 Mark of the Beast (Hodkinson). Jan. 5-Feb. 2-Feb. 9-Mar. 15-Apr. 19.
 Marriage Chance (Selznick). Feb. 16.
 Marriage Circle (Warner Bros.). May 3-May 17.
 Marriage Maker (Paramount). Jan. 26-Feb. 9-Feb. 16-Apr. 5-Apr. 26-May 10.
 Married People (Hodkinson). May 3.
 Mary of the Movies (F. B. O.). Mar. 15-Apr. 12-Apr. 19.
 Mask of Lopez (F. B. O.) Apr. 5-Apr. 12-Apr. 19-May 17-May 24.
 Match Breaker (Metro). Apr. 26.
 Masquerader (First National). Jan. 5-May 17-May 24.
 Masters of Men (Vitagraph). Jan. 12-Jan. 19-Mar. 8-Mar. 15-Mar. 29-Apr. 12-May 3-May 17-May 24.
 Maytime (Preferred). Feb. 23-Mar. 15-Mar. 22-Apr. 19.
 McGuire of the Mounted (Universal). Jan. 26-Feb. 16-Mar. 1.
 Meanest Man in the World (First National). Mar. 15-Mar. 22-Apr. 19-Apr. 26-May 3-May 24.
 Men in the Raw (Universal). Feb. 16-Apr. 12-Apr. 19-May 3-May 17.
 Merry Go Round (Universal). Jan. 19-Feb. 2-Feb. 9-Mar. 15-Apr. 5-Apr. 12-Apr. 19-Apr. 26-May 10-May 17.
 Michael O'Halloran (Hodkinson). Jan. 19-Jan. 26-Feb. 16-Mar. 1-Apr. 5-May 24.
 Mickey (F. B. O.). Apr. 19-May 17-May 24.
 Midnight Alarm (Vitagraph). Jan. 12-Feb. 9-Feb. 23-Mar. 8-Mar. 15-Mar. 29-Apr. 12-Apr. 19-May 17-May 24.
 Midnight Guest (Universal). Mar. 8.
 Midnight Patrol (Selznick). Jan. 26-Mar. 1.
 Mighty Lak a Rose (First National). Jan. 12-Feb. 2-Feb. 9-Feb. 16-Apr. 19-Apr. 26-May 3-May 10-May 24.
 Mile a Minute Romeo (Fox). Mar. 22-Apr. 12-May 3-May 24.
 Million in Jewels (Selznick). Feb. 16.
 Million to Burn (Universal). Feb. 9-Apr. 26-May 10.
 Miracle Baby (F. B. O.). Jan. 19-Feb. 9-Mar. 8-Apr. 12-May 3.
 Miracle Makers (Associated Exhibitors). May 10.
 Miracle Man (Paramount). Feb. 2-Apr. 19.
 Miss Lulu Bett (Paramount). Jan. 12-Mar. 29-Apr. 26.
 Missing Millions (Paramount). Apr. 19.
 Mixed Faces (Fox). Jan. 5-Jan. 12.
 Modern Matrimony (Selznick). Feb. 2-Apr. 5-May 17.
 Mollycoddle (United Artists). Apr. 12-Apr. 26.
 Molly O' (First National). Feb. 16.
 Money, Money, Money (First National). May 10.
 Monna Vanna (Fox). Mar. 1-Mar. 15-Mar. 22-May 3-May 17.



Madge Bellamy, playing a featured role in "The Fire Patrol," a Hunt Stromberg production released by Chadwick Pictures Corporation.

Monte Cristo (Fox). Jan. 12-Mar. 29-May 3-May 10.
 Moonshine Valley (Fox). May 10.
 Moran of the Lady Letty (Paramount). Jan. 26-Mar. 29-Apr. 12.
 More To Be Pitted Than Scorned (C. B. C.). Mar. 15.
 Mothers-in-Law (Preferred). Jan. 5-Jan. 12-Feb. 2-May 3-May 17-May 24.
 Motion to Adjourn (Arrow). Jan. 19.
 Mr. Barnes of New York (Goldwyn). Apr. 12.
 Mr. Billings Spends His Dime (Paramount). Jan. 26-Apr. 19-Apr. 26.
 Mrs. Leffingwell's Boots (Selznick). Jan. 26.
 My American Wife (Paramount). Jan. 5-Jan. 12-Feb. 16.
 My Boy (First National). Mar. 8.
 My Dad (F. B. O.). May 10-May 24.
 Mysterious Rider (Hodkinson). Feb. 23-May 3-May 24.
 Mysterious Witness (F. B. O.). Mar. 15-Mar. 22-Apr. 12.
 My Wild Irish Rose (Vitagraph). Feb. 2-Apr. 12-May 3.

N

Name the Man (Goldwyn). Apr. 5-May 3-May 17.
 Nanook of the North (Pathe). Jan. 19-Apr. 5.
 Near Lady (Universal). Jan. 19-Apr. 5-May 10.
 Ne'er Do Well (Paramount). Jan. 5-Jan. 19-Feb. 16-Apr. 19.
 Nellie the Beautiful Cloak Model (Goldwyn). May 24.
 New Teacher (Fox). Feb. 9.
 Next Corner (Paramount). Apr. 12-May 3-May 10.
 Nice People (Paramount). May 10.
 Night Hawk (Hodkinson). Apr. 26-May 24.
 Night Message (Universal). May 17-May 24.
 Ninety and Nine (Vitagraph). Feb. 9-Apr. 12-Apr. 19-May 3-May 17-May 24.
 Nobody's Bride (Universal). Jan. 5-Jan. 26-Apr. 5.
 Nobody's Kid (F. B. O.). May 24.
 Nobody's Money (Paramount). Jan. 12-Mar. 15-May 10.
 Noise in Newboro (Metro). May 10.
 No More Women (United Artists). Apr. 12.
 No Mother to Guide Her (Fox). Apr. 19-May 3-May 10-May 17.
 North of Hudson Bay (Fox). Jan. 12, page 121-Feb. 2-Mar. 22-Apr. 5-Apr. 12-Apr. 26-May 3-May 17-May 24.
 North of Nevada (F. B. O.). May 24.
 North of the Rio Grande (Paramount). Jan. 12-Jan. 19-Apr. 12.
 Not a Drum Was Heard (Fox). Mar. 22-Apr. 5-Apr. 19-May 3-May 10-May 17-May 24.
 Notoriety (Weber & North). Feb. 23.
 No Trespassing (Hodkinson). Apr. 26.
 N'th Commandment (Paramount). Jan. 5-May 10.

O

Oathbound (Fox). Mar. 1.
 Old Fool (Hodkinson). Mar. 22-Apr. 5-Apr. 26-May 17.
 Old Homestead (Paramount). Jan. 26-Apr. 12-Apr. 26.
 Oliver Twist (First National). Apr. 5-May 3-May 10.
 O'Malley of the Mounted (Paramount). Apr. 12.
 Omar the Tentmaker (First National). Apr. 5.
 One Exciting Night (United Artists). Feb. 9-Apr. 26-May 10-May 17.
 One Glorious Day (Paramount). Mar. 15-Apr. 5.
 One Night in Paris (Pathe). Apr. 12.
 One Stolen Night (Vitagraph). Feb. 9.
 One Week of Love (Selznick). Jan. 26-Feb. 2-Mar. 15-Mar. 22.
 Only 38 (Paramount). Jan. 12-Jan. 26-Mar. 29-Apr. 26-May 24.
 On the Banks of the Wabash (Vitagraph). Feb. 2-Apr. 12-May 17-May 24.
 On the High Seas (Paramount). Jan. 13-Jan. 19-Jan. 26.
 Ordeal (Paramount). Apr. 19.
 Orphans of the Storm (United Artists). Jan. 12-Mar. 8-Mar. 15-Apr. 5-May 3.
 Other Women's Clothes (Hodkinson). Apr. 19.
 Our Hospitality (Metro). Mar. 15-Mar. 22-Mar. 29-Apr. 5-Apr. 26-May 3-May 24.
 Out of Luck (Universal). Jan. 19-Feb. 9-Mar. 1-Apr. 26-May 10-May 17.
 Outcast (Paramount). Jan. 26.
 Over the Border (Paramount). Jan. 19-Apr. 26.

P

Paddy-the-Next-Best-Thing (United Artists). Mar. 15-Apr. 26.
 Paid in Advance (Universal). Mar. 22.
 Painted People (First National). Mar. 29-May 3-May 10-May 17.
 Paramount Productions. Jan. 12.
 Passion (First National). Feb. 16.
 Pawn Ticket 210 (Fox). Feb. 9-May 10.
 Peacock Alley (Metro). Mar. 1-May 17.
 Peck's Bad Boy (First National). Jan. 26.
 Peg o' My Heart (Metro). Jan. 19-Jan. 26-Apr. 5-Apr. 12-Apr. 19-May 3-May 17.
 Penalty (Goldwyn). Jan. 5-Jan. 19.
 Penrod (First National). Mar. 8-Apr. 5-Apr. 26-May 3.
 Penrod and Sam (First National). Mar. 8-Mar. 22-May 10-May 17-May 24.
 Perfect Crime (First National). Feb. 16.
 Phantom Horseman (Universal). Apr. 26-May 10-May 17-May 24.
 Pied Piper Malone (Paramount). Mar. 22-Apr. 12-Apr. 19.
 Pink Gods (Paramount). Apr. 5-May 24.
 Pioneer Trails (Vitagraph). Jan. 5-Jan. 12-Jan. 19-Feb. 9-Feb. 16-Feb. 23-Mar. 1-Mar. 22-Mar. 29-Apr. 5-Apr. 12-Apr. 19-May 3-May 10-May 17-May 24.
 Playing It Wild (Vitagraph). Feb. 2-Feb. 16-Mar. 1-May 10-May 17.
 Pleasure Mad (Metro). Feb. 2-Mar. 15-Mar. 22-Mar. 29-Apr. 5-Apr. 12-May 3.
 Plunderer (Fox). May 24.
 Poisoned Paradise (Preferred). Apr. 12.
 Polly of the Follies (First National). Jan. 12-May 10.
 Polly with a Past (Metro). May 10.
 Pollyanna (United Artists). May 17.
 Ponjola (First National). Feb. 2-Mar. 8-Mar. 15-Apr. 5-Apr. 26-May 10-May 17.
 Poor Men's Wives (Preferred). Jan. 5-Jan. 19-Jan. 26-Feb. 2-Mar. 15-Mar. 22-Apr. 12-May 3.
 Poor Relation (Goldwyn). Apr. 5.
 Potash and Perlmutter (First National). Feb. 16-Feb. 23-Mar. 8-Mar. 22-Apr. 5-Apr. 12-Apr. 19-Apr. 26-May 10-May 17-May 24.
 Poverty of Riches (Goldwyn). Feb. 9.
 Power Divine (Independent). Jan. 5.
 Power of a Lie (Universal). Jan. 19.
 Pride of Palomar (Paramount). Jan. 19-Apr. 5-Apr. 12-Apr. 19.
 Prince There Was (Paramount). Apr. 12-May 24.
 Printer's Devil (Warner Bros.) Feb. 9-Mar. 8-Apr. 12-May 3-May 10-May 24.
 Prisoner (Universal). May 24.
 Prisoner of Zenda (Metro). Feb. 23-Mar. 1-May 17.
 Prodigal Daughters (Paramount). Jan. 5-Jan. 19-Mar. 8-Mar. 15-Apr. 26-May 3.
 Pure Grit (Universal). May 10.
 Puritan Passion (Hodkinson). Apr. 26-May 24.
 Purple Highway (Paramount). Mar. 8-May 10-May 24.

Q

Quicksands (Selznick). Mar. 15-Mar. 22-May 10.
Quincy Adams Sawyer (Metro). Jan. 19-Apr. 26-May 3-May 17.

R

Racing Hearts (Paramount). Jan. 5-Jan. 26-Mar. 1-Mar. 8-Apr. 19.
Radio Mania (Hodkinson). Apr. 5-May 10.
Ragged Edge (Goldwyn). Jan. 12-May 3-May 17-May 24.
Ragged Heiress (Fox). Jan. 19.
Rags to Riches (Warner Bros.). Feb. 23-May 3.
Railroaded (Universal). Jan. 26.
Ramblin' Kid (Universal). Jan. 19-Mar. 15-Apr. 5-Apr. 19-May 3-May 17-May 24.
Rapids (Hodkinson). Jan. 26-Feb. 9-Feb. 16-May 24.
Red Head (Hodkinson). Mar. 1.
Red Lights (Goldwyn). Jan. 26-Feb. 2-Mar. 8-Mar. 15-Mar. 22-Apr. 5-Apr. 12-Apr. 26-May 3-May 17-May 24.
Red Warning (Universal). Jan. 26-Mar. 22-May 3-May 17.
Refuge (First National). May 10.
Remembrance (Goldwyn). Feb. 9-Feb. 16-May 17.
Remittance Woman (F. B. O.). Apr. 12-May 17.
Rendezvous (Goldwyn). Apr. 12-May 17.
Reno (Goldwyn). Apr. 12-Apr. 26-May 3-May 17-May 24.
Richard the Lion-Hearted (United Artists). Apr. 12-Apr. 26.
Ride for Your Life (Universal). Apr. 19-May 3-May 10-May 24.
Riders of the Law (Sunset). Feb. 23.
Right That Failed (Metro). Mar. 15.
Rip Tide (Arrow). Apr. 5.
Rip Van Winkle (Hodkinson). May 24.
Robin Hood (United Artists). Jan. 19-Jan. 26-Feb. 2-Mar. 22-Apr. 5-Apr. 12-Apr. 19-May 3-May 10.
Rogue's Romance (Vitagraph). May 10.
Romance and Arabella (Selznick). Mar. 29.
Romance Land (Fox). Apr. 5-May 10.
Rose of the Sea (First National). Feb. 9-Mar. 8-Mar. 22.
Rosita (United Artists). Feb. 2-Mar. 15-Mar. 22-Apr. 12-Apr. 19-May 3-May 10-May 17-May 24.
Rouged Lips (Metro). Jan. 19-Feb. 2-May 10.
Ruggles of Red Gap (Paramount). Jan. 5-Jan. 26-Feb. 16-Apr. 5-Apr. 12-May 10.
Ruling Passion (United Artists). Apr. 12.
Rupert of Hentzau (Selznick). Mar. 1-Mar. 15-Apr. 26-May 10.
Rustle of Silk (Paramount). Jan. 5-Jan. 26-Feb. 2-Feb. 23.

Safety Last (Pathe). Jan. 5-Feb. 16-Feb. 23-Mar. 15-Mar. 22-Apr. 5-May 10-May 17-May 24.
St. Elmo (Fox). Feb. 2-Mar. 29-Apr. 19-May 3-May 24.
Salome (Fox). Mar. 22.
Salomy Jane (Paramount). Jan. 12-Jan. 19-Jan. 26-Mar. 15-Apr. 12-Apr. 19.
Salvation Nell (First National). Apr. 26.
Sand (Paramount). Apr. 19.
Savage Woman (Selznick). Mar. 29.
Sawdust (Universal). Jan. 5-Feb. 2-Apr. 19.
Scandal (Selznick). Apr. 12.
Scarab Ring (Vitagraph). Feb. 9.
Scaramouche (Metro). Apr. 5-Apr. 12-May 3-May 10-May 17-May 24.
Scarlet Lily (First National). Jan. 26-Feb. 9-Feb. 16-May 10.
Scars of Jealousy (First National). Feb. 16-Apr. 26-May 10-May 17.
School Days (Warner Bros.). Feb. 9.
Second Fiddle (Hodkinson). Mar. 15-May 24.
Second Hand Love (Fox). Mar. 22-Apr. 26.
Secret of the Pueblo (Steiner). May 3.
Secrets of Paris (C. C. Burr). Mar. 1.
Self Made Wife (Universal). Jan. 26-Apr. 19.
Seventh Day (First National). May 17.
Shadow of the East (Fox). May 10-May 17.
Shadows (Preferred). Jan. 26-Feb. 23-Apr. 19-May 17.
Shadows of Conscience (Preferred). Mar. 22.
Shadows of Paris (Paramount). Mar. 22-May 3-May 10.
Shadows of the North (Universal). Mar. 22-Apr. 19-Apr. 26-May 3-May 17.
Shattered Idols (Selznick). Feb. 2.
Sheik (Paramount). Jan. 19-Apr. 12.



Jack Holt and Billie Dove in a new fall Paramount production, "Wanderer of the Wasteland."

Shepherd King (Fox). May 10.
Sherlock Holmes (Goldwyn). Jan. 19-Mar. 1-May 24.
Shifting Sands (Hodkinson). Jan. 26-Apr. 26.
Shirley of the Circus (Fox). Apr. 5-Apr. 12-May 24.
Shock (Universal). Jan. 19-Feb. 9-Mar. 15-Apr. 19-May 10-May 24.
Shooting of Dan McGrew (Metro). May 24.
Shooting for Love (Universal). Jan. 26-May 3-May 17-May 24.
Shore Acres (Metro). Apr. 26.
Shriek of Araby (United Artists). Mar. 22.
Sign on the Door (First National). Feb. 2-Apr. 12-May 10.
Sign of the Jack O' Lantern (Hodkinson). Apr. 12.
Silent Command (Fox). Jan. 19-Mar. 1-Mar. 22-Apr. 19-May 17.
Silent Partner (Paramount). Jan. 5-Jan. 12-Jan. 19-May 3-May 10.
Silent Vow (Vitagraph). Jan. 12-Jan. 19-Feb. 9.
Silver Spurs (Independent). Feb. 2.
Sin Flood (Goldwyn). Jan. 19-Feb. 16-May 17-May 24.
Singed Wings (Paramount). Mar. 15-Apr. 26-May 10.
Single Handed (Universal). Jan. 26-Feb. 9.
Singer Jim McKee (Paramount). Apr. 12-Apr. 26-May 10.
Sins of Rosanne (Paramount). Apr. 5.
Siren Call (Paramount). Jan. 12-Apr. 5-Apr. 26-May 17.
Six Cylinder Love (Fox). Feb. 16-Mar. 22-Mar. 29-May 3-May 17-May 24.
Six Days (Goldwyn). Jan. 5-Feb. 9-Feb. 16-Mar. 1-Mar. 8-Mar. 15-Mar. 22-Apr. 5-Apr. 19-Apr. 26-May 3-May 17-May 24.
Six-Fifty (Universal). Mar. 22-Apr. 19-May 10.
Sixty Cents an Hour (Paramount). Jan. 5-Jan. 19-Apr. 12.
Skid Proof (Fox). Jan. 12-Mar. 29-Apr. 12-May 3-May 10-May 17.
Skin Deep (First National). May 17.
Slander the Woman (First National). Jan. 19-Apr. 5-May 24.
Slaves of Desire (Goldwyn). Jan. 19-Mar. 8-Mar. 29-Apr. 19-May 3-May 10-May 24.
Slippy McGee (First National). Apr. 5-Apr. 26-May 17-May 24.
Slim Princess (Goldwyn). May 10.
Slim Shoulders (Hodkinson). May 17.
Small Town Idol (First National). Feb. 16-Apr. 26.
Smashing Barriers (Vitagraph). Jan. 5-Jan. 26-Mar. 15-Apr. 5-May 17.
Smilin' Through (First National). Jan. 12-Mar. 29-Apr. 12.
Smudge (First National). Apr. 12.
Snow Bride (Paramount). Jan. 19-Jan. 26-Mar. 22-Apr. 19.
Snowdrift (Fox). Mar. 15-Mar. 22.
Social Code (Metro). Jan. 19-Mar. 8-Apr. 26-May 24.
Society Scandal (Paramount). May 10.
Soft Boiled (Fox). Feb. 16-Mar. 15-Mar. 22-Apr. 12-Apr. 19-May 3-May 24.

Son of the Wolf (F. B. O.). Jan. 12.
Song of Love (First National). Mar. 8-Mar. 15-Mar. 22-Apr. 5-May 3-May 10-May 24.
Sonny (First National). Feb. 16-Apr. 13-May 10-May 24.
Soul of the Beast (Metro). Jan. 5-Jan. 13-Feb. 2-Feb. 9-Feb. 16.
Soul of a Man (Producers Security). Feb. 2.
Souls for Sale (Goldwyn). Jan. 19-Jan. 26-Feb. 16-Apr. 12-Apr. 19-May 24.
South Sea Love (Fox). Mar. 15-Apr. 19-May 10-May 17.
South of Suva (Paramount). May 10.
Spanish Dancer (Paramount). Jan. 5-Mar. 15-Apr. 19-Apr. 26-May 3.
Speed Girl (Paramount). Jan. 12.
Spider and the Rose (Renown). Feb. 2-Mar. 29-Apr. 12-Apr. 19-May 3.
Spoilers (Goldwyn). Jan. 12-Jan. 19-Jan. 26-Mar. 15-Mar. 22-Apr. 12-Apr. 19-May 3-May 10-May 24.
Sporting Youth (Universal). Mar. 29-Apr. 19-Apr. 26-May 3-May 10-May 17-May 24.
Steadfast Heart (Goldwyn). Mar. 8-Apr. 5-May 3-May 17-May 24.
Steelheart (Vitagraph). Jan. 26.
Stephen Steps Out (Paramount). Jan. 26-Mar. 22-Apr. 12-Apr. 26-May 10-May 17.
Stepping Fast (Fox). Feb. 2-Mar. 15-Mar. 29-Apr. 12-May 3-May 17.
Storm (Universal). Apr. 19.
Storm Girl (First National). Mar. 8.
Stormswept (F. B. O.). Mar. 22-Apr. 5.
Stormy Seas (Associated Exhibitors). Apr. 5-May 24.
Strange Idols (Fox). Jan. 5.
Stranger (Paramount). Apr. 19-May 17.
Stranger's Banquet (Goldwyn). Feb. 16-Apr. 12-Apr. 26-May 3-May 10-May 17-May 24.
Strangers of the Night (Metro). Jan. 26-Feb. 2-Feb. 9-Mar. 22-Mar. 29-Apr. 6-Apr. 12-May 3-May 24.
Success (Metro). Feb. 2-Mar. 15-May 24.
Sunshine Trail (First National). Feb. 9-Mar. 8-Mar. 22-May 17.
Sure Fire Flint (C. C. Burr). Feb. 9-Apr. 19-May 3.
Suzanna (United Artists). Mar. 8.

T

Tango Cavalier (Aywon). Jan. 5.
Tea—With a Kick (Associated Exhibitors). Jan. 12-Feb. 9-Mar. 1-Mar. 8-Apr. 12-Apr. 19-May 10.
Temple of Venus (Fox). Mar. 1-Mar. 22-May 17.
Temporary Marriage (Principal). Jan. 5-Jan. 19-Feb. 9-Mar. 29-Apr. 12.
Temptation (C. B. C.). Feb. 9-Mar. 8-Mar. 15-Apr. 5.
Ten Nights in a Barroom (Arrow). Feb. 2-Apr. 12-May 3.
Tess of the Storm Country (United Artists). Jan. 5-Mar. 15-Apr. 26-May 24.
Testing Block (Paramount). Apr. 12.
Thelma (F. B. O.). Jan. 19-Apr. 5-Apr. 19-May 3.
There Are No Villains (Metro). May 24.
Third Alarm (F. B. O.). Feb. 2-Feb. 16-Mar. 15-Mar. 22.
Thirty Days (Paramount). Jan. 12-Feb. 9-Apr. 12-Apr. 26-May 10.
Thorns and Orange Blossoms (Preferred). Jan. 26-Apr. 12.
Three Ages (Metro). Jan. 19-Jan. 26-Feb. 2-Feb. 16-Mar. 1-Mar. 23-Mar. 29-Apr. 12-Apr. 19-May 10-May 24.
Three Jumps Ahead (Fox). Feb. 2-Feb. 9-Mar. 1-Mar. 22-Apr. 26-May 3-May 10-May 17.
Three Live Ghosts (Paramount). Mar. 15-May 17.
Three Musketeers (United Artists). Feb. 16.
Three Must-Get-Theres (United Artists). Apr. 5.
Three Weeks (Goldwyn). May 24.
Three Wise Fools (Goldwyn). Jan. 26-Feb. 2-Mar. 22-Mar. 29-Apr. 12-Apr. 26-May 10-May 24.
Three Word Brand (Paramount). Apr. 12-Apr. 26-May 17.
Thrill Chaser (Universal). Feb. 16-Feb. 23-Mar. 22-Apr. 19-May 17-May 24.
Through the Dark (Goldwyn). May 3.
Through the Storm (Playgoers). Mar. 22-May 17.
Thundergate (First National). Feb. 2-Mar. 1-Mar. 15-Apr. 5-Apr. 12-Apr. 26-May 10-May 17-May 24.
Thundering Dawn (Universal). Jan. 19-Feb. 16-Mar. 1-Mar. 8-Apr. 19-Apr. 26-May 3-May 10-May 17.
Thy Name Is Woman (Metro). May 3.

Tie That Binds (Warner Bros.). Jan. 12.
Tiger Rose (Warner Bros.). Mar. 1-Mar. 8-Mar. 15-Apr. 12-May 10.
Tiger's Claw (Paramount). Feb. 16-May 3.
Times Have Changed (Fox). Apr. 26-May 24.
Tipped Off (Playgoers). Apr. 12-Apr. 26.
Tolable David (First National). Jan. 5-Feb. 9-Feb. 23-Apr. 5-Apr. 26-May 24.
Toll of the Sea (Metro). Jan. 5-Jan. 19-Mar. 1-Mar. 8-Apr. 12-May 3.
Top of New York (Paramount). Jan. 19-Jan. 26.
To the Ladies (Paramount). Mar. 15-Mar. 29-Apr. 12-Apr. 19-May 3-May 17.
To the Last Man (Paramount). Feb. 23-Mar. 22-Apr. 12-Apr. 19-Apr. 26-May 10.
Too Much Business (Vitagraph). Mar. 1-May 17.
Too Much Speed (Paramount). May 10.
Town Scandal (Universal). Jan. 26-Feb. 9-May 24.
Town That Forgot God (Fox). Feb. 9-Feb. 23-Mar. 15-Apr. 12-Apr. 19.
Trailing Wild Animals in Africa (Metro). Jan. 12-Apr. 12-May 10-May 24.
Trail of the Lonesome Pine (Paramount). Jan. 12-Jan. 19-Feb. 16-Mar. 15-Apr. 12-Apr. 26.
Travelling On (Paramount). Jan. 12.
Trifling With Honor (Universal). Feb. 2-Mar. 22-Mar. 29-Apr. 19.
Trifling Women (Metro). Jan. 12-Mar. 29-May 10-May 24.
Trilogy (First National). Jan. 26-Mar. 1-Mar. 15-Mar. 22-Apr. 5-May 17.
Trimmed in Scarlet (Universal). Mar. 22.
Trip to Paradise (Metro). May 3.
Trouble (First National). Apr. 5-May 17.
Truston King (Fox). Feb. 9-Mar. 15-Mar. 22.
Turn to the Right (Metro). Feb. 23.
Twenty-one (First National). Feb. 2-May 10-May 24.
Twin Beds (First National). May 17.

U

Uncharted Seas (Metro). Apr. 12.
Under the Red Robe (Goldwyn). Apr. 19-May 3-May 17-May 24.
Under Two Flags (Universal). Apr. 12.
Uninvited Guest (Metro). May 24.
Unknown (Goldstone). Mar. 15-Apr. 12.
Unseeing Eyes (Goldwyn). Apr. 12-May 17-May 24.
Untamable (Universal). Feb. 2-Mar. 22-Mar. 29-Apr. 19-Apr. 26-May 10.
Up in the Air About Mary (Assoc. Exhib.). May 3-May 10.
U. P. Trail (Hodkinson). May 17.

V

Vagabond Trail (Fox). May 17.
Valley of Silent Men (Paramount). Jan. 12-Apr. 12-May 17.
Vanity Fair (Goldwyn). Jan. 19-Feb. 23-Apr. 19.
Victor (Universal). Mar. 22-May 10.
Village Blacksmith (Fox). Feb. 9-Feb. 23-Mar. 22-Apr. 19-May 10-May 17.
Vincennes (Pathe). May 10.
Virginian (Preferred). Feb. 2-Feb. 23-Mar. 1-Mar. 15-Mar. 22-Apr. 5-Apr. 19-Apr. 26-May 10-May 17-May 24.
Voice from the Minaret (First National). Apr. 26.

W

Wandering Daughters (First National). Jan. 12-Mar. 22-May 10-May 24.
Wanters (First National). Jan. 19-Mar. 22-

**A tip in time may save a brother exhibitor some money.
 His tip may help you.
 SEND TIPS.**

Apr. 5-Apr. 26-May 10-May 24.
Watch Your Step (Goldwyn). Apr. 5-May 17.
Way of a Man (Pathe-Feature). May 10.
Westbound Limited (F. B. O.). Feb. 2-Feb. 9-Apr. 12-Apr. 19-May 3-May 17.
West of the Water Tower (Paramount). Mar. 15-Mar. 22-Apr. 5.
What a Wife Learned (First National). Jan. 19-Mar. 22-Apr. 26-May 17.
What's Wrong With the Women? (Equity). Feb. 9-Apr. 5.
What Wives Want (Universal). Jan. 26.
What's Your Hurry? (Paramount). May 17.
When a Man's a Man (First National). May 17.
When Danger Smiles (Vitagraph). Jan. 5-Feb. 9-Feb. 16-Mar. 15.
When Knighthood Was in Flower (Paramount). Jan. 5-Jan. 12.
When Love Comes (F. B. O.). May 3-May 17.
When Odds Are Even (Fox). May 24.
When Romance Rides (Goldwyn). Jan. 5-May 10.
When the Devil Drives (Associated Exhibitors). Apr. 5.
Where Is My Wandering Boy Tonight? (Equity). Feb. 9.
Where Is This West? (Universal). Feb. 9-Feb. 16-Apr. 19-May 17-May 24.
Where the North Begins (Warner Bros.). Jan. 19-Jan. 26-Feb. 9-Feb. 23-Mar. 8-Apr. 12-May 3-May 10-May 24.
Where the Pavement Ends (Metro). Jan. 19-Jan. 26-Feb. 16-Mar. 8-Apr. 12-May 10.
While Justice Waits (Fox). Feb. 2.
While Paris Sleeps (Hodkinson). Jan. 26-Apr. 12-Apr. 26.
While Satan Sleeps (Paramount). Mar. 15-Apr. 12.
Whispered Name (Universal). Mar. 8-May 3.
Whistle (Paramount). Jan. 19.
White Flower (Paramount). Jan. 12-Apr. 12.
White Hands (F. B. O.). Apr. 12-May 17.
White Rose (United Artists). Jan. 26-Apr. 5-May 3-May 10.
White Shoulders (First National). Feb. 2-May 3.
White Sister (Metro). Apr. 12-Apr. 19-May 10-May 24.
White Tiger (Universal). Mar. 15-Apr. 26-May 17.
Who Are My Parents? (Fox). Jan. 5.
Why Girls Leave Home (Warner Bros.). Feb. 9-May 24.
Why Men Forget (F. B. O.). May 17.
Why Worry? (Pathe). Jan. 12-Jan. 26-Feb. 2-Mar. 1-Mar. 8-Mar. 22-Apr. 12-Apr. 19-Apr. 26-May 3-May 10.
Wife's Romance (Metro). Apr. 12.
Wild Bill Hickok (Paramount). Feb. 23-Mar. 8-Mar. 15-Mar. 22-Apr. 12-Apr. 26-May 3.
Wild Honey (Universal). Apr. 12.
Wild Oranges (Goldwyn). Apr. 5-Apr. 19-May 24.
Wild Party (Universal). Feb. 2-Feb. 9-Apr. 26.

Within the Law (First National). Jan. 12-Feb. 2-Feb. 9-Feb. 23-Mar. 22-Apr. 5-May 3.
Without Compromise (Fox). Mar. 22-May 24.
With Wings Outspread (Standard). Jan. 19.
Wolf Man (Fox). Apr. 19-Apr. 26-May 3.
Woman Conquers (First National). Jan. 12.
Woman He Married (First National). May 3.
Woman of Bronze (Metro). Jan. 19-Jan. 26.
Woman of Paris (United Artists). Mar. 1-Apr. 19-May 10.
Woman's Place (First National). May 17.
Woman Proof (Paramount). Feb. 23-Mar. 1-Apr. 12-May 10.
Woman to Woman (Paramount). Apr. 12.
Woman Who Came Back (Playgoers). Apr. 12.
Woman Who Fooled Herself (Associated Exhibitors). Mar. 22-Apr. 12.
Woman with Four Faces (Paramount). Jan. 5-Feb. 16-Feb. 23-Apr. 26-May 3.
Woman Who Walked Alone (Paramount). Apr. 26.
Woman's Woman (United Artists). Feb. 16-Apr. 5.
Women Men Marry (United Artists). Mar. 22.
Women Who Glve (Metro). Apr. 12-May 24.
Wonderful Thing (First National). Apr. 5.
Wonders of the Sea (F. B. O.). Mar. 22-Mar. 29.
World's Applause (Paramount). Jan. 5-Mar. 15.
World's a Stage (Principal). Jan. 19-Mar. 15.

Y

Yankee Consul (Associated Exhibitors). May 24.
Yankee Doodle, Jr. (Richard & Flynn). Jan. 19.
Yellow Men and Gold (Goldwyn). Jan. 26.
Yesterday's Wife (C. B. C.). Apr. 5.
You Can't Fool Your Wife (Paramount). Jan. 19-Feb. 16-Apr. 19-May 10.
You Can't Get Away with It (Fox). Apr. 19-May 10-May 24.
You Never Know (Vitagraph). Jan. 12-Jan. 19-Jan. 26.
Young Diana (Paramount). Jan. 19-Apr. 12.
Young Rajah (Paramount). Feb. 2-Apr. 26.
Your Best Friend (Warner Bros.). Feb. 2-May 10.
Your Friend and Mine (Metro). Feb. 2-Mar. 15-May 3.
Youthful Cheaters (Hodkinson). Mar. 22.
Youth Must Have Love (Fox). Apr. 19.
Youth to Youth (Metro). Feb. 2-Apr. 19-May 3-May 10.

Z

Zaza (Paramount). Jan. 19-Jan. 26-Mar. 1-Mar. 8-Mar. 22-Apr. 12-Apr. 19-May 3-May 10.
Comedies. Jan. 5-Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9-Feb. 16-Feb. 23-Mar. 1-Mar. 8-Mar. 15-Mar. 22-Mar. 29-Apr. 5-Apr. 12-Apr. 19-Apr. 26-May 3-May 10-May 17-May 24.
Serials. Jan. 5-Jan. 12-Feb. 9-Feb. 16-Mar. 1-Mar. 22-Apr. 5-Apr. 12-Apr. 19-May 3-May 10-May 17-May 24.
Short Subjects. Jan. 5-Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9-Feb. 16-Feb. 23-Mar. 1-Mar. 8-Mar. 15-Mar. 22-Apr. 5-Apr. 12-Apr. 19-May 3-May 10-May 17-May 24.
Miscellaneous. May 10-May 17-May 24.



Scenes from the James Cruze Production, "The Enemy Sex," with Betty Compson. This picture is one of the new Paramounts released in the Fall.



Scenes from "Broadway After Dark," a Warner Brothers production, featuring Anna Q. Nilsson, Adolph Menjou and Carmel Myers.

Vitagraph's "Between Friends" Lauded by New York Critics

THE critics of the New York newspapers commended highly "Between Friends," J. Stuart Blackton production, which played at the Rivoli Theatre the week of May 11.

The New York American: "I consider 'Between Friends' the best thing that J. Stuart Blackton has made in a long, long time." The Morning World: "'Between Friends' is a racy and sophisticated society drama so superbly directed and acted as to be absorbingly interesting."

The Brooklyn Eagle: "The latter (Norman Kerry) has more scenes to himself than any other player in the cast and we must say that he acquits himself in a very creditable way. Alice Calhoun is a model. She looks the part. She is an actress of no mean ability and it is our guess that she will

go far in the films," this critic says.

The New York Sun: "Refreshing in the intelligence of its presentation . . . 'Between Friends' is as admirably constructed as a Chambers novel. There is no over-stressing of detail . . . And it is helped amazingly by the acting. Lou Tellegen and Miss Nilsson, Miss Calhoun and Norman Kerry combine to give a thoroughly satisfying performance in the leading roles."

The Morning Telegraph: "It is many a day since Mr. Blackton has made a better picture than this one he has adapted from the novel of Robert W. Chambers. Not only has he handled a strong story with intelligence, dignity and repression, but he has skillfully avoided an interpretation which easily could have made it objectionable to the censors and the censorious."

Makes Hit at Broadway

"Fighting American" Booked by U. B. O. for Decoration Day Week

"The Fighting American," Universal's feature production of the prize scenario in the Carl Laemmle College Scenario Contest, played last week in B. S. Moss' Broadway Theatre and was received with such favor by the press and the public that it was immediately booked for eighteen theatres of the U. B. O. circuit.

The executives of the big theatre chain consider it an ideal picture for Decoration Day and consequently have booked it for the week beginning May 26. The action of the U. B. O. in this matter has caused the Universal program department to reconsider the release date of the picture.

"The Fighting American" was scheduled for release about the middle of the summer. The Broadway theatre showing was a pre-release booking. Under the new plan, prints of the picture will be rushed to all exchanges at once, and each Universal exchange manager will have the option of releasing the picture around Decoration Day or around the Fourth of July, as desired.

Traffic in Contraband Liquor Bared in Pathe News Series

THE Pathe News this week announces a release of a most unusual character. Beginning with issue No. 41 Pathe News will show, in successive installments, the inside, unvarnished story of the rum runners, complete from start to finish, taken without bias or without motive save to enlighten the public with the facts, Pathe announces.

The first installment of the story, as shown in issue No. 41, is notably interesting. Chartering a fishing schooner, Editor Emanuel Cohen and a large staff of cameramen went fifteen miles, off the coast of Massachusetts, and visited the fleet of rum runners there anchored. The true character of his vessel was carefully disguised. The cameramen were hidden under tarpaulins and the like; all were dressed in slickers and hip boots, like the crew of their vessel.

So successful was the disguise that not once did the rum runners suspect that they were under observation; and pictures were secured showing the disposal of 1,200 cases of liquor from one vessel alone; a cargo of

10,000 cases on another ship; and five other vessels loaded to the guards with like contraband.

Pictures were also secured showing the pursuit of one rum runner by a Revenue cutter, and the throwing overboard by the runner of his illicit cargo.

Future installments will show similar activities in Canada, Scotland, the Bahamas, Cuba and Florida. Rum running across the Canadian line will also receive a full share of attention. All these pictures are now made; and taken as a whole give an exceedingly graphic picture of the way in which the law is being evaded.

Charles Ray Campaign

Edmond F. Supple, publicity manager of Pathe Exchange, Inc., left for the Coast on May 16 to organize the national publicity campaign in behalf of the forthcoming Charles Ray series of seven features to be distributed by Pathe. A special writer has been engaged to cover the activities of the Charles Ray company on the Coast.

Promote Mason N. Litson

Word that Mason N. Litson has been appointed general manager of Frank Lloyd Productions, Inc., has just been received at the First National offices from Frank Lloyd. Litson succeeds Harry E. Weil as general manager for Frank Lloyd Productions, Inc.

Loew Pays Dividend

A quarterly dividend of 50 cents per share on the capital stock of the company, payable June 30 to stockholders of record at the close of business June 14, has been declared by the directors of Loew's, Inc. The announcement was made by David Bernstein, treasurer.

Baum Heads Gothic

Louis Baum was elected president of the Gothic Picture Corporation, Inc., at Albany, N. Y., last week. Gothic will make feature productions to be released by the Film Booking Offices. Work on the first production will be started soon under the tentative title, "Purchased Youth," with Anna Q. Nilsson as the featured star. William R. Neill will direct.



L. LAWRENCE WEBER

President Apollo Exchange, Inc., who will handle Warner Brothers' product for 1924-1925 in New York district.

"Girl Shy" Business

Pathe Says Exhibitors Having Big Success With Lloyd's Latest

Harold Lloyd in "Girl Shy" continues to be one of the biggest drawing cards on the screen at the present time, reports state.

From A. W. Plues, of the Apollo Theatre, Indianapolis, a telegram addressed to the Pathe home office reads as follows: "'Girl Shy' held over by Apollo, Indianapolis, for third week. Receipts of fifteenth day of showing broke previous box-office record which was held by 'Grandma's Boy.' Indications are that 'Girl Shy' will set new high mark for attendance."

A wire received from the Orpheum Theatre in Chicago, where the latest Harold Lloyd release opened last Saturday, stated that the picture opened to capacity business.

On Monday night the news was broadcast over the radio from the roof of the Stanley Theatre in Philadelphia, that owing to the great demand "Girl Shy" will be held over for a second week.

Weber and North Contract to Distribute Warner Product

THE most important link in the chain of franchises for the distribution of the Warner Bros., 1924-25 series of twenty productions was closed this week when L. Lawrence Weber and Bobby North signed contracts to handle the Warner output for the Greater New York and Northern New Jersey territories.

It was originally contemplated by Warner Bros. to handle their own product in the Metropolitan district, but the ambitious production schedule laid out for the coming season called for the concentration of every available ounce of energy in one direction.

A very important factor in the consummation of the deal was the fact that Messrs. Weber and North in their Apollo Exchange have built up a most efficient and popular

unit under the general management of Henry Siegel, and were in a position to give the Warner program the very best representation.

Weber and North will have available for early release the first of the new 1924-25 productions for Warner Bros. which in all probability will be the Rin-tin-tin Wonder Dog feature entitled "Get Your Man!"

Simultaneously with the announcement of the closing of the New York deal comes the news from Warners that Geo. A. Oppenheimer, Inc., have again secured the Warner franchise for the Los Angeles and San Francisco offices, and that Arthur Cohn and J. L. Nathanson, representing Regal Films, Ltd., have signed for the Warner product for the entire Dominion of Canada.

Indianapolis Tabernacle to Present "After Six Days"

THE Cadle Tabernacle, Indianapolis, one of the largest auditoriums in the country, seating 8,000, is scheduled to initiate an indefinite engagement of Weiss Brothers' Artclass Corporation's successful Biblical feature, "After Six Days," on Sunday, June 1.

An idea of the immensity of the Cadle Tabernacle's spacious interior may be gained from a comparison with the seating arrangements of Keith's Hippodrome, New York, which has a capacity of 6,000, and the Capitol, New York, with 5,300 capacity.

The June 1 opening of "After Six Days" marks the second-run engagement of the picture in Indianapolis, it having played for three weeks at the English Opera House in the Hoosier capital some time previously.

Indianapolis churches have arranged to co-operate extensively in the sale of tickets. A preliminary advertising campaign, combining for a thorough "circusing" of Indianapolis,

already has been started and will continue throughout the run.

The deal for the run was effected by Eddie Grossman, of Epic Film Attractions of Chicago, which controls the rights for the territory.

"After Six Days" started another big city run at the Circle Theatre, Cleveland, on Sunday night, May 18. It opened to the biggest gross business registered by any picture at the Circle on Sunday since the house opened.

Max Weiss, who went to Cleveland last week to personally supervise the exploitation campaign preceding the opening, will remain in Cleveland during the current week to further co-operate with Martin Printz, manager of the Circle.

Mr. Weiss supervised the several previous long runs of "After Six Days" in Boston, Richmond, Pittsburgh, Chicago and other important centres. The duration of the engagement at the Circle is indefinite.



SCENES FROM TWO WILLIAM STEINER PRODUCTIONS

The first view is a scene from "Black Gold," a western picture starring Pete Morrison, while the other shows Leo Maloney in "Headin' Through."



Scenes from "The Last Man on Earth," a William Fox Production

Three Johnny Hines Features and "Shame Dance" from Burr

ADHERING to his established policy of quality productions only, and guided by the success of his big six for 1923-1924, which includes such high-powered specials as "Three O'clock in the Morning," "The New Schoolteacher," "Restless Wives," "The Average Woman" and "Lend Me Your Husband," C. C. Burr, president of Burr Pictures, Inc., announced this week that his production schedule for 1924-1925 will include four big super-features. Three of these will star Johnny Hines, the first of which will be "The Speed Spook."

Titles of the remaining two are not yet announced. The fourth of Burr's 1924-1925 releases will be a picturization of "The Shame Dance," by William Daniel Steele, one of the important writers of present-day fiction. The quality of "The Shame Dance" as a story is attested to by the fact that it was chosen for O'Brien's collection of the best American short stories. Mr. Steele, the author, is a frequent contributor to the Saturday Evening Post and other widely read periodicals.

It is Producer Burr's intention to devote his time, energy and finances to the making of these four productions on a large scale and with a view to their absolute box-office possibilities, rather than make six or eight pictures of ordinary value with the same amount of money he intends spending on the

three Hines pictures and "The Shame Dance." "The Speed Spook," with the inimitable Johnny Hines in the feature role, which goes into production shortly, provides this dynamic star with a story said to be far and above anything that Hines has done to-date.

Direction of "The Speed Spook" will be under the supervision of Charles Hines and the photography in the hands of Charlie Gilson, both of whom were at the helm in the making of "Conductor 1492," Hines' latest starring vehicle, which is enjoying unusual popularity wherever it is being shown. Continuity on "The Speed Spook" has just been completed and a large force has been at work at Burr's Glendale Studio completing the many big sets called for by this story.

Harry Carey Pictures

Hunt Stromberg has advised the Hodgkinson Corporation that stories and definite release titles have now been selected for the entire series of Harry Carey pictures now in course of production. The present series calls for six features, two of which have been released. The third feature, "Tiger Thompson," is nearing completion and this will be followed by "Roaring Rails," "The Man from Texas" and "Soft Shoes."

New Century Unit

Julius Stern, president of the Century Comedies, announces the formation of a new unit at the Century lot, for the production of comedies featuring the domestic situation. The unit will be headed by Waunda Wiley, Century's new star, and Al Alt under the direction of Al Herman. A number of stories are being prepared in the new Century script-building department, expressly for this unit.

Herman's Next Comedy

Al Herman, featured director of Century Comedies, has completed cutting, "Eat and Run," featuring Harry McCoy, Al Alt and Max Davidson, and has started work on "Oh You Girls," his next for Century.

"Oh You Girls," will feature Waunda Wiley, "discovered" by Julius Stern in a group of Follies girls. In her support will be Hilliard Karr, Harry McCoy and the Century Follies Girls.

Start New Patheserial

"Golden Panther" Commenced in East Under Director Seitz

Another important step in the prosecution of the Pathe policy of "greater and better serials" was taken last week with the launching of a new Patheserial production at the Fort Lee Studios, New Jersey, under the working title of "The Golden Panther." This is the fourth chapter-picture in the Pathe campaign of bigger and greater serials.

A notable cast, headed by Jack Mulhall and Edna Murphy, has been assembled by Director Seitz for the new serial. The supporting cast will include Constance Bennett, Bradley Barker, Frank Lackteen, Thomas W. Goodwin, and Tom Blake.

Warners Sign Irene Rich

Irene Rich again has signed up as a member of the Warner stock company. Miss Rich was previously under a contract which expired early this year and as she had a number of prior engagements made before the expiration of her old contract it was necessary for the obligations to be fulfilled.

Working on Big Film

Harry Cohn, production manager of C. B. C. at the west coast studio reports that continuity on "The Foolish Virgin," has been completed. The technical staff has started construction on the sets. The full cast has not been selected as yet but will be announced later.



Scene from "A Self-Made Failure," a First National picture, with Lloyd Hamilton and Ben Alexander.



Viola Dana and Monte Blue in a scene from Metro's "Revelation."

R. T. Kane Resigns

Quits as Paramount Production Manager Because of Ill Health

Owing to ill health, Robert T. Kane, for some time general production manager of Famous Players-Lasky Corporation, has tendered his resignation to Jesse L. Lasky, effective July 1. Mr. Lasky says that no successor will be appointed.

Mr. Kane, whose health has not been good for some time, will spend the summer in Europe, and he has indicated that on his return he probably would organize a producing company of his own.

In announcing Mr. Kane's resignation, Mr. Lasky expressed keen regret at his assistant's departure.

"I consider Bob Kane one of the best production men in the business," he said, "and after such a long and pleasant association with him, it is a matter of great regret to me that the condition of his health makes it imperative for him to relinquish his duties. The best wishes of everybody in the Paramount organization for his speedy recovery and future success go with him."

"Shot" Given Big Space

Educational's "Plastigrams" Gets Full Page Story in Pittsburgh Paper

What is claimed to be the greatest exploitation ever accorded a subject of such short length has just been completed by Rowland & Clark, of Pittsburgh, on the Educational Pictures Special, "Plastigrams," the third dimension movie released a few weeks ago through Educational.

The campaign was started with a full page newspaper publicity story in the Pittsburgh Gazette-Times heralding the new invention and describing the process by which stereoscopic motion pictures were made possible. The theatre circuit then published a twelve-page booklet announcing that it had secured the pictures for first-run showing in all of its theatres. This was followed by an extensive billboard campaign, specially printed one and three sheets being prepared by the theatre and used in connection with the posters furnished by the Educational Exchange.

Before and during the showing, newspaper advertising was used, which featured "Plastigrams" as the chief attraction at all of the Rowland and Clark houses. The results were gratifying.

Laemmle's "One Price" Policy An Innovation In Sales Plans

CARL LAEMMLE has inaugurated a new sales policy for Universal based on a "one price" system which promises to develop into one of the most far-reaching innovations ever introduced into the selling end of the film business. As explained by Al Lichtman, general manager of exchanges for Universal, it will eliminate at least ninety per cent. of the bickering and bad feeling engendered by the horse-trading and haggling methods of film selling now prevalent in the industry.

Universal's new system is based on the theory that the salesmen who are in constant touch with exhibitors are in a decidedly better position to know what each exhibitor can afford to pay for pictures than the officials in the home office. The One Price Policy has been the hope of exhibitors in this industry from the very beginning, but no distributing company has taken the initiative to establish it. Mr. Laemmle believes that Universal has a successful solution, and one that every exhibitor will appreciate. This is the way it works. The Home Office after seeing each picture establishes the quota for each exchange territory. The quota is based on the Box Office value of the picture and the various elements that enter into it, such as the star, the author, the story, the direction, etc. This quota is then apportioned to the individual theatres by the Division Manager, the Exchange Manager and the salesmen. The quota for each theatre is based upon the salesmen's actual knowledge of the amount each theatre can afford to pay for each picture. A list of the prices established by the selling force will then be sent to the home office. These prices being definitely established, any contract taken under them will be automatically considered and accepted.

Based on New Price System

"Mr. Laemmle's new selling system," said Mr. Lichtman, "is the nearest to an equitable, frictionless business arrangement that the industry has so far seen. It is based on a new price system and a new method of arriving at an exhibition value for the exhibitor, a system in which the sales force, the salesmen who are in the closest touch with exhibitors, are enabled to establish the price for each theatre.

"The one price contract and the way that it is determined means that our salesmen in the field act not only for us, but they are actually the representatives of the exhibitors as well. It is their duty to carry out the motto of the Universal selling force, 'No exhibitor shall be asked to pay one penny more than he can afford, and not one penny less.' The new system is going to add a great deal to the responsibility of each member of the sales force and will automatically save much valuable time because contract acceptance will be automatic.

"We are enabled to put this one price policy into effect because we are now able, as early in the year as this, to set the quotas for our pictures by actual valuation and not from guesswork, as is usually the case with distributing companies as early in the year as this. Mr. Laemmle has announced that no picture will bear the trademark of Jewel unless it is worthy to bear that trademark. If it is not worthy when we see it here in New York, it will not be sold as a Jewel. It will either be thrown in the junk pile or disposed of through other channels.

Production Speeded Up

"In order to accomplish this step it was necessary for Mr. Laemmle to speed up production tremendously. But he has done judge our pictures months and months in just that and now we are able to see and judge our pictures months and months in advance of release date. The first twelve Jewels are virtually completed and the Universal Studios are working on the second division of Jewels. We anticipate that they will be every bit as good as the first twelve with which I am more than pleased.

"In the exchanges which have received their quotas, the one price contract is meeting with an enthusiastic welcome I had scarcely dared to hope for. Great as is the confidence I have found this company enjoys among exhibitors, this new contract and plan of selling with its exhibitor representatives has been a revelation. Exhibitors can readily see that the more contracts we sell in a given territory the more reasonable will be the prices each individual exhibitor will be called upon to pay."



Scenes from "The Chechahcos," an Associated Exhibitors release.

Territory Selling Fast on the Felix Comedies

MARGARET J. WINKLER is a mighty busy young woman these days. In acknowledgment to the advertisements which have appeared in the trade papers during the past two weeks—which announced the immediate release of the new series of twenty-four Felix the Cat comedies—wires and letters from all over the country have reached Miss Winkler, not only from exchanges but from exhibitors as well, asking where the new series of Felix comedies could be secured.

Miss Winkler believes she has created a record for the number of territories sold within a period of two weeks. Negotiations have been consummated in the following territories with the exchanges listed to handle the new series of Felix:

Minnesota, North and South Dakota—F. & R. Film Exchange of Minneapolis.

Louisiana, Mississippi, Georgia, Florida, Alabama, North and South Carolina—Enterprise Distributing Corp.

Iowa and Nebraska—Enterprise Distributing Corp.

Washington, Oregon, Montana, Idaho, Utah, Colorado, Wyoming and New Mexico—Greater Features of Seattle, Wash.

All of Canada—Famous Players, of Toronto.

Michigan—Favorite Film Exchange of Detroit.

Eastern Pennsylvania, southern New Jersey, Washington, D. C., Maryland, Delaware—Ben Amsterdam, Masterpiece Film Exchange of Philadelphia.

California, Arizona and Nevada—Gene Emick of the Peerless Film Co.

New England—Sam Moscow.

The Pathe organization has purchased the United Kingdom rights and deals are now pending for Continental Europe, South America, Australia and the remaining foreign territory.

The Alice series of kid comedies have already been sold to Famous Players for all of Canada, Sam Moscow for New England, Ben Amsterdam for eastern Pennsylvania and southern New Jersey, Washington, D. C., Delaware and Maryland.

J. S. Jossey in Town

J. S. Jossey, president of Progress Pictures, Cleveland, Ohio, has just been at the Arrow home office arranging his list of attractions for 1924-25. He is most enthusiastic over the way the new Arrow-Ben Wilson chapter-play "Days of '49" is going over.

Shows Daylight Movie

New York's Mark Strand Introduces New Lobby Feature

A novel feature was introduced recently in connection with the tenth anniversary celebration at the Mark Strand, New York City, when the theatre exploited its presentations in the lobby through the use of a motion picture projector that shows pictures in broad daylight. Managing Director Joseph Plunkett conceived the idea of utilizing this machine in conjunction with the announcement of forthcoming pictures.

The machine was formally started by Peter J. Brady, president of the Federation Bank of New York and supervisor of the City Record, representing Mayor John F. Hylan, upon a signal given by Bert Lytell, whose picture is the first to be exploited in this manner. This machine is the invention of George R. Macomber, of New York City, who has been seven years in developing and perfecting the device at an expense reported in excess of \$100,000.

The machine has the appearance of a phonograph cabinet, operating automatically and continuously, rewinding the film without any attention whatsoever. In brief, its operation may be described as "motion pictures in perpetual motion." Eugene L. Delafield is president of the Picturola Corporation, which is making this first theatre showing of this new device, is authority for the statement that it will mark a new era in connection with the utilization of motion pictures for commercial, industrial and educational purposes.

Lloyd's "The Sea Hawk" Reaches the Laboratories

FRANK LLOYD PRODUCTIONS, Inc., has sent the negative of "The Sea Hawk," the twelve-reel production based upon Rafael Sabatini's novel, to the laboratories for printing. This was done exactly four days and six hours after the cutting began. This fact alone speaks volumes of praise for the pictorial sense and directing ability of Mr. Lloyd.

Following the cutting of the studio print by Mr. Lloyd, Edward M. Roskam, assisted by Anna Herbert, established a new studio record for cutting a negative. Because of the many big battle sequences, the numerous brief dramatic inserts and the necessity of matching scenes with extreme care, this achievement is held as doubly remarkable by the studio and laboratory workers.

More than 3,700 different pieces of negative film had to be measured, matched and spliced together before the negative was completed, and these bits of film had to be selected from "The Sea Hawk" negative library with infinite care. Remarkable, too, laboratory authorities say, despite considerable handling and transferring from sea locations to studio, by aeroplane, ship and train, not one foot of the entire negative was scratched in the least, and so carefully was the direction of each scene handled by Mr. Lloyd that despite editing necessary to get the negative into proper length, there was not a single "jump" in the entire twelve reels.

Rothacker-Aller Laboratories have paid a glowing tribute to the work of Norbert F. Brodin, A. S. C. cameraman for Mr. Lloyd,

stating that "The Sea Hawk" is one of the best photographed motion pictures that has entered its laboratory.



Demonstration of the Picturola, the new daylight projector at the Mark Strand Theatre, New York, showing trailers of "Why Men Leave Home," the Louis B. Mayer attraction. Standing left to right: Moe Mark, president and general manager of the Strand Theatre interests; Peter J. Brady representing Mayor Hylan; Bert Lytell, Motion Picture Star; Eugene L. Delafield, president of Picturola.

Virginia Meeting Brief

Exhibitors Quickly Dispose of Business —Re-elect All Officers

The annual convention of the Virginia Motion Picture Theatre Owners' Association was held at the Arlington Hotel, Washington, D. C., on May 20. It had previously been announced that the convention would last for two days but such business as came before the meeting was quickly dispatched and the conference lasted only a couple of hours. There was some discussion of the music tax and certain settlements, the future financing of the organization and the election of officers for the ensuing year.

All of the present officers were re-elected—President, E. T. Crall, of Newport News; vice-president, I. Weinberg, of Lexington; Harry Bernstein, of Richmond, who will continue in the dual capacity of secretary and treasurer. Jake Wells, of Richmond, and F. W. Twyman, of Charlottesville, are on the board of directors.

While in Washington, Mr. Bernstein attended a meeting of the Grievance Committee. Discussing the convention with the Moving Picture World correspondent Mr. Bernstein said that the Virginia exhibitors had little to complain about. The association is going ahead with the work that it has undertaken and the Grievance Committee is functioning very well. All that is desired are better business conditions, he added.

California for Harmony

Sydney S. Cohen, president of the M. P. T. O. A., this week received the following telegram from Glenn Harper, secretary of the M. P. T. O. A. of Southern California and Arizona:

"Delegates leaving here Thursday. Arrive Boston Monday noon. Our meeting here yesterday unanimously endorsed past administration of national organization, with instructions to delegates to support a presidential candidate who is in harmony with present administration. 'Los Angeles in 1925' is our slogan and going after it strong."

Now General Manager

E. M. Asher, vice president of Corinne Griffith Productions, Inc., has assumed the general managership of that company, effective last week. He is making his headquarters at the United Studios in Hollywood where Miss Griffith is now engaged in making a series of feature pictures to be released by First National.

Walsh Begins Work

Raoul Walsh left for Los Angeles on May 19 to arrange for the production of the first picture to be released under the banner of the Imperial Pictures Corporation, of which Paul Lazarus is president.

It will be recalled that Mr. Walsh has joined Imperial Pictures as director-in-chief, and also is a member of the board of directors. His latest picture is "The Thief of Bagdad," which he directed for "Doug" Fairbanks. The name of the first Imperial Pictures production will be announced later.



The Play, From The Picture Angle

—By Robert G. Lisman—

"THE MELODY MAN," starring Lew Fields, a comedy by Herbert Richard Lorenz, under the direction of William Harris, Jr., opened at the Ritz Theatre on May 13.

The main character of this story is Franz Henkel, a celebrated Dresden composer. The man who promotes Henkel's operas elopes with his wife. In an interview that follows, there is a struggle in which a pistol accidentally goes off and kills the lover. Henkel, half-crazed with sorrow and to avoid the disagreeable publicity, goes to America with his two-year-old daughter, Elsa, never thinking to clear himself of the murder charge first.

Eighteen years later, under an assumed name, Henkel, in New York, is doing bad orchestrations for jazz music, and his beautiful daughter is secretary to Al Tyler, head of the publishing company. Tyler, by accident, finds an old composition of Henkel's, and thinking it the work of an old master, makes "Moonlight Mama" out of it. This is the last straw for Henkel and he takes the matter to court. Tyler's lawyers discover that Henkel has a past and a friend of Elsa's, overhearing a conversation on the subject, tells her about it. Elsa has promised herself in marriage to Donald, a poor young violinist, but when Tyler proposes to her, showing her that it is the only way she can protect her father, she accepts him.

While the Tylers are in Europe on their wedding trip, the informing friend tells Henkel that his daughter married to save him. This nearly breaks the old man's heart. He awaits their return from the honeymoon with glum forebodings, but much to his surprise, he finds that his daughter is a doting wife to Tyler and a very much changed woman. To quote a line from the play, "She is trying to Ritz us," gives an idea of the change that money has wrought. While abroad Tyler has had Henkel cleared of the murder charge, so he leaves Elsa to her happiness and returns to Dresden with her rejected fiancé, Donald.

This material has good heart-interest and plenty of action. This story of readjustment is very true to life as it is set forth in the play, but in case the picture producer doesn't think the part of the daughter is sympathetic enough, that could easily be adjusted.

* * *

"I'LL SAY SHE IS," a musical comedy revue with the four Marx Brothers, presented by James P. Beury at the Casino Theatre, May 19.

Every branch of the picture business should be interested in this revue.

The revue and musical comedy fields are certainly picking up as far as humor is concerned. The Marx Brothers have a "line" that shows they have traveled other routes besides the Sunset. There are certain things that cannot be learned in the narrow confines of Hollywood, as is demonstrated in the lack of originality in the subtitles of the recent crop of two-reel comedies. The Marx Brothers can teach the editors a thing or two.

Arthur Marx never opens his mouth to speak during the entire show, yet the greatest laughs are engendered by him and there are many of them. There is no reason why one good picture should not put Arthur in the class of the top-notchers of film comedy.

There is a little Colleen Moore playing the left end in the chorus who is also worth picture consideration.

Goldburg Picks Star

William Desmond to Play Male Lead in Helen Holmes Series

Jesse J. Goldburg, while in Los Angeles last week, entered into a contract with William Desmond to star in a series of eight society stunt melodramas in which Helen Holmes will also star.

Goldburg announces that while on the coast he interviewed seven stars to appear in this series, but finally determined on Desmond.

J. P. McGowan, noted stunt director, has also been placed under contract by Mr. Goldburg to direct this series. The first production is entitled "Blood and Steel."

They're At It Again

The Metro-Goldwyn team met with defeat at the hands of Educational-First National on the diamond, Saturday, May 17, by a score of 11 to 8.

Another for Mix

William Fox Announces Next Attraction for Popular Star

Fox Film Corporation announces that the latest Tom Mix star series attraction, now being produced at the Fox West Coast Studios under the working title of "The Love Bandit," will be released as "The Heart Buster." This program feature is scheduled for release the week of June 29th.

John Conway, who directed Tom Mix in "The Trouble Shooter," is directing "The Heart Buster." The story is by George Scarborough.

Editing "Beaucaire"

E. Lloyd Sheldon, supervising editor at the Paramount Long Island studio, is busy these days editing and titling "Monsieur Beaucaire," Rudolph Valentino's first picture for Famous Players under his new arrangement.

"Hearts of Oak" Will Be a Big Fox Special for Coming Season

PRODUCTION has been started at the William Fox West Coast Studios on "Hearts of Oak," the famous old stage melodrama by James A. Herne. John Ford is directing the screen version of the play which will be one of the special attractions Fox Film Corporation will release during the 1924-25 season.

Hobart Bosworth, well known for his characterizations of men who follow the sea, has the leading role in this story of a Down East seaport town. The other principals selected so far include Theodore Von Eltz, Pauline Starke, James Gordon, Francis Powers, Jennie Lee and Frances Teague.

The action in "Hearts of Oak" sweeps from the fishing village of Marblehead,

Mass., to the Arctic wastes. Terry Dunnivan, a retired sea captain, has fallen in love with his ward, Crystal Herne, a girl of eighteen. On the day they are to be married his other adopted child, now grown to manhood, returns from a long cruise with the desire to make the girl his wife. But the boy and the girl sacrifice their own love so that Crystal may make Terry happy.

The old sea captain learns of their sacrifice several months later and insists upon taking the boy's place on an Arctic expedition. He exacts the pledge that his two adopted children will marry if he fails to return from the long cruise. Then follows a series of dramatic events that eventually bring happiness to the young couple.

Marcus Loew Named President of Metro-Goldwyn Corporation

MARCUS LOEW this week was elected president of the Metro-Goldwyn Pictures Corporation at its first meeting since it was organized in Delaware last week. Goldwyn headquarters will be abandoned in about three weeks. The headquarters of the combined sales departments will be on the sixth floor of the State Building. Latest rumors have it that all of James R. Grainger's sales assistants are being retained. They are W. P. Garyn, Sam Eckman and W. F. Rogers. Howard Dietz and Eddie Bonns also move over, with the former handling the work in connection with the Goldwyn productions and Bonns handling exploitation. J. E. D. Meador will have full charge of the advertising and publicity of the combined companies.

The election follows:

President—Marcus Loew.

Vice-Presidents—Nicholas M. Schenck, L. B. Mayer, Wm. E. Atkinson, Edward J. Bowes, Arthur Loew.

Treasurer—David B. Bernstein.

Assistant Treasurers—Charles K. Stern, E. Schay, David Loew.

Secretary—J. Robert Rubin.

Assistant Secretaries—T. Mills, Leopold Friedman, Gabriel L. Hess.

Executive Committee—Marcus Loew, Nicholas Schenck, David Bernstein, J. Robert Rubin, Wm. E. Atkinson, Edward J. Bowes, Arthur Loew.

First Banner Ready

Of interest to state right buyers is the announcement from the offices of the Banner Productions Inc. that the first picture of the series of eight specials has about been completed and will shortly be ready for screening. This picture made under the working title of "Women" was produced at the Whitman Bennett studios under the direction of Burton King and boasts of a cast that is far and away above the usual. Hope Hampton appears in the leading role.

Busy While Resting

Hodkinson President Active on Vacation in Rehabilitation Work

That F. C. Munroe, president of the Hodkinson Corporation, has not ceased his interest in the great work of the American Red Cross, despite his increased duties as head of his distributing organization, is disclosed in an article appearing in the Red Cross Courier (dated May 17th).

After completing the Hodkinson reorganization work, Mr. Munroe slipped away for a few days' rest and then promptly spent part of the time visiting the Red Cross headquarters in Washington, D. C., where he addressed the organization, commending it on the public prestige it continues to enjoy, and outlining the present activities of the Institute for Crippled and Disabled Men.

Mr. Munroe was general manager of the Red Cross during its war time activities and is now a trustee of the Institute for Crippled and Disabled Men that has rehabilitated over six thousand war veterans and placed them in congenial and lucrative positions of employment.

Two Big Productions

The "Discovery of America" and "The Mystery of the Lourdes" are two features well into production by the Pennsylvania Pictures Corporation of 220 West 42 street, New York City. Others are in preparation on this company's schedule of production.

Big Banks Merge

Announcement was made May 21 by Dr. A. H. Giannini, of the merger of the Commercial National Bank, at 41st street and Broadway, New York City, with the East River National Bank. The Commercial National Bank, formerly the Commercial Trust Company, now becomes the main office of the East River National Bank. This announcement is of particular interest to theatrical and motion picture people because Dr. Giannini is one of the best friends of both.

Title Is Selected

In the new John M. Stahl production for First National release "Husbands and Lovers" has been decided upon as the title for the picture. It has been adapted from an original story by Mr. Stahl by A. P. Younger. Lewis Stone, Florence Vidor, Lew Cody and Dale Fuller are in the cast.

New York Packs Lyric to See "Spirit of U. S. A."

THE New York debut and world's premiere of "The Spirit of the U. S. A." occurred at the Lyric Theatre, Sunday, May 17, before a large and enthusiastic crowd, notwithstanding the inclement weather. Emory Johnson's fifth production for F. B. O. evoked enthusiastic praise from the newspaper critics. The following extracts are taken from the daily press:

New York Sun—"The Spirit of the U. S. A., which was unwound at the Lyric Theatre yesterday, is a mixture of 'Way Down East' and D. W. Griffith's 'Hearts of the World,' and William Fox's 'Over the Hill.'"

Evening World—"The Spirit of the U. S. A. is a picture well worth seeing."

New York Evening Journal—"The Spirit of the U. S. A. is full of heart interest—arouses patriotic fervor. Mary Carr and Johnnie Walker are again united in a throb-

bing heart-interest story and are well cast in 'The Spirit of the U. S. A.' It is a well-known combination of smiles and tears."

Morning Telegraph—"The Spirit of the U. S. A. is energetic melodrama. Emory Johnson production presented at the Lyric Theatre has everything that will bring its producers and distributors great financial profit, if the millions who weekly attend the motion picture theatres of this country still love their hokum strong and undiluted. It has all there is and then some. 'Twas Mr. Johnson's idea to make a picture with a popular appeal, and having 'Over the Hill' in his mind, he had Mary Carr and Johnnie Walker. He has given them a similar part in a different plot, and they have succeeded in doing what he wanted them to do. There is every probability that 'The Spirit of the U. S. A.' will be exceedingly generous towards the picture."



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Hooks the Radio Up to a Newspaper Stunt, to Interest Listeners in Son of Sahara

INSTEAD of complaining that radio hurts business, Crandall's Metropolitan Theatre, Washington, D. C., hooked The Son of the Sahara to a local station and got after the radio fans on their home territory. That seems to be a more intelligent procedure. Nelson B. Bell, of the Crandall staff, was assisted by Jack Fuld of the home office of First National.

W. R. C., the local broadcasting station, has a nightly talk for the children at 6 p.m. There are five newspapers published in Washington. That is the backbone of the stunt.

Friday morning this advertisement appeared in the morning issues:

SAVE THIS LETTER!

Let's	S	For
Have		Peggy
a Radio		Albion's
Party		Kiddies

WHAT IS LOOKED FOR
IN THE SAHARA?

Listen in Tonight 6 P. M.
WRC

A First National Release

ONE OF THE FIVE

It also appeared in the other morning papers, but each carried a different letter. The afternoon papers repeated the stunt. Apart from the change in the letter, the only difference in the displays was the line just below the letter. The other lines read: "What is the best thing about a desert?" "What you look for in a desert," "What

helps in crossing the desert," and "This is the middle of what you look for in the desert." The letters spelled "Oasis."

On the Qui Vive

That night every radio fan, including some without children in the household, tuned in for Peggy Albion. She told them that they should get all five papers and wait until Saturday, when she would tell them what else to do. She also made a few remarks about The Son of the Sahara.

Saturday night she told them to form the letters into a word relating to deserts, give the definition and send them to an address she gave. Tic'ets were promised for the 200 replies that showed the most care in preparation and accuracy of definition.

Monday night she reminded them that all replies must be in by Tuesday and Tuesday she reminded them that it took a little time to sort the answers. Thursday night she told them to look in the papers for the names of the winners. The tic'ets were good for the Friday matinee, and on Friday evening she told what a fine time was had at the party, and advised the listeners to look out for the next contest.

What it Cost

The theatre paid for five advertisements, which were run on the radio page of each paper. It also supplied the 200 singles. The Radio company broadcasted the stuff in return for the advertising. The papers got their share of the publicity without cost, but they more than returned the small investment in the additional publicity they gave the attraction, so all parties were well pleased.

You can't stop the radio. The next best thing is to use it.

You are losing real money when you do not put to work for yourself the stunts you find in this department. Don't just read them—use them. That's what they are for.

Good Once

Joe Hewitt, of the Strand Theatre, Robinson, Ill., got a good one for parked autos. He knows that car owners are so used to having advertising dumped into their parked cars that they seldom look at the stuff any more but merely dump it into the gutter.

He got some paper bags, known as "popcorn" size, printed them up with 'A bag-full of goodies,' put a folded program into each one and dropped a bag on the driver's seat of each car.

It's good only at long intervals, so save it for a special; but Joe writes that it made wonderful business for him.

Paramount Plans for More Trade Hook-ups

Humming Bird Hosiery hook-ups did so well for the similarly named Swanson production that Leon J. Bamberger, under Claud Saunders, has arranged a similar hook-up with the Triumph hosiery for the new De Mille production. The stocking concern will donate three pairs of stockings as prizes for any contest a theatre may arrange in connection with the film, and will make a discount for additional supplies if they are desired. Some 2,000 dealers are to be hooked into these campaigns through the manufacturer.

Bamberger has also tied in the Triomphe perfumes. The company has purchased a large quantity of Triumph heralds which will be back printed for the perfume in French and English and supplied dealers in towns where the picture is being shown.



A scene from the production



A PROLOGUE IDEA FOR ONE SPOOKY NIGHT. A SENNETT TRAVESTY ON ONE EXCITING NIGHT

This was worked at the Cinderella Roof, Los Angeles, when Madeline Hurlock, the leading woman, made a personal appearance, but it can be used for the stage. The left hand picture shows the "ghosts" rising from their graves, and on the right they are doing an un-ghostly clog dance for the entertainment of the player. The anticlimax of the dance saves the stunt from gruesomeness.

Tied Up Broadway for Spirit of the U. S. A.

When F. B. O. tied the police departments of most cities to Emory Johnson's *In the Name of the Law*, it was regarded as something big, and when he took repeats with the firemen on *The Tihrd Alarm* and the postmen on *The Mailman*, managers began to wonder where he would hit in next.

In *The Spirit of the U. S. A. F. B. O.* seems to have found something about three flights higher up. They are not only tying the Army and Navy recruiting services to the A boards, but they invaded Times Square with the 212th Artillery, B. G. N. Y. and held a revival meeting that stopped traffic in the very centre of theatrical America. The real purpose of the session was getting recruits for the regiment, but between this banner and the heralds thrown out it looked more like a purely advertising stunt, though any attempt to perform such a stunt on the part of private advertisers would have crowded the adjacent police station.

Not only that, but the 104th Field Artillery, which is also after recruits to bring the regiment up to strength used banners on its armory. The cut shows the one on the Broadway side. There is a larger one facing the Sixth and the Ninth Avenue elevated trains on the Columbus Avenue side, and here the signs are above and below a clock which most persons glance at as the trains whiz past.

Getting down to more ordinary methods, F. B. O. has gotten out a useful little eight pager of "Interesting facts about your flag and your presidents" with even a list of Vice Presidents. This should be particularly useful for distribution to schools and Americanization societies. There is also a red and blue two-sided throwaway that would make even Barnum envious. The little things are not overlooked because whole regiments turn press agents.

It's a bit far-fetched, perhaps, but Charles Morrison gave Gentle Julia a considerable boost by playing up the fact that the scenarist was related by marriage to a prominent local man.

Production Hints from Edward L. Hyman

Managing Director Mark-Strand Theatre, Brooklyn

MOTHER'S DAY falling on Sunday, the opening day of our shows, there was excellent opportunity to incorporate a tribute to mothers in the week's program. This was in the form of an overture specially arranged, and in which there were two vocal numbers and a tableau. In addition there were two other specially staged musical numbers, the Topical Review, a scenic and the feature picture, "Why Men Leave Home." This made a show running two hours and seven minutes, divided into six incidents.

Preceding the overture, *To Mother*, there was put on the screen a brief trailer announcing the theatre's pleasure in offering a tribute to mothers. Then the orchestra took up the special arrangement of mother songs, starting with "Songs My Mother Taught Me." As the musicians went into "Mother Machree" it was taken up by soprano off stage, and at the finish the orchestra kept on with the medley, shortly going to "Mother o' Mine," which was taken up by tenor off stage. At this point the silver curtains of the production stage parted and the huge picture frame, ten by fourteen feet, was seen on a raised platform, and on the transparency in the frame was painted a picture of "mother." Flooding this from the booth was a deep blue Messtrum flood. As the tenor was joined in the song by soprano, basso and contralto the blue flood dimmed off and a straw and amber spot from the side, behind the scrim, picked out a little old lady seated in a big rocking chair. This tableau was held to the finish. The overture ran six minutes. The lighting included a magenta flood on the musicians from the booth; light green transparent windows at either side; red coves,

and light green entrance spots hitting ceiling and sides of stage. As the curtains opened for tableau the magenta flood dimmed off and a dark violet was substituted.

Gypsy Impressions, running seven minutes, opened with de Sarasate's "Gypsy Airs" danced by six of the ballet in an outdoor setting consisting of mountain back drop with gypsy van in left foreground; camp fire with pot boiling, and grass mats. As the dance drew near the close a gypsy basso entered and stood stirring the pot, and in this position sang Clay's "Gypsy John" while the dancers did pantomime. The lights included blue stage, open box lamps of blue on the back drop from either side; medium blue flood on the musicians from the dome; light green transparent windows; red, orange, straw and light blue spots from the sides on the set and artists.

The Indian Love Lyrics ran twelve minutes, taking in three selections and using the dancers, a tenor, a soprano and a contralto. The set was East Indian back drop exterior, showing minarets and spires. Richly draped couch in center, and statues to either side. "Till I Wake" by soprano opened, followed by "Less Than the Dust," contralto, and then "Pale Hands I Love," tenor. For all of these the dancers did pantomime. The lights included open box lamps, blue, on the back drop; deep blue flood on the musicians from the dome; entrance spots, magenta, covering ceiling and sides of stage. The spots on the set and artists were green, blue and magenta from the sides.

The Topical Review ran eight minutes, the scenic, "Nocturne in Blue and Silver," five minutes, and the feature one hour and twenty-nine minutes.

Cheap Fanfotos

Howard Price Kingsmore got 10,000 fanfotos of Tom Meighan for use on *The Confidence Man* at the Howard Theatre, Atlanta. They cost him nothing, since in re-

turn for a single line in the margin a soft drink company printed them up on the back with all-house copy and paid for the cards as well. Just remember that just now is when the drink concerns are most eager to advertise. Hook them up.



An F. B. O. Release



TWO OF THE STUNTS ON THE SPIRIT OF THE U. S. A. THAT MONEY CANNOT BUY

On the left is a recruiting drive in Times Square, heart of theatrical New York, and on the right is a banner on the Broadway side of the armory of the 104th Field Artillery. The 212th got out throwaways at its own expense. This makes the hook-ups on the Police, Fire and Postal plays by the same director look like the feeble work of an amateur, good as they were.

Window Half Sheets Give B. O. Decoration

Utilizing the half sheets intended for window work for box office decoration was one of the novelties put forward by Leroy V. Johnson, of the Liberty Theatre, Seattle, Wash. These seemed to work well, so he cut them up and gave the kiosk a new dress.

The banner, and this is where Johnson extends himself, had the fish for a main display, the lower edge being irregularly cut to suit the design. The title was carried in 10 watt lamps, dipped red. The circle containing Ince's name was also lighted, and here the lamps were yellow and hooked to a flasher to give a traveling effect.

On either side and in a shadow box just below were galloping fishes worked on a single motor for the three. They galloped all day and half the night without complaint from the fish or the S. P. C. A. To the left and right were panels with two names each.

The photograph suggests that it was taken in the sort of weather J. W. Sayre insists they have only in California, but the general idea shows. Perhaps you can get some ideas from Mr. Johnson's nice work.

Bettering Contests

Harry Gould has found a way to make the impersonation contest last a little longer. He held the Jackie Coogan resemblance contest on Wednesday at the Hippodrome Theatre, Fort Worth, Texas. On Friday he announced the prize winners.

He not only got seven long stories in the front page of the co-operating newspaper but he got fine windows from the clothing dealer handling the Coogan suits and a shoe store which gave shoes as prizes. An entire window was given over to a display so the boys and girls could make their choice in advance. Also it helped to swell the number of contestants. The exact line was: "Pick out the style you like now, and then go and win it."

So many girls have horned in on these contests, often carrying off the prize, that Gould had two classes with equal prizes.

During the recent Boys' Week Fred S. Meyer, of the Palace Theatre, Hamilton, O., was in charge of the bureau of publicity there and batted out a fine average, getting plenty of newspaper space for this popular movement. Fred is something more than merely manager of the Palace. He's a leading citizen.



A First National Release

THE LOBBY DISPLAY ON THE GALLOPING FISH IN SEATTLE

More of Leroy V. Johnson's ideas. The box office is covered in with a design formed from cuts from the window half sheets. The title and frame around the director's name are in small lamps and the rest is spotlighted from the marquee.

Do You Know?

One of the old-timers has taken over a new job and all he has to work with is Beaver Board; the brand actually sold by that name. He writes that it is sized with oil presenting a surface that will not take paste nicely and wants to know if some one can tell him what to do with the stuff.

We have advised a rubdown with pumice or a brick, but if you know a better way will you be good enough to shoot the answer in.

He writes that the genuine Beaver Board is the only thing that the local men carry. The mail order catalogs offer a variety of products that are cheaper and probably as good for temporary use, but the inquirer must use up his present rather large stock, so please shoot in your first aid quickly, and we'll relay it. Thanks.

McFarland's Luck

During the recent Cattleman's Convention in Houston, Texas, Charles A. McFarland, City Manager for Southern Enterprises, was made judge of the bathing beauties contest. Next best thing to being Mack Sennett!

Gave Free Guns to Fighting Cowards

One of the best sells that has bobbed up since J. W. Lleyllyn handed out the first of the "one-piece coat and suit hangers" was worked by F. L. Faulkner, of the Majestic Theatre, Austin, Texas, for *The Fighting Coward*.

Three days in advance he ran this copy in both morning and afternoon papers:

ARE YOU A COWARD?

We have secured a limited number of guns from the war-ridden country, Czecho-Slovakia, and on Thursday night, on the opening of "*The Fighting Coward*," as long as they last, we will give one of them to each male patron over eighteen years of age.

These guns will be given to you as you come out, as you will have a chance to see how a coward is turned into a real two-fisted man in "*The Fighting Coward*," taken from Booth Tarkington's story, "*Magnolia*," and directed by James Cruze.

MAJESTIC THEATRE.

And when the patrons came out the first 200 men were handed their guns—cork-shooting pop-guns, with the "Made in Czecho-Slovakia" stamp—which had given Faulkner a part of his inspiration. The guns cost him three cents each, and each one was talked about a dollar's worth. The effect of the stunt will last months beyond the run of the picture.



Cooperation with a Capital "C"

VIVAUDOU, the largest creator of high-class perfumes and toilet articles in the country, has made arrangements with Metro for a complete, cooperative, national advertising and window display campaign on their products—Mai d'Or perfumes—tied-up with Barbara La Marr, Mae Murray, Viola Dana, Laurette Taylor, Renee Adoree and Jean Tolley.

When you book a Metro picture in which any of the mentioned Metro players appear, get in touch with Vivaudou, and with your local drugstores—

Tell Mr. R. F. Lindquest

V. Vivaudou, Inc.

469 Fifth Avenue, New York City

When you are playing the picture—He will start the wheels—It will profit you to cooperate with

VIVAUDOU

Cutouts Give This Effective Display

Many theatres will not use lithographs in their lobby displays because of the too gaudy effect of paper intended to reach out and command the attention of the passer-by. Most lithographs, and certainly all good ones, are too pronounced to work into the displays of the better houses, and yet they often offer striking material.

The way to use the paper, according to the solution of the Coliseum Theatre, Seattle, is to make your own posters, using cutouts of striking figures and setting these against neutral grounds with your own or the paper text, according to the availability of the latter.

In this display on *The Fighting Blade* the two three-sheets have been cut to get the corner boards with a circular medallion from the one sheets set in above. Compo board in a false work also solves another problem in that it gives a banner effect without the crude coloring and texture of the canvas signs.

Much selling is done on the ornamental shields on the panels before the box office, but from the play-up of the name it would seem that the star was trusted to carry the business above the title.



A First National Release

RECONSTRUCTED THREE SHEETS ARE MADE FROM CUTOUTS

Much of this display on *The Fighting Blade* from the Coliseum Theatre, Seattle, was made from cutouts mounted on beaverboard and supplemented by painting. A false-work of the same material is also built to give a banner effect without crudity.

Accessory Material Offers Many Angles

It is difficult to say just what form of exploitation is best for any particular house. There are too many determining factors to permit it to be said that one of the two displays on *Shadows of Paris* shown on this page is better than the other. It is possible only to say that the display on the left, using a complete cutout from the six sheet would appear to be a happier use of this material. The same cutout is used in the other display in the octagon at the top, but it does not carry quite the same appeal of action as does the complete bill.

On the other hand, the display on the right is more elaborate in every way and gives a greater suggestion of elegance. It may be that this is the proper appeal to make to the clientele of the house. It may even be that

stressing the violence will lessen trade. J. P. Harrison, who prepared it, is one of the most alert managers on the Southern Enterprises, and we think that he had some reason for using the smaller area of paper.

The house in question is the Hippodrome, Waco, Texas, while the smaller display is from John T. Read, of Ft. Smith. Both displays are good and they are offered together merely for your study and individual deduction rather than for the purpose of competition.

Iced Exploit

Charles E. Sasseen, of the Queen Theatre, Galveston, Texas, froze a metal sign for *Icebound* into a 300 pound cake of ice. This was placed in the lobby over a drip pan. The stunt cost \$1.35 for ice, and 50 cents for the sign. The sign was stored in the factory over night and lasted the three days of the run.

Took Awful Chances

When he came to play *The Virginian*, S. S. Wallace, Jr., of the Criterion Theatre, Oklahoma City, broke out with a \$5,000 reward advertisement for the capture of Trampas, printing a cut of the character.

Bill Johnson, of the New York office of Paramount Theatres Department, remarks that Wallace took an awful chance of having to pay \$5,000 for some unfortunate who might have looked like Trampas, as he would not put it beyond some of the oil boomers to try and collect the easy money by shooting some unfortunate. Bill knows the country.

Wallace used a very effective lobby stand showing *The Virginian*, ready gun in hand, stepping out of the pages of the book. It was all flat painting, but with the profile cut out it looks wonderfully real. The figures seemed actually to step out of the book.



A Paramount Release



AN INTERESTING STUDY IN THE HANDLING OF ACCESSORY MATERIAL IN THE LOBBY

The display on the left is from the Hippodrome Theatre, Waco, Texas, while that on the right is from the Joie Theatre, Fort Smith, Ark. The former is the more elaborate, but we think that the larger use of the six sheet is a better seller, since it more strikingly sells the idea of the action of the story. The Hippodrome is the more elegant, and perhaps this is what Waco prefers.



A Paramount Release

A CIRCUS FRONT EFFECT AT A SIDESHOW COST

Planned by H. C. Farley for the Strand Theatre, Montgomery, Ala., on Fair Week. The balloons on the hoops were an awful temptation to the small boys who did not know that Farley wanted them to take them around town. Note the box office.

Remade the Lobby for Eternal City

One of the devices used to indicate the importance of The Eternal City when it played the Rivoli Theatre, Portland, Oregon, was the conversion of the lobby into a Roman court through the clever use of painted compo board.

Three massive columns on each side supported huge blocks of marble down the sides and across the rear, while in front was a neatly lettered banner for the attraction, the name being repeated at the back in cut-out letters with a panel for the cast "and fully 20,000 others" pendant from the capitals. Cutout titles were also used on two of the frames, the other pair being cut to match, but without the title.

The complete change of the lobby contributed more to the sale of extra tickets since the alteration suggested an important contribution, and this naturally brought an increased ticket sale.

The more common fluted columns involved too much building to be practical, but there is greater dignity to these tapered pillars. It is seldom that the Rivoli has done better work, in spite of its high general average.

How London Did It

First National, in discussing the close of the successful premiere of Anna Christie at the Palace Theatre, London, summarizes the exploitation work done for the play. This was the material used:

- 100 Sixteen sheets.
- 25 Forty-eight sheets.
- 4 Painted signs.
- 500 Double car cards in the subway.
- 150 'Bus signs.
- 1,000 Window cards.
- 1,000 Folios to hotels and restaurants.
- 25,000 Cutout throwaways.
- 25,000 Postcards of Miss Sweet.
- 150 Five sheet streamers.
- Advertising kites.
- Sandwich man.

Fooled the Rain

Although it rained two and a half days of the three day run of A Society Scandal at the Modjeska Theatre, Columbus, Ga., I. L. Shields did not worry much.

He set a cutout from the 24-sheet against a futuristic backing. There were three ground rows of colored lights between the cutout and the backing, with a red light from the front on the cutout itself. It was so light and cheerful that people forgot the rain and came in to keep on forgetting it.

There is always one point in a picture of particular appeal to your particular patrons. Find it and play on it.

Cheap Layout a Big Seller

Two pieces of old canvas, a couple of barrel hoops and some toy balloons were the foundation of a display at the Strand Theatre, Montgomery, Ala., that was as effective as anything done on Circus Days and at less cost. This was very inexpensive, yet it has all of the jazz of a larger spread of canvas.

The tent box office was achieved with some material used on other pictures, and it works out better than the more elaborate ticket wagon. The banner also was material which had long since paid for itself, and the two standards down front were barrel hoops covered with ribbon. Half a dozen air balloons, stamped for the attraction, were placed on each hoop, and any small boy who wanted one was welcome to help himself. He did not know this, however, so it gave him a thrill to walk away with one.

The clown heads seem to have been cut from stock paper and the pennants are very evidently home made.

It's cheap, but it is effective, and that box office is a distinct contribution to the fund of general ideas. You can work it on any circus feature.

C. of C. Helped

Six thousand letters to the members of the Italian Chamber of Commerce of Philadelphia helped to sell The Eternal City at the Stanton. Each letter reached two or more families and with the seal of approval of the chamber, the Italian attendance was large.

C. C. Pippin, First National's exploiteer in that territory, turned the trick. Sometimes there is something in a name.



A First National Release

THE ENTIRE LOBBY WAS REMADE WITH COMPO BOARD

The marble in this picture of the Rivoli Theatre, Portland, Oregon, is all compo board to suggest the Roman style of building. It was such a complete change from the usual aspect that the lobby sold the idea of bigness to great advantage.

tion angle, and so jazz copy has been written, and you will notice that there are only four all capital lines of two words each in a 36 point. All of the rest is upper and lower case, and there is not even very much of that in spite of the generous space. The border is six point rule with a 24 point across the top, and the decoration is made of strips of two point rule of varying lengths, evidently two point rule on a four point slug, probably machine set. It is all severely simple, so as not to detract from the drawings, and no amount of hand work could give any better effect. It is a pretty display, and yet to this writer the chief point of merit in the space is the economy of appeal. There is so great a temptation to overwrite, with so much to write about, that Mr. Tompkins' restraint is even more notable than his layout, with no discredit to the latter. In the display for *A Woman of Paris*, note how Mr. Tompkins has changed his rule work to conform to the supplied cuts. For *Flaming Youth* he employed mostly two point rule, but for the United picture he uses nothing smaller than six point, because the chief drawing is done in heavy poster style and a mass of light lines in the space would



A First National Release
FOR FLAMING YOUTH

belittle the cut. Instead the rule work is all massive and might have been planned by the artist who drew the figure. The rule design is made to fit the cut material. The aim is a harmonious whole rather than merely a background of some sort. Here but top and bottom borders have been cut and filed, and in all of these examples this work has been well done. It is the best work along these lines since Mr. Stewart, of Casper, Wyoming, sent in an example of two cuts made into one with a saw and file. Once more Mr. Tompkins demonstrates that he knows the value of brevity. Most of the talk is the paneled announcement that Chaplin himself does not appear in this presentation. He knows that the Chaplin name will sell better than anything else, and render extended argument unnecessary. The last example is the utilization of the finely drawn head of Miss Sweet in *Anna Christie*. This immediately preceded *A Woman of Paris*, and the lower rule is opened for the underline. It is also cut to let in the hand. This carries more talk than the other displays because more argument is needed. He wants to make people realize that this rather non-committal title stands for a real accomplishment so he takes a seven twelves and

gets over the idea of bigness in a few well phrased sentences. Here the signature is worked into the rule work very effectively. Most theatres to use this cut have wisely kept white space around it. Perhaps even here that band of rule might have been dispensed with were it not that this is paralleled by a piece in the opposite corner. Certainly it does not detract from the effect of the cut to any marked degree. These four examples take up considerable space, but we feel that the four in combination will present a more interesting study in methods and results than would come from their use as separate items. It drives home the point we have always maintained. If you want to get good work from a printer, you must be able to tell him what you want. He's a printer, not a mind reader or an advertising manager. He should be able to set type the way you desire it set, but you must be able to tell him what you want if you expect to get the best results. It's not a difficult as it sounds. Don't argue that you are a manager and not a printer. A knowledge of printing is a part of the equipment of the advertising man just as essential as a knowledge of how to write selling appeals, and much easier to acquire. You can see what Mr. Tompkins gets because he knows what to ask for. The compositors respect him for his knowledge and strive to give him what he demands. You can do the same thing with a little practice.

Two Good Sundays on a Secrets Run

Here are the two displays used by the Stillman Theatre, Cleveland, for the last two weeks of Norma Talmadge in *Secrets* in

A First National Release
FOR THE SECOND WEEK

which M. A. Malaney does some good work. The first space was the opening of the second week. It carries the head of the star and quite a little selling talk for a hold-over, but the talk is well done and will help the sale a little, though the chief selling

point is the retention of the play. Through the employment of eight point faces, Mr. Malaney manages to get much the effect of white space while still using the paper for type. The space could be busted completely were those three paragraphs set in larger or even in a heavier type of the same size. There is a better valuation of the business details than in any of the recent Stillman ads. Hitherto the compositor has shown a disposition to overplay the wrong lines. Here the holdover and the starting times of the performances are given the play-up they are entitled to. The same holds true of the Sunday space for the third week, in which the fact that this is the last week is headlined even over star and title. This is a much prettier display, and yet it sells just as well, since the title is so well established. The

A First National Release
THIRD AND LAST

chief point is to tell them it is the last chance, and this is done in the blackest type in the space. It might have been a little better had the "last week" been brought away from the house signature. A better arrangement would have thrown the "Last week to just below the cut, with "only 7 more days to see" set halfway between its present position and the signature. There might have been a stronger play-up on the fact that the picture will not again be shown in Cleveland until the fall. Surely that was a fact of greater importance than the prices and other details which already had been advertised for two weeks. The advertisements serve very well as they stand, probably the changes would not have helped the sales materially, but they at least would help the spaces to the highest efficiency.

One of the best sellers of Scaramouche in Anniston, Ala., was a set of teasers in the newspapers and on doorknobs which read: "What would you do for the love of a woman and to avenge a friend? What wouldn't you! Wait until Monday." Everyone waited, though they had Roy Smart, of the Noble Theatre, under suspicion and found their suspicions correct.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Wanderer of the Wasteland"

Zane Grey's Story, "Done in Technicolor," Provides Strong Entertainment
Reviewed by Robert E. Welsh

Reviewing "Wanderer of the Wasteland" simply as a motion picture is somewhat of a waste of time and words. Zane Grey is a definite, known quantity to most exhibitors—and many ask to know no more than his name. In the present case they have in addition to the concrete assurance of Zane Grey's name the known standards of Paramount, the direction of Irvin Willat, and a cast of high excellence.

But as a "motion picture plus" too much cannot be said about "Wanderer of the Wasteland" and its value to the box office. "Done in Technicolor" from the opening title to the final fade-out, we have for once an example of a story big enough and human enough to rise above the color, and at the same time, a story that gave the color every opportunity to be seen at its best.

As a motion picture "Wanderer of the Wasteland" is a very good Zane Grey outdoor Western, as an outdoor romance done entirely in nature's hues it becomes a "show" worthy of extra pressure exploitation and special presentation.

Able direction has given us the atmosphere of the overpowering desert, the sufferings of its victims, in an admirable manner; natural color completes the task with convincing realism. A midnight audience at the Rialto last week spent an hour and a half in successive "oh's" and "ah's!"

Jack Holt and Noah Beery divide the acting honors. The women in a Zane Grey story are never given the best of opportunities, but Billie Dove and Kathlyn Williams get the most out of such as they have. Technicolor makes full use of the beauty of Miss Dove in a number of close-ups, and we ask no more of her. Picking favorites for mention from the balance of so excellent a cast would hardly be fair. Neither does it seem necessary to mention photography in a picture that in every foot is a gem of pictorial beauty. Even the art titles, done by Oscar Buchheister and presented in Technicolor, should come in for praise.

FEATURES REVIEWED IN THIS ISSUE

Broadway After Dark (Warner)
Dangerous Coward, The (F. B. O.)
Fighting American, The (Universal)
Hutch of the U. S. A. (Steiner)
Masked Dancer, The (Principal)
Reckless Age, The (Universal)
Son of the Sahara, A (First National)
Spirit of the U. S. A., The (F. B. O.)
Wanderer of the Wastelands, The (Paramount)
Woman on the Jury, The (First National)

Cast

Adam Larey.....	Jack Holt
Magdalene Virey.....	Kathlyn Williams
Mr. Virey.....	George Irving
Ruth Virey.....	Billie Dove
Dismukes.....	Noah Beery
Guerd Larey.....	James Mason
Coltshaw.....	Richard R. Neill
Alex MacKay.....	James Gordon
Merryvale.....	William Carroll
Camp Doctor.....	Willard Cooley

Adapted from novel by Zane Grey.

An Irvin Willat production.

Screen play by George C. Hull and Victor Irvin.

Art titles by Oscar Buchheister.

Length, 6,700 feet.

Story

Adam Larey becomes "The Wanderer of the Wasteland" after a fight in which he thinks he has killed his brother and maimed a sheriff. He lives under this fear for years, but after many grim experiences which culminate in the rescue of the mother of his eventual sweetheart from an avalanche, he returns to face justice, learning that his brother had not been killed, the sheriff is dead and the law desires to exact no penalty. He is free, entitled to respect and worthy the love the girl gives him.

The latest and best of theatre owner news is found each week in Exhibitors' News and Views. No similar department in the field compares with it.

"Broadway After Dark"

Delightful Comedy Injected in Famous Stage Melodrama Makes It Unusually Fine Entertainment

Reviewed by C. S. Sewell

Gallery gods who "ate up" Owen Davis' famous old stage melodrama, "Broadway After Dark," probably will fail to recognize it as presented on the screen by Warner Brothers, for only the bare outline of the plot has been retained. The story has been brought right up to the minute, mounted in sumptuous fashion, and brightened with some of the finest straight comedy touches ever seen on the screen, so that as it now stands it provides delightful entertainment which we believe will score heavily with the majority of patrons and prove a big box-office success.

Don't judge this picture by the title, for it is apt to give you a wrong impression. Those who expect to see a regular "blood and thunder" production will find they are mistaken. But we are sure that they will be agreeably surprised, for while the old plot has not been in any sense burlesqued or kidded, and on the contrary has been so handled that its improbabilities seem very plausible, it has been used as a framework for remarkable bits of characterization and comedy that is sure-fire. Even the most sophisticated will enjoy the delicious humor, which is deftly handled with telling effect but which is obvious enough for anyone to grasp, it is all so real and human.

Here is a picture that you can promise your patrons is different from anything they have ever seen; one that right at the opening flash, showing scenes of the big Actors' Equity Ball in New York, gets your attention with views of Elsie Ferguson, Fred Stone and his daughter Dorothy, Paul Whitman, Raymond Hitchcock and scores of other celebrities, and holds your undivided interest right up to the last foot. It is a picture that is chock full of surprises. You never know what the next scene is going to spring on you, but you watch with pleased anticipation and are anxious for it to unfold, as you are confident from what has gone before that you are going to like it. There is not a situation that you can

Use
Powers
Prints

POWERS FILM

"Survives The Long Run"

Twenty-five per cent. more bookings per print means a lot of money. That's all extra profit for you if your pictures are printed on POWERS FILM. No additional cost.

POWERS FILM PRODUCTS, INC.

They
Last
Longer

New York Office:
POWERS BUILDING
Cor. 49th St. & Seventh Ave.

Factory & Laboratories:
ROCHESTER, N. Y.

dope out in advance, and you are continually surprised and delighted with each new sequence.

Really, "Broadway After Dark" is a masterpiece of entertainment and ranks high among the season's successes. Though much of this is due to the superb work of the cast, especially the magnificent acting of Adolphe Menjou, the greatest credit goes to the director, Monta Bell. We don't recall having seen any of his work previously, but we want to say that he has shown in this picture that he can hold his own with the best of the screen's directors. We understand that he has worked with Ernest Lubitsch and can easily believe it, for he has shown the same skill in handling his scenes, the same subtlety of touch, attention to detail, and from every standpoint the same masterful handling of his subject and players.

Adolphe Menjou in the leading role again demonstrates that he is an artist to his finger tips. He makes every expression and movement register, and is just as fine in a heroic role as he has been in less sympathetic ones. Norma Shearer is delightful as the heroine, Anna Q. Nilsson and Carmel Myers are also excellent, Willard Louis shines in a straight comedy role, and all other members of the big cast do their bit to add to the enjoyment.

Cast

Ralph Norton.....Adolphe Menjou
Rose Dulane.....Norma Shearer
Helen Tremaine.....Anna Q. Nilsson
Jack Devlin.....Edward Burns
Lenore Vance.....Carmel Myers
Mrs. Smith.....Vera Lewis
Slim Scott.....Willard Louis
Carl Fisher.....Melvin Leroy
Ed Fisher.....Jimmy Quinn
Old Actor.....Edgar Norton
Vera.....Gladys Tennyson
Chorus Girl.....Ethel Miller
Valet.....Otto Hoffman
Detective.....Tom Devery
George Vance.....Michael Dark

Based on play by Owen Davis.

Directed by Monta Bell.

Length, 6,300 feet.

Story

Ralph Norton, man about town, wealthy, and a favorite with the gay set that frequents Broadway after dark, is attracted to Helen Tremaine, but when she flirts with Devlin it puts the finishing touch to his disgust as to the superficiality of his own set. Determined to get away, he seeks seclusion in a rooming house on a side street, frequented by theatrical people. He comes in contact with Rose, the little slavey. A detective reveals that Rose, who stole money to help her sick mother, has served a jail sentence. Rose is fired. Ralph gets the idea of dressing her in pretty clothes and introducing her in his own set as his ward. Devlin transfers his attentions to her. The detective follows, reveals her past and "frames" her with marked bills. Ralph blocks this scheme. Rose, disheartened, returns to her job at the lodging house. Ralph follows and pleads his love and they start life anew away from the life of Broadway after dark.

"The Masked Dancer"

Colorful Sets and Tense Situations Carry the Story in a Principal Picture

Reviewed by Epes W. Sargent

A picture, rather than a story, "The Masked Dancer" will please that type of patron who is content with action without logic. There is a long sequence of scenes in a gilded Broadway cabaret, with the action shifting to the New York palace of an Indian Rajah, enamored of the dancer and rival to her own husband for her favor, though the husband is unaware of her identity. It is colorful, reasonably swift of

action, and will please that large class of amusement seekers who do not require a mental feast so long as they acquire a visual treat. Plausibility has been discarded for the sure-fire, but it is good hokum. For example; there can be no explanation as to why a gently bred woman should suppose she can regain her husband's waning love by appearing in a cabaret as a semi-nude dancer, but Helene Chadwick is eminently eye-filling in this sequence of action and so why probe too deeply into the plausibility of the situation? She is there; it is sufficient.

There is a very elaborate cabaret setting in which much of the action takes place, a gorgeous palace for the Rajah and the sort of star dressing room which exists only on the screen; all of which give support to forced but lively sequence of action. The bulk of the work falls upon Miss Chadwick. Lowell Sherman gets one or two bits which permit him to show real power and Joe King and Leslie Austen are equal to their opportunities. The major portion of the action lies between these four players.

Cast

Mrs. Robert Powell.....Helene Chadwick
Prince Mahe Azhar.....Lowell Sherman
Robert Powell.....Leslie Austen
Fred Sinclair.....Joseph King

From the story by Rodolph Lothar.

Scenario by John Lynch.

Directed by Burton King.

Length, 4,987 feet.

Story

Betty Powell, feeling her grasp upon her husband's love loosening, becomes a masked dancer at the Cafe Loyal. She attracts the attention of Azhar, an Indian Rajah. She also wins the infatuated love of her own husband, who does not suspect her identity. The Rajah places at her disposal a palace and she accepts his hospitality for a night, but stipulates that she shall have that night alone. He accepts and she sends for her husband, still retaining her mask. In the morning she demands that he elope with her, but he cannot bring himself to desert his wife. When she unmasks and declares that she is about to divorce him, he insists that he must have been attracted to the dancer because she was the woman he really loved, but she declines to accept the excuse. The Rajah is annoyed at what he considers a breach of his hospitality and is about to do away with the husband when

the opportune appearance of Sinclair, to whom Betty has telephoned, saves Powell's life and brings happiness to the reunited pair.

"The Woman on the Jury"

First National Offers Emotional Drama with Powerful Appeal Acted by Cast of Box-Office Favorites

Reviewed by C. S. Sewell

Emotional drama of exceptional strength and power is the outstanding angle of appeal in the First National production, "The Woman on the Jury," based on the stage success by Bernard K. Burns. It is a picture that we believe will appeal to all types of patrons and thoroughly satisfy those who like intense and virile drama.

It is hard to conceive of a more powerful situation than that of a betrayed woman who, having lived down her past and married an upright man, finds herself on the jury which is to try another woman for the murder of the very same man who wrecked her own life under similar circumstances and who is faced with the alternative of either convicting the innocent woman or of laying bare her own shame at the expense of losing her reputation and probably her husband's love.

This is the outline of the plot and it serves to introduce some of the most forceful and dramatic scenes ever seen on the screen. From the first flash, which jumps right into the story with no preliminaries, you feel the intensity of the story and never for an instant is this lost sight of. The picture has been finely directed by Harry O. Hoyt and even the deliberate tempo of the picture, which is never hurried, adds to the force of the story. It is essentially a picture depending on the depth of its emotional reaction, for there are but few scenes marked by vigorous action, which would indeed be somewhat out of place; at the same time there is strong and often unusually fine suspense. It is a picture that appeals to the heart and plays havoc with the emotions, one that will probably more deeply impress

How Do You Make Them?

This is a question that salesmen are asked every day. It is usually followed up with the inquiry

What Is Your Capacity?

Do you realize that a motion picture of your manufacturing plant in operation and your facilities for shipping would help to clinch many sales?

Let us help your sales department with motion pictures. They leave an indelible impression in the mind of the buyer.

NEGATIVES STORED FREE

Write for full particulars.

Ordinary film reduced to American Standard Safety Size
(Absolutely fireproof film passed by all fire underwriters.)

We have a film printing capacity of one million feet weekly.

American Film Company, Inc.

Laboratories Chicago, Illinois
6231 Broadway
and London, England
Samuel S. Hutchinson, Pres.

Developing	Printing
Tinting	Editing
Toning	Titling

American 10 Points:

- 1-QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
- 2-REPUTATION. Gained in 10 years of experience.
- 3-RESPONSIBILITY. A concern of strong financial standing.
- 4-LOCATION. In the proper geographical location, assuring quick delivery anywhere.
- 5-EQUIPMENT. All of the most modern obtainable.
- 6-CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
- 7-SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
- 8-PROMPTNESS. Accustomed to serve exacting requirements.
- 9-PRICES. Reasonable and competitive.
- 10-GUARANTEES. Write for our unique guarantee of quality work.

the women but which will hold the interest of the men as well, as it presents a real, definite and vital human problem in a manner that is never melodramatic.

The production is not without its comedy moments, however, most of which have been introduced in the scenes in the jury room, and they are doubly welcome then, for they serve as an outlet to the deep feeling, the nerve-fraying intensity of the drama that is continually mounting higher and higher.

The force of this compelling plot which plays upon your emotions is made doubly effective by the superior work of a cast composed almost entirely of box-office favorites. Think of a cast that includes Sylvia Breamer, Frank Mayo, Lew Cody, Bessie Love, Mary Carr, Hobart Bosworth, Myrtle Stedman, Henry B. Walthall, Roy Stewart, Jean Hersholt and Ford Sterling. Here is a big angle to work on. Such a cast could put over a much weaker story, and when given the opportunities provided by this one, no wonder the dramatic appeal rises to great heights.

Naturally Sylvia Breamer, who has the title role, carries the greater part of the story, and her work is thoroughly capable, but every other member of the cast is excellent.

"The Woman on the Jury" should appeal tremendously to all who like intense emotional melodrama, well acted and forcefully presented, and we believe these are in the majority among theatre patrons.

Cast

Betty Brown.....Sylvia Breamer
 Fred Masters.....Frank Mayo
 George Wayne.....Lew Cody
 George Montgomery }
 Grace Pierce.....Bessie Love
 Mrs. Pierce.....Mary Carr
 Judge Davis.....Hobart Bosworth
 Marion Masters.....Myrtle Stedman
 Attorney.....Henry B. Walthall
 Attorney.....Roy Stewart
 Jurymen—Jean Hersholt, Ford Sterling, Arthur Lubin, Stanton Heck, Fred Warren, J. E. Davis, Arthur Hull and Leo White.

Based on play by Bernard K. Burns.

Scenario by Mary O'Hara.

Directed by Harry O. Hoyt.

Length, 7,331 feet.

Story

George Wayne takes Betty Brown to his cabin in the Adirondacks, promising to marry her, but he tells her the minister is sick. She remains, trusting him, but after a few weeks he tells her he has no intention of marrying her, it was all a part of the game. Under the name of Montgomery, Wayne has an apartment in town to which he has lured Grace Pierce with the same sort of promises. Betty starts anew and after a couple of years has achieved success and won the love of a high-minded man, Fred Masters, but refuses him. His sister pleads, Betty tells her story and the sister tells her to keep mum and marry Fred. Betty and Fred are called on a jury which is to try Grace Pierce for Montgomery's murder. Betty soon finds out that Grace's case parallels hers and that Wayne and Montgomery are the same man. In the jury room all are for conviction except Betty. Finding that nothing else can save an innocent woman from the chair, Betty tells of the parallel case and finally admits that she was the other woman. The jury, realizing the depth of her sacrifice, acquits Grace and Fred too forgives her.

"The Spirit of the U. S. A."

Emory Johnson's Newest for F. B. O. Is
 Stirring Heart-Interest Melodrama Built
 Around the World War

Reviewed by C. S. Sewell

Emory Johnson is a producer who works on the theory that a majority of patrons want heart-interest melodrama that strikes home, built around characters and incidents

of every-day life with which we are all familiar, and the success of his "Westbound Limited," "The Third Alarm" and others would seem that he is on the right track.

His newest picture of this type for F. B. O. is "The Spirit of the U. S. A." and he has exemplified the title in a story of the world war in the person of a lad who embodies the best ideals of American manhood, who uncomplainingly strives against obstacles, even assuming the guilt of a weaker brother who goes "over there" with the Salvation Army to do his bit when turned down by the military authorities and who on his return takes matters in his own hands, foils a conspiracy and restores his parents to their home from which they have been driven out by a designing couple.

This picture is built around a family consisting of a stern farmer, who is inclined to be a pacifist, his kind-hearted wife, the hero son and another son who is a moral weakling. Other characters include a patriotic German-American and his beautiful granddaughter, a scheming capitalist who conspires to get the farm, his daughter who marries the weaker brother in furtherance of this plan and then abuses him and his aged parents, and an unscrupulous lawyer who assists her.

With these ingredients, Mr. Johnson has built a melodramatic story in which homely bits of character portrayal, heart interest, patriotism, touches of humor, war stuff, romance, deep-dyed villainy, pathos, the tug at the heartstrings that comes from injustice to the aged, and other angles of sure-fire appeal for the lovers of melodrama have been played up to the utmost. It is all effectively handled, the acting is high class, there are some unusually beautiful exterior shots, several stirring battle scenes and a particularly effective and well handled climax in which the blowing up of a dam causes the rushing waters to engulf and destroy the scheming couple.

Johnnie Walker is a good type for the hero and does excellent work, while Mary Carr, as always, gives a fine performance as the mother. Carl Stockdale contributes a good character portrayal as the father and Cuyler Supplee is satisfying as the weaker brother. Rosemary Cooper shows to advantage as the villainess while Gloria Grey is attractive as the hero's sweetheart. In fact all of the characters are satisfactorily handled.

"The Spirit of the U. S. A." is a picture that the highbrows will probably frown on as filled with theatrical hokum; nevertheless, we believe it is a picture that the masses will enjoy, one that will "get under the skin" of a large number of patrons and which will appeal to lovers of honest heart-interest melodrama.

Cast

Johnnie Gains.....Johnnie Walker
 Thomas Gains.....Carl Stockdale
 Mary Gains.....Mary Carr
 Jim Fuller.....Dave Kirby
 J. J. Burrows.....Mark Fenton
 Zelda Burrows.....Rosemary Cooper
 Otto Schultz.....W. S. Hooser
 Gretchen Schultz.....Gloria Grey
 Silas Gains.....Cuyler Supplee
 Little Johnnie.....Dickie Brandon
 Little Silas.....Newton House

Story by Emille Johnson.

Directed by Emory Johnson.

Length, 8,312 feet.

Story

When the Gains children are small, Johnnie is the idol of his grandfather, a Civil War hero, who says one day he will be a soldier. Thomas Gains, the father, does not like this idea. Years pass. Johnnie and his brother Silas have grown up. War is de-

clared against Germany. Johnnie tries to enlist but is rejected because of an injury to his eyes caused by a blow from his father, who believed he had stolen a sack of wheat. Johnnie gets to France with the Salvation Army. Silas remains at home and marries Zelda Burrows, whose father is trying to get the Gains property to build a big dam. Zelda taunts Silas as being a coward and he joins the army and John finds him dying on the battlefield. As Silas' father has given him the farm, Zelda claims it and drives the mother and father out. Zelda and a lawyer, Fuller, tell the father that John is dead also. He goes insane, and they put him in a buggy and start the horse, leaving him to his fate. John returns in time to save his father. He licks the lawyer and drives him and Zelda out. Then he blows up the dam and the rushing water drowns them. John installs his father and mother in their home and also finds Gretchen, the little German-American girl he has learned to love, awaiting him.

"The Dangerous Coward"

Prize-Fight, Stunts and Thrills in Fast-Moving F. B. O. Western Starring
 Fred Thomson

Reviewed by C. S. Sewell.

By having the hero of "The Dangerous Coward," a cowboy who was formerly a prize-fighter, placing him in a situation where he is dubbed as "yellow" for refusing to fight, and then shaping events so that he re-enters the ring and wins in a bout on which the happiness of the girl and the money of the townspeople depends, this F. B. O. feature starring Fred Thomson offers a variation from the usual run of Westerns, at the same time retaining a number of familiar characters and situations generally found in films of this type.

"The Dangerous Coward" is really a combination of a western and a prize-fight story and while some of the situations are rather improbable, the picture is interesting and will satisfy those with whom snappy action is more desirable than consistency of story.

Certainly this film has its full quota of action, for in addition to the prize-fight scenes there is an exciting rodeo and a climax involving fast riding by auto and on horseback involving a fight in the machine, which runs wild and dashes over a cliff, killing the villain, while the hero has a narrow escape.

This action is all built up around a melodramatic plot involving a girl loved by both hero and villain, a dance hall vamp, and a fake cripple of the kind seen in "The Miracle Man." This all serves to keep the story moving forward at a good clip which never allows the interest to lag. In addition, the star is assisted by Silver King, his clever and beautiful horse, who does some new and highly intelligent tricks.

Fred Thomson is well cast in the leading role and Hazel Keener is satisfying as the girl. Frank Hagney is a particularly melodramatic type of heavy, and the remainder of the supporting cast all give adequate performances.

This is one of the snappiest and best of the Thomson series, and should please his admirers and "western" fans generally with the added appeal to those who like prize-fight stories.

Cast

Wildcat Ren.....Frank Hagney
 Conchita.....Lillian Adrian
 The Weazel.....Jim Corey
 David McGinn.....Andrew Arbuckle
 May McGinn.....Hazel Keener
 Red O'Hara.....David Kirby
 Battling Benson.....Al Kaufman
 Bob Trent.....Fred Thomson
 Silver King.....By Himself

Story and scenario by Marion Jackson.

Photographed by Ross Fisher.
Directed by Albert Rogell.
Length, six reels.

Story

Bob Trent is a rival of Wildcat Rea for the hand of May McGinn, and when Bob wins several events in the rodeo, Red, who is the town leader, sees his power slipping away. Bob catches him using underhand methods and licks him. O'Hara comes to the town and recognizes Bob as the champion fighter, "Lightning Kid," who disappeared. Bob explains that he left the ring because he had accidentally crippled "The Weazel" and he had promised his dying mother not to fight. "The Weazel" appears and tells this to Rea, who dares Bob to fight. Bob refuses and the town turns him down as "yellow." Rea arranges a fight between a protegee and Benson, an unknown. O'Hara recognizes Benson as a celebrated fighter and knowing the people's money is all on their favorites, tries to persuade Bob to fight. Bob refuses, but learns that the Weazel is faking his injury, goes into the ring and finally wins. Rea disappears with the money, but Bob rides after him and gets it back, and finds May waiting for him on his return.

"The Reckless Age"

Reginald Denny Is Star of Bright and Amusing Universal Comedy Drama
Released as a Jewel

Reviewed by C. S. Sewell

For its second Jewel production for the new season, Universal is offering "The Reckless Age," starring Reginald Denny, and it bids fair to duplicate the record of this star's previous successes. It is a bright and unusually entertaining whimsical comedy drama that should please immensely.

Based on a magazine story, "Love Insurance," by the popular writer, Earl Derr Biggers, this picture has a peppy and out-of-the-ordinary plot which holds the attention because of its novelty and cleverness. It concerns a youth employed by an insurance company who is sent with an English lord to see that nothing prevents his wedding to a wealthy American girl. Naturally the chap falls in love with the girl and his love is returned, but he must make good for his company. The plot is complicated by the appearance of a bogus lord, but events finally work out in favor of the hero.

Harry Pollard has given this picture excellent direction. He has at all times maintained the breezy nature of the story and filled it at every conceivable point with comedy touches that are sure-fire and which serve to carry forward the romantic note. There are a lot of smiles and chuckles and a number of good laughs in this film, and you will feel that the hour spent watching it has been an enjoyable one. Most of the story is played as straight comedy, but with the introduction of the bogus lord, his kidnapping and exposure, farce is injected. This note also creeps out in a smashing fight scene where the hero goes to a newspaper office and licks everybody in sight. Some may consider that this is overplayed, but it all makes for good fun, and after all the story is a whimsical one and not to be judged from a rigid standpoint of plausibility.

Reginald Denny is excellent in the leading role, and Ruth Dwyer gives a fine performance as the girl. The remainder of the roles are well portrayed and everyone seems to have entered into the spirit of the story. There are some scenes in connection with a slow train and a Ford taxi that are comedy gems.

"The Reckless Age" is not by any means a jazz picture as its title might suggest, and there are no cabaret scenes or wild parties. It is just a straightforward comedy drama

that provides mighty good entertainment which we believe your patrons will like. We enjoyed every minute of it, even though some may consider us as hard-boiled, and predict for it a good record at the box office.

Cast

Richard Minot.....Reginald Denny
Lord Harrowby.....William Austin
Cynthia Meyrick.....Ruth Dwyer
Jenkins.....Frank Leigh
Trimmer.....Haydn Stevenson
Wells.....Tom McGuire
Based on story, "Love Insurance," by Earl Derr Biggers.

Directed by Harry Pollard.
Length, 6,954 feet.

Story

Floyd's Insurance Agency issued a \$100,000 policy guaranteeing the wedding of Lord Harrowby to Cynthia Meyrick, and Richard Minot is sent along to see that nothing happens to prevent the wedding. En route he meets Cynthia on the train and they are attracted to each other. Sticking to his job, however, Richard leaves no stone unturned to see that the marriage takes place. He even kidnaps a fake Lord Harrowby and gets the real one out of a scrape with a chorus girl. Lord Harrowby, being in need of money, assigns his policy to Wells, who arranges with the owner of the local newspaper to print the full story. Richard learns of the plan and licks both of them. Cynthia breaks the engagement because of Harrowby's action and this cancels the policy. Both Cynthia and Richard decide to leave the town. They meet when both try to take the same taxi, but do not speak. Finally, however, Cynthia relents and all ends happily.

"Hutch of the U. S. A."

Massive Sets, Snappy Action and Stunts
Make Charles Hutchison Feature a
Good Box-Office Bet

Reviewed by C. S. Sewell

In reviewing "Surging Seas," the first of the new series of features offered by William Steiner on the independent market, starring Charles Hutchison, the former serial star noted for his daring stunts, we stated it promised well for the series as box-office attractions for the average theatre. This promise is more than lived up to in the second one, "Hutch of the U. S. A.," for in addition to the snap and action, stunts and story-interest of the first picture, this one has a big appeal from the spectacular side, with elaborate and enormous sets and a stirring battle scene in which large numbers of soldiers and insurgents meet in hand-to-hand encounters.

The sets are deserving of especial mention; we have seen hundreds of state right pictures but never do we recall having seen one with such stupendous sets. There is one, the exterior of a gigantic palace or castle which rises to a great height, and this scene is not used merely as a background but as a real part of the action, as there are stirring encounters on the massive stairway that runs up outside, and "Hutch" uses this set for one of his thrilling stunts where he swings from a tree and climbs hand-over-hand up a rope to a window at the very top.

The story is laid in a turbulent Latin-American republic and follows familiar lines with a tyrannical ruler who is opposed from a political standpoint by revolutionists and whose plans to marry the heroine against her will are set at naught by the hero, who is of the go-getter type of American. This affords opportunities for situations which, if not entirely plausible, are certainly filled with action, and which afford many opportunities for the star to do thrilling stunts. As a result, the picture moves forward at a

rapid clip, the interest does not get a chance to lag, there is a good romantic angle and a lot of amusing comedy, and it should prove a winner in the average theatre.

Charles Hutchison shows to advantage in a dual role as a native captain who is executed and as an American reporter who is his double. Edith Thornton is attractive and capable as the heroine, Frank Leigh gives a good performance as the tyrannical general and Ernest Adams is especially good in the comedy role of the hero's right hand man, contributing a large share of the laughs, including one in the last few feet which makes for a snappy and pleasing ending.

Cast

Hutch of the U. S. A. }Charles Hutchison
Juan de Barcalo }Edith Thornton
Marquita Flores.....Frank Leigh
General Moreno.....Jack Mathius
Benito Ruiz.....Ernest Adams
"Saturday".....Natalie Warfield
Duenna.....Alphonse Martell
Bonilla.....Frederick Vroom
Americann Consul.....J. S. Natteford.

Story and scenario by J. S. Natteford.
Directed by James Chapin.
Length, 4,890 feet.

Story

In the Latin-American republic of Guadala, General Moreno virtually runs the government. He is the guardian of the beautiful Marquita and plans to marry her. To show his power he frames her lover Juan and has him executed. Soon after, "Hutch of the U. S. A." is sent by a newspaper syndicate to investigate conditions. He is the exact double of Juan. Moreno tries to prevent his landing, but he gets ashore by means of a ruse and soon meets and falls in love with Marquita. Moreno meets Hutch at a dinner and orders his arrest, claiming he is Juan, but Hutch escapes. The populace, led by Ruiz, is planning a revolution. Juan allies himself with their cause, and, learning Moreno, who has become dictator, is to force his marriage with Marquita, Hutch persuades Ruiz to gather his forces and strike at once. Hutch climbs to the tower where Marquita is imprisoned and meets Moreno and fights him, then escapes. The revolutionists attack the city and defeat Moreno's troops. With peace restored, Hutch and his bride prepare to return to the U. S. A.

"The Fighting American"

Fine Universal Cast in Nonsensical and Amusing Story of Adventurous Youth

Reviewed by Sumner Smith

A foreword by Carl Laemmle to "The Fighting American," an all-star picture, states that it is not offered seriously but as a masterpiece of nonsense, and that it is guaranteed not to make you think. The good judgment of Universal's president is thus shown, for the picture starts off with all the earmarks of a more or less serious feature and then abruptly plunges into absurdities. Realistic drama and burlesque alternate all the way through. Surely there is many a good laugh in it for those whose risibilities are not of the carefully nurtured hot-house type.

This is the prize-winning story by William Elwell Oliver in the \$1,000 contest conducted by Universal Pictures Corporation among college men. Its locale is first an American college town, with a football star for a hero and a demure miss for a heroine, and then China and a revolution. The best of the fun occurs in the foreign scenes, and largely through the excellent acting of Raymond Hatton who, early in the picture a "drunk," later becomes a general in the Chinese army and helps the hero succor the maiden in distress. Pat O'Malley as "The Fighting

(Continued on page 497)



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Tootsie Wootsie"

(Educational—Comedy—Two Reels)

In this Christie two-reeler, starring Neal Burns, Educational has an unusually pleasing and amusing light comedy, with some stunt stuff on the cornice of a building, some rough and tumble and slap-stick, combined with straight farce. This comedy deals in a humorous vein with the extreme solicitude of a newly wedded couple for their first baby. Nothing else occupies their thoughts. They do all sorts of stunts to keep the infant from crying. Finally father gets to the office and mother tries to telephone news that baby has cut its first tooth. The appearance of a mouse causes her to drop the phone and hubby rushes home, thinking baby is cut. His haste and strange antics cause the police to take him for a crazy man and finally a couple of dozen of them enter the flat. Finding out the truth, they all start to dancing to amuse the kid. All of the action is broadly and amusingly farce with certain incidents burlesqued. Neal Burns and Vera Steadman do good work while the baby is a delightful little kiddie and some of her expressions as caught by the director are wonderful. It is a treat to watch this baby and she will certainly make a hit with the feminine contingent. "Tootsie Wootsie" will make you laugh as well as smile and should please any type of audience. It is all good, clean, amusing and at times hilarious comedy, with a strong human interest angle. One of the very best of the recent Christies, and that is going some.—C. S. S.

"Case Dismissed"

(Universal—Comedy—One Reel)

In their latest comedy for Universal, Slim Summerville appears as a police court judge and Bobby Dunn as one of the jurors who is later given a job as bailiff. There is no attempt at continuous action, the reel dealing with three or four different cases that come up, one a female bootlegger, the other a diminutive man charged with beating his big wife; another raises the question of whether a mule is gentle, and Bobby is called on to ride him. The last charge is against a wild man who escapes, taking Bobby along as he is chained to him. A train runs over the chain and the two drop from the trestle into the police auto. All of the incidents are burlesqued and there is an average amount of humor.—C. S. S.

"Just Waiting"

(Educational—Bruce—One Reel)

As with his other recent pictures for Educational, Robert C. Bruce in this one has injected a little story which is acted against beautiful backgrounds. This time it is the sea coast that furnishes the atmosphere, and there are a number of charming and artistic views. There is a strongly pathetic note, as suggested in the title. An elderly woman tells a child the story of her life, how she for years has been "just waiting" for the return of her lover, who returns just at the close of the picture, giving it a happy ending.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Before Taking (Pathe)
Boss of Bar 20 (Universal)
Building Winners (Pathe)
Case Dismissed (Universal)
Cradle Robbers (Pathe)
Delivering the Goods (Universal)
Echoes of Youth (Educational)
Just Waiting (Educational)
One Good Turn (Pathe)
Pathe Review No. 22 (Pathe)
Tootsie Wootsie (Educational)

"Boss of the Bar 20"

(Universal—Western—Two Reels)

Universal's newest two-reel Western, which features William E. Lawrence, follows the usual lines of stories of this type and should prove average entertainment in theatres where westerns are liked, for it contains all the familiar incidents, including good riding, hard fighting, rustlers, villains, a romantic angle, etc., with as much action as is frequently found in a five-reel feature. The story deals with a cowboy falsely accused of rustling, who becomes a fugitive. He and the foreman are both in love with the heroine, Ruth, who is owner of the ranch. The foreman, who is leader of the rustler gang, captures the hero, takes his clothes and robs the heroine, who thinks the hero is the culprit. However, the hero escapes and through a ruse captures the gang, proves his innocence and persuades Ruth that he should be the boss of the ranch, including herself. The acting of the cast is entirely satisfactory.—C. S. S.

"Cradle Robbers"

(Pathe—Comedy—Two Reels)

This "Our Gang" is easily one of the best comedies of any description that Hal Roach has ever made, and certainly to us it seemed the best of the present series. The fun riots around a baby show conducted by adults and then one of the gang's own making. The showing of numerous babies of various stages of avoirdupois and attractiveness, some smiling and some crying, introduces into the comedy an element of exceptional appeal. "Fatty" Joe Cobb is disguised as a baby and enters the competition for the fat baby prize. He nearly wrecks the show by flying when the time comes for the medical examination, a contingency he had not counted upon. The lawful entrant, whom Fatty had supplanted, is missing and visiting gypsies are accused. Then comes the final scene—a corker—when the gang, in order to escape the mothers, take refuge with their infant charges in a gypsy van. The babies fall out one by one as the van is pursued, and each mother picks her child out of the dust. Don't miss this comedy, no matter the nature of your patronage. It's a riot of fun.—S. S.

"One Good Turn Deserves Another"

(Pathe—Cartoon—One Reel)

Reviewing one of Paul Terry's Aesop Fable cartoons is a matter requiring deliberation, simply because they maintain such a high standard of excellence that the reviewer fears repeating words of praise he has used often before, and digs into the dictionary to learn how to praise again without "pulling the same old line." The current Fable, which is based on the saying, "One good turn deserves another," is another work of art in the field of humorous imagination—let that suffice. Terry illustrates the idea by showing how a dog repays the kindness of a mouse by protecting it from a swarm of cats. The most remarkable bit of drawing is where two mice indulge in a game of handball.—S. S.

"Building Winners"

(Pathe—Sportlight—One Reel)

One of the most picturesque as well as interesting of Grantland Rice's Sportlight is "Building Winners." With beautiful Miami as its background, it shows several of the world's titleholders in preparation for the crucial moment when their supremacy will be threatened. Among them are Jack Dempsey, heavyweight boxing champion, to whose training activities is devoted much of the footage; Aileen Riggan, American Olympic diver, and Walter Hoover, Olympic sculling champion. The treatment of sporting subjects by Mr. Rice can hardly be improved upon, and this picture is no exception. Besides highly interesting glimpses of training methods, showing, for instance, how it is necessary to perfect the whole human body for even the simplest form of sport, excellent choice of background makes the film a pictorial delight.—S. S.

COMING A "HISTORIET" TEAPOT DOME

(Not a Review)

Illustrated, Animated and "Cartoonized"
with "Multi-Color" Titles

Something new and unusual.

TO FOLLOW:

"Famous Sayings of Famous Americans"
"Witty Sayings of Witty Frenchmen"
"Witty Naughty Thoughts"
"Love Affairs of Famous Men" (A Series)

ALL Our "Historiots" Are
Illustrated, Animated and "Cartoonized"

AND BESIDES

Have "Multi-Color" Titles and Scenes
"See It in Colors"

REEL-COLORS, Inc.

LABORATORIES, LYNDHURST

(Art Studios and Offices)

85 RIVERSIDE DRIVE

NEW YORK

Phone Endicott 7784-7364

"Delivering the Goods"

(Universal—Comedy—Two Reels)

Pal, the wonderful dog, is rightfully the star of this two-reel Century comedy, distributed by Universal. Never has he been seen to better advantage. His stunts are unusually amusing and clever. He certainly is a marvelously well trained pup. Some of his stunts will keep the "human" actors looking to their laurels. Most of the action revolves around Pal, who is the companion of Spec in his father's grocery, but there is also another angle involving the rivalry of two clerks for the hand of the boss' daughter. Pal even figures in this by thwarting the frame-up of the villain to make the other chap seem to be a crook. First we see Pal on a shelf, catching articles thrown up to him and arranging them in order. Then he does one amusing and clever thing after another, which will keep the great majority of patrons amused and fascinated with this animal's cleverness. This is one of the very best of the series of Century comedies starring Pal and should go well with the average spectator, while the children will be delighted with Pal's tricks.—C. S. S.

"Echoes of Youth"

(Educational—Song Series—One Reel)

As usual with Educational "Sing Them Again" series, three songs are included in this issue. They are "Sally in Our Alley," "The Little Old Log Cabin in the Lane" and the familiar classic, "Auld Lang Syne." Altogether this is one of the best issues of the series. Not only are the selections and treatment diversified but there is an unusually interesting story in connection with the first, showing how the singing of this song by a patriotic American girl during the Revolution caused the British general, Howe, to delay his plan to cut Washington's army off and allowed the American time to escape the trap. The second is a negro song with considerable human interest while in connection with the last it is shown how this song is sung every night at eleven o'clock in every Elks Club.—C. S. S.

"Before Taking"

(Pathe—Comedy—One Reel)

This is the second of a new Pathe comedy series starring Earl Mohan, with Billy Engle, James Finlayson, George Rowe, Gus Leonard and pretty Ena Gregory in the cast. Its claim for being depends upon absurdity. There is a sick man whom physicians have given up. Enter two burglars who are promptly mistaken for new specialists. They, unused to surgical instruments, manage to handle them in about every way unknown to medical science, meanwhile collecting valuable odds and ends such as silverware and watches from the unsuspecting onlookers. The fun is far-fetched and at times seems woefully forced, but audiences that like the nth degree of slapstick should be satisfied.—S. S.

Pathe Review 22

(Pathe—Magazine—One Reel)

Now that spring is officially upon us and nature emerges triumphant from its long winter rest, Pathe Review No. 22 invites us to seek out the beauties of the woodland by showing, as its first subject, "The River," a charming scenic view of a stream uncontaminated as yet by human industry. In "Antiques Up-to-Date" is revealed the art

of disguising recently-made bronzes so that they have the appearance of rare old works of art. "Laughing at the Law of Gravity" shows, by the use of slow motion, how a talented dancer accomplishes remarkable feats. A valley village in the French Alps also is shown.—S. S.

The Fighting American

(Continued from page 495)

American" also is responsible for some of the laughs that have been heard along Broadway this week, and Mary Astor as the heroine is very appealing. Warner Oland excels as the old-fashioned type of mustached villain.

The feature has numerous thrills realistically presented, and some gripping dramatic moments that really grip despite the atmosphere of absurdity. Chief among the thrills is the leap in mid-air of a man changing from one aeroplane to another. The college scenes are well handled, but the best of the entertainment follows the arrival of the hero and heroine in China.

Cast

Bill Pendleton.....	Pat O'Malley
Mary O'Mallory.....	Mary Astor
Danny Daynes.....	Raymond Hutton
Fu Shing.....	Warner Oland
Quig Morley.....	Edwin J. Brady
W. F. Pendleton.....	Taylor Carroll
Wm. A. Pendleton.....	Clarence Goldbert
College Professor.....	Emmett King

From W. E. Oliver's story.
Adapted by Raymond L. Schrock.
Screenplay by Harvey Gates.
Directed by Thomas Forman.
Photographed by Harry Perry.
Length, 5,251 feet.

Story

Bill Pendleton, college youth, wagers that he will propose marriage to any girl selected by his fraternity brothers. They select an old-fashioned girl of the college, whose father is a missionary in China. He makes love to her and gives her his frat pin. She is broken hearted at the deceit. Bill is expelled from college and disowned by his father, who conducts a shipping business. Bill stows away on a vessel. In China the girl becomes a prisoner of a Chinese and a white man who have fomented a revolution. He tries to aid her and comes across one he had befriended in the college town, then a drunkard but now a general of a Chinese army. Using airplanes, the two effect the rescue of the girl.

"A Son of the Sahara"

First National Offers Fascinating Desert Story Filmed in Algiers with Popular American Cast

Reviewed by C. S. Sewell.

Of especial interest in connection with First National's "A Son of the Sahara" is the fact that this romantic melodrama of desert love, adapted from a popular novel by Louise Gerard, though made by an American director and with an American cast, was actually filmed in the great Sahara Desert, Director Edwin Carewe having taken a company headed by Bert Lytell and Claire Windsor to Algiers in Northern Africa for the purpose.

As a result, the atmosphere and locations are not only the real thing, but they add an unusual and distinctly pleasing appeal. The authentic backgrounds have been selected with an eye to the picturesque; there are a number of striking scenes, many of them of great beauty, charming views of exotic gardens, vast stretches of desert sands, native villages with their quaint architecture.

This also enabled the director to make effective use of real natives not only for atmospheric touches but in big scenes which bear the stamp of reality, in which hundreds of tribesmen and native soldiers and vast numbers of beautiful horses and camels are employed.

The effect is to make the production a spectacular one with wonderful surroundings lending added fascination to the colorful story of romantic love between a French girl raised in America and "a son of the Sahara." This alone should make the picture a fine box-office attraction, but in addition there is the appeal of a stirring and well acted romantic story with a full quota of thrills.

There are good dramatic sequences arising out of the discovery that the hero is of an alien race, and good melodrama in the fact that the heroine and her father turn out to be the very persons against whom the sheik has vowed vengeance, and is faced with the problem of his love versus his oath, further complicated by the fact that the girl has turned against him. This gives rise to several big scenes including exciting and well handled battle sequences and a situation where the heroine is sold at auction in a slave market, being purchased by the hero.

The cast is entirely adequate. Bert Lytell is effective in the title role and Claire Windsor shows to advantage as the heroine. Walter McGrail, Paul Panzer, Rosemary Theby and Montagu Love all give good performances in less important roles.

Essentially a sheik picture and belonging in the class of those where the hero turns out to actually be a white man instead of an Arab, the production is one that should fascinate the average patron, and combined with the authenticity and unusual scenic value of the surroundings, "A Son of the Sahara" appears to be a picture that will satisfy even those patrons to whom sheik pictures are no longer a magnet, for this one is the real article.

Cast

Barbara.....	Claire Windsor
Raoul (Cassim Ammech).....	Bert Lytell
Capt. Duval.....	Walter McGrail
Rayma.....	Rosemary Theby
Sultan.....	Montagu Love
Col. Barbier.....	Montagu Love
Cassim's Lieutenant.....	Paul Panzer
Raoul as a Boy.....	Georges Chebat
Annette LeBreton.....	Mareal Dorval

Based on novel by Louise Gerard.

Directed by Edwin Carewe.

Length, 7,803 feet.

Story

Cassim's father leads an attack on a French fort and is killed. Cassim, whose mother is French, vows vengeance on Col. Barbier. Years afterward, when he has grown to manhood, we find Cassim known as Pierre Lamont, a polished wealthy gentleman, who has adopted European customs. He falls in love with Barbara, but she spurns him when she learns he is an Arab. He discovers she is the daughter of Col. Barbier and to carry out his revenge he captures her, her father and friend, Capt. Duval, and in accordance with his vow sells her as a slave, but bids her in himself. Unable to persuade her to wed him, he tells her he will take her in accordance with the customs of his people. Duval has escaped and just as Cassim tells Barbara he loves her too much to harm her and she is free, Duval arrives with French troops, but is badly wounded. Before dying he gives Barbara a letter written by Cassim's mother, which reveals the fact that he is not an Arabian as his father was French. Cassim, now Raoul, is pardoned and he and Barbara find happiness together.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Loving Lies	Monte Blue	Feb. 2.....	6,526
No More Women	Matt Moore-Bellamy	Feb. 2.....	6,186
The Hill Billy.....	Jack Pickford	Mar. 22.....	5,734

ARROW

Days of '49	Neva Gerber serial	April 5.....	
Gambling Wives	Marjorie Daw	Mar. 22.....	6,438
Romeo Mix-Up	Edmund Cobb		
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24.....	4,700
Mysteries of Mah Jong	Novelty	May 24.....	2,000
Two After One	Billy West	May 24.....	2,000

ASSOCIATED EXHIBITORS

The Yankee Consul	Douglas MacLean	Feb. 23.....	6,148
When A Girls Loves	Star cast	May 3.....	5,876
The Lone Wolf	Holt-Dalton	May 10.....	6,000
The Chechahcos	Star cast	May 17.....	7,000

EDUCATIONAL FILMS CORP.

Busy Buddies	Christie comedy	Feb. 16.....	2,000
Plastigrams	Stereoscopic	Feb. 23.....	1,000
Wide Open	Mermaid comedy	Feb. 23.....	2,000
Jumping Jacks	Hodge-Podge	Mar. 1.....	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1.....	2,000
Cave Inn	Sid Smith	Mar. 1.....	1,000
The Ant Lion	Secrets of Life	Mar. 8.....	1,000
Long Ago	"Sing Them Again"	Mar. 8.....	1,000
The New Sheriff	Tuxedo comedy	Mar. 8.....	2,000
Under Orders	Clyde Cook	Mar. 15.....	2,000
Midnight Blues	Lige Conley	Mar. 22.....	2,000
Family Life	Jack White prod.	Mar. 29.....	2,000
Bargain Day	Sid Smith	Mar. 29.....	1,000
Barium Jr.	Juvenile comedy	Mar. 29.....	2,000
The Fly	Scientific	April 5.....	1,000
Killing Rime	Lloyd Hamilton	April 5.....	2,000
Dusty Dollars	Cameo comedy	April 5.....	1,000
Dandy Lions	Neal Burns	April 12.....	2,000
Safe and Sane	Jimmie Adams	April 12.....	2,000
There He Goes	Mermaid comedy	April 19.....	2,000
Heart Throbs	"Sing Them Again"	April 19.....	2,000
Realm of Sport	Hodge-Podge	April 19.....	1,000
Fold Up	Cameo comedy	April 19.....	1,000
Going East	Lloyd Hamilton	April 26.....	2,000
The Fun Shop	Humor reel	April 26.....	1,000
The Trailer Keeps Moving	Bruce scenic	April 26.....	1,000
The Lady Bird	Instructive	April 26.....	1,000
Cornfed	Robby Vernon	May 3.....	2,000
Out Bound	Cliff Bowes	May 3.....	1,000
The Fun Shop	Humor Reel	May 3.....	1,000
Powder Marks	Cliff Bowes	May 3.....	1,000
Lost Chorus	"Sing Them Again"	May 3.....	1,000
The Junior Partner	Juvenile comedy	May 10.....	2,000
The Bonehead	Tuxedo comedy	May 10.....	2,000
Flowers of Hate	Wilderness Tale	May 17.....	1,000
Nerve Tonic	Christie comedy	May 17.....	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17.....	1,000
Air Pockets	Mermaid comedy	May 17.....	2,000
Lunch Brigade	Lige Conley	May 24.....	1,000
Dizzy Dalsy	Mermaid comedy	May 24.....	2,000
Good Morning	Lloyd Hamilton	May 24.....	2,000

FAMOUS PLAYERS-LASKY

The Ten Commandments	Cecil B. DeMille prod.	Jan. 5.....	12,000
The Next Corner	Tea-Tea Chaney-Mackail	Feb. 23.....	7,081
Shadows of Paris	Pola Negri	Mar. 1.....	6,540
Icebound	Dix Wilson	Mar. 15.....	6,471
A Society Scandal	Gloria Swanson	Mar. 22.....	6,433
The Fighting Coward	James Cruze prod.	Mar. 29.....	6,901
The Dawn of a Tomorrow	Jacqueline Logan	April 5.....	6,084
Singer Jim McKee	W. S. Hart	April 12.....	7,008
The Breaking Point	Star cast	April 19.....	6,064
The Confidence Man	Thomas Meighan	April 26.....	6,500
The Moral Sinner	Dorothy Dalton	April 26.....	5,430
Triumph	C. B. DeMille prod.	May 3.....	8,292
Bluff	Ayres-Moreno	May 10.....	5,442
Men	Pola Negri	May 17.....	6,504

FILM BOOKING OFFICE OF AMERICA

Phantom Justice	Feature cast	Jan. 26.....	6,238
Alimony	Featured cast	Feb. 3.....	6,917
Week-End Husbands	Alma Rubens	Feb. 9.....	6,700
White Sin	Madge Bellamy	Feb. 23.....	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb. 23.....	
Damaged Hearts	Featured cast	Mar. 1.....	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar. 8.....	2,000
North of Nevada	Fred Thompson	Mar. 15.....	5,000
Galloping Gallagher	Fred Thompson	Mar. 29.....	4,700
Money to Burn	"Telephone Girl"	Mar. 29.....	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29.....	2,000
Yankee Madness	Larkin-Dove	April 5.....	4,680

His Forgotten Wife	Bellamy-Baxter	April 12.....	6,500
The Silent Stranger	Fred Thomson	April 19.....	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26.....	6,217
William Tells	"Telephone Girl"	May 3.....	2,000
Girl of the Limberlost	Glorio Grey	May 10.....	6,000
Untamed Youth	Ralph Lewis	May 10.....	5,000
For the Love of Mike	"Telephone Girl"	May 17.....	2,000
The Danger Line	Sessue Hayakawa	May 24.....	5,800

FIRST NATIONAL

Jealous Husbands	Maurice Tourneur prod.	Dec. 29.....	6,500
Black Oxen	Corinne Griffith	Jan. 19.....	7,937
The Song of Love	Norma Talmadge	Jan. 19.....	8,000
The Love Master	"Stroutheart"	Jan. 19.....	6,779
Painted People	Colleen Moore	Feb. 9.....	5,700
When A Man's A Man	John Bowers	Feb. 16.....	6,910
Flowing Gold	Nilsson Sills	Mar. 1.....	8,005
Lilies of the Field	Corinne Griffith	Mar. 22.....	8,510
The Galloping Fish	Thos. H. Ince prod.	Mar. 22.....	6,000
Secrets	Norma Talmadge	April 5.....	8,345
The Enchanted Cottage	Richard Barthelmess	April 19.....	7,120
Cytherea	Rich Stone	May 3.....	7,400
The Goldfish	Constance Talmadge	May 17.....	7,145
Why Men Leave Home	J. M. Stahl prod.	May 24.....	7,990

FOX FILM CORP.

Just Off Broadway	John Gilbert	Feb. 2.....	3,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb. 9.....	4,823
The Net	Barbara Castleton	Feb. 9.....	6,000
Highly Recommended	Al St. John	Feb. 9.....	2,000
Shadow of the East	Featured cast	Feb. 16.....	5,874
School Pals	Imperial comedy	Feb. 16.....	2,000
Ladies to Board	Tom Mix	Feb. 23.....	6,112
The Blizzard	Featured cast	Mar. 1.....	5,800
Frogland	Special	Mar. 1.....	1,000
Love Letters	Shirley Mason	Mar. 8.....	4,749
The Weakening	Sunshine comedy	Mar. 8.....	2,000
A Sculptor's Paradise	Instructive	Mar. 8.....	1,000
The Wolf Man	John Gilbert	Mar. 15.....	5,145
Be Yourself	Al St. John	Mar. 15.....	2,000
Rivers of Song	Instructive	Mar. 15.....	1,000
The Vagabond Trail	Charles Jones	Mar. 22.....	4,562
The Cowboys	Imperial comedy	Mar. 22.....	2,000
Feathered Fishermen	Instructive	Mar. 22.....	1,000
The Arizona Express	Charles Jones	Mar. 29.....	6,316
The Plunderer	Frank Mayo	April 5.....	2,000
On the Job	Chimpanzees	April 12.....	5,041
A Man's Mate	John Gilbert	April 19.....	1,000
A New England Farm	Instructive	April 19.....	5,812
The Circus Cowboy	Charles Jones	May 3.....	6,400
Slippery Decks	Card sharps exposed	May 3.....	1,000
The Trouble Shooter	Tom Mix	May 17.....	5,702
He's My Pal	Chimpanzees	May 17.....	2,000
The Lone Chance	John Gilbert	May 24.....	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24.....	2,000

GOLDWYN

Through the Dark	Colleen Moore	Jan. 19.....	7,999
Yolanla	Yolanla Davies	Mar. 1.....	12,000
Wild Oranges	King Vidor prod.	Mar. 15.....	7,000
Nellie, the Beautiful Cloak Model	Star cast	April 5.....	7,000
Three Weeks	Pringle Nagle	April 12.....	7,540
Recoil	Rhythe Hamilton		
Greedy	Von Stroheim prod.		
True As Steel	Rupert Hughes prod.		
Janice Meredith	Marion Davies		
Second Youth	Star cast		
The Rejected Woman	Nagel-Rubens		
Second Youth	Star cast	April 19.....	6,169
The Rejected Woman	Rubens-Nagel	May 3.....	7,761

HODKINSON

Grit	Glenn Hunter	Jan. 12.....	5,800
Love's Whirlpool	Kirkwood-Lee	Mar. 22.....	6,028
The Hoosier Schoolmaster	Henry Hull	Mar. 29.....	5,556
His Darker Self	Lloyd Hamilton	April 5.....	5,000
Try and Get It	Bryant Washburn	April 12.....	5,607
Which Shall It Be?	Star cast	April 19.....	5,000
The Night Hawk	Harry Carey		
Try and Get It	Bryant Washburn		
Wandering Husbands	Kirkwood-Lee		
Miami	Patty Compson		
Wandering Husbands	Kirkwood-Lee	May 10.....	6,300

METRO

Scaramouche	Rex Ingram prod.	Oct. 13.....	9,600
Our Hospitality	Buster Keaton	Nov. 24.....	8,236
Fashion Row	Mae Murray	Dec. 8.....	7,300
Half a Dollar Bill	Anna O. Nilsson	Dec. 15.....	5,700
The Heart Bandit	Viola Dana	Jan. 19.....	4,900
The Fool's Awakening	Harrison Ford	Feb. 16.....	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1.....	6,200
Thy Name Is Woman	Mona La Marr	Mar. 1.....	9,067
The Uninvited Guest	Jean Tolley	Mar. 8.....	6,145
Happiness	Laurette Taylor	Mar. 8.....	7,700
Women Who Give	Reginald Barker prod.	Mar. 22.....	7,500
A Boy of Flanders	Jackie Coogan	April 5.....	7,018
The Shooting of Dan McGrew	Star cast	April 12.....	6,118
Mademoiselle Midnight	Mae Murray	May 17.....	6,778
Sherlock, Jr.	Buster Keaton	May 17.....	4,065

(Continued from preceding page)

PATHE

	Review	Footage
Political Pull	"Spat Family"	Feb. 23..... 2,000
Smile Please	Harry Langdon	Mar. 1..... 2,000
White Man Who Turned Indian	"Frontier" series	Mar. 1..... 2,000
Hard Knocks	Charles Chase	Mar. 1..... 1,000
The Cake Eater	Will Rogers	Mar. 1..... 2,000
Love's Detour	Charles Chase	Mar. 8..... 2,000
The National Rash	"Sportlight"	Mar. 8..... 1,000
The All Star Cast	Terry cartoon	Mar. 8..... 1,000
The Buccaneers	"Our Gang"	Mar. 8..... 2,000
Herman the Great Mouse	Terry cartoon	Mar. 8..... 1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15..... 1,000
The Maudsley's Oath	Frontier series	Mar. 15..... 2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15..... 2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..... 1,000
Wolfe and Montcalm	Chronicles of America	Mar. 22..... 3,000
Scarem Much	Sennett comedy	Mar. 22..... 2,000
Fields of Glory	"Sportlight"	Mar. 22..... 2,000
Hunters Bold	"Spat Family"	Mar. 22..... 2,000
From Rags to Riches & Back Again	Terry cartoon	Mar. 22..... 1,000
Don't Forget	Charles Chase	Mar. 22..... 1,000
King of Wild Horses	Rex (horse)	Mar. 29..... 5,000
Big Moments from Little Pictures	Will Rogers	Mar. 29..... 2,000
Fraidy Cat	Charles Chase	Mar. 29..... 1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..... 2,000
The Champion	Terry cartoon	Mar. 29..... 1,000
Dirty Little Half Breed	Frontier series	Mar. 29..... 2,000
Seein' Things	"Our Gang"	April 5..... 2,000
Birds of Passage	Bird Novelty	April 5..... 3,000
Running Wild	Terry cartoon	April 5..... 1,000
Friend Husband	Snub Pollard	April 5..... 1,000
The Swift and Strong	"Sportlight"	April 5..... 1,000
Girl-Shy	Harold Lloyd	April 12..... 7,457
Our Little Nell	"Dippy-doo-dad"	April 12..... 1,000
Medicine Hat	Frontier series	April 12..... 2,000
Brothers Under the Chin	Stan Laurel	April 12..... 2,000
Gateway of the West	8th Chronicle	April 19..... 3,000
The Hollywood Kid	Sennett comedy	April 19..... 2,000
Hit the High Spots	"Spat Family"	April 19..... 2,000
One At a Time	Earl Mohan	April 19..... 1,000
If Noah Lived Today	Terry cartoon	April 19..... 1,000
A Trip to the Pole	Terry cartoon	April 26..... 1,000
Sun and Snow	"Sportlight"	April 26..... 1,000
Get Busy	Snub Pollard	April 26..... 1,000
Highbrow Stuff	Will Rogers	April 26..... 2,000
Flickering Youth	Sennett comedy	April 26..... 2,000
Commencement Day	"Our Gang"	May 3..... 2,000
An Ideal Farm	Terry cartoon	May 3..... 1,000
Homeless Pups	Terry cartoon	May 3..... 1,000
Sporting Speed	"Sportlight"	May 3..... 1,000
Publicity Paws	Charles Chase	May 3..... 1,000
When Winter Comes	Terry cartoon	May 10..... 1,000
Near Dublin	Stan Laurel	May 10..... 2,000
North of 50-50	Dippy-Doo-Dads	May 10..... 1,000
The Fortieth Door	Allene Ray-Serial	May 17..... 2,000
April Fool	Charles Chase	May 17..... 2,000
The Pilgrims	Chronicles-series	May 17..... 3,000
Fishin' Fever	Sportlight	May 17..... 2,000
Black Oxforbs	Sennett comedy	May 17..... 2,000
Bottle Babies	Spat Family	May 17..... 2,000
Going to Congress	Will Rogers	May 24..... 2,000
Position Wanted	Charles Chase	May 24..... 1,000
The Cat's Meow	Sennett comedy	May 24..... 2,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3..... 4,284
------------------	---------------------	-------------------

PREFERRED PICTURES

Poisoned Paradise	Kenneth Harlan	Mar. 8..... 6,800
-------------------------	----------------------	-------------------

PRINCIPAL PICTURES

Listen Lester	Feature cast	May 10..... 6,242
Daring Youth	Daniels-Kerry	May 17..... 5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24..... 6,000

SELZNICK

Daughters of Today	Patsy Ruth Miller	Mar. 15..... 7,000
Woman to Woman	Betty Compson	April 26..... 6,804

TRUART FILM CORP.

Drums of Jeopardy	Elaine Hammerstein	Mar. 15..... 6,529
On Time	Richard Talmadge	Mar. 15..... 6,630
In Fast Company	Richard Talmadge	May 24..... 6,000

UNITED ARTISTS

Rosita	Mary Pickford	Sept. 15..... 8,800
A Woman of Paris	Chas. Chaplin prod.	Oct. 13..... 8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17..... 10,000

UNIVERSAL

Girls Will Be Girls	"Leather Pushers"	Feb. 2..... 2,000
Miscarned Plans	Bob Reeves	Feb. 2..... 2,000
The Mandarin	Neely Edwards	Feb. 2..... 1,000
The Breathless Moment	William Desmond	Feb. 9..... 5,556
Keep Going	Century comedy	Feb. 9..... 2,000
Hats Off	Pete Morrison	Feb. 9..... 2,000
Down in Jungle Town	"Joe Martin"	Feb. 9..... 1,000
The Fast Express	Wm. Duncan Serial	Feb. 9..... 1,000
Jack O' Clubs	Herbert Rawlinson	Feb. 16..... 4,717
Lone Larry	Eileen Sedgwick	Feb. 16..... 2,000
You're Next	Century comedy	Feb. 16..... 2,000
The Jail Bird	Neely Edwards	Feb. 16..... 1,000
Memorial to Woodrow Wilson	Special	Feb. 16..... 1,000
Ride For Your Life	Hoot Gibson	Mar. 1..... 5,310
A Society Sensation	Valentino (reissue)	Mar. 1..... 2,000
The Very Bad Man	Neely Edwards	Mar. 1..... 1,000
Peg O' the Mounted	Baby Peggy	Mar. 1..... 2,000
The Law Forbids	Baby Peggy	Mar. 8..... 6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8..... 2,000
Sons in Law	Century comedy	Mar. 8..... 2,000
Should Poker Players Marry?	Neely Edwards	Mar. 8..... 1,000
Fool's Highway	Virginia Valli	Mar. 15..... 6,800
Big Boy Blue	"Leather Pushers"	Mar. 15..... 2,000

	Review	Footage
The Oriental Game	"Pal"-Century	Mar. 15..... 2,000
Keep Healthy	Slim Summerville	Mar. 15..... 1,000
Phantom Horseman	Jack Hoxie	Mar. 15..... 4,389
Stolen Secrets	Herbert Rawlinson	Mar. 22..... 4,742
The Young Tenderfoot	Buddy Messinger	Mar. 22..... 2,000
Nobody to Love	Neely Edwards	Mar. 22..... 1,000
The Night Message	Gladys Huette	Mar. 29..... 4,531
Ship Ahoy	Bobby Dunn	Mar. 29..... 1,000
That's Rich	Arthur Trimble	Mar. 29..... 2,000
The Galloping Ace	Jack Hoxie	April 5..... 4,561
Hit Him Hard	Jack Earle	April 5..... 2,000
Marry When Young	Neely Edwards	April 5..... 1,000
Checking Out	"Pal" the dog	April 12..... 2,000
Spring of 1964	Neely Edwards	April 12..... 1,000
Excitement	Laura LaPlante	April 19..... 4,913
The Storm Daughter	Priscilla Dean	April 19..... 5,303
The Racing Kid	Buddy Messinger	April 19..... 2,000
Forty Horse Hawkins	Hoot Gibson	April 26..... 5,149
One Wet Night	Follies Girls	April 26..... 1,000
Pretty Plungers	Follies Girls	April 26..... 2,000
Riders Up	Creighton Hale	May 3..... 4,904
Politics	Slim and Bobby	May 3..... 1,000
Green Grocers	Slim and Bobby	May 3..... 1,000
A Lofty Marriage	Jack Earle	May 3..... 2,000
Ridgeway of Montana	Jack Hoxie	May 10..... 4,843
Taxi, Taxi!	Harry McCoy	May 10..... 2,000
The Pigskin Hero	Lyons-Moran reissue	May 10..... 1,000
The Bulltoss	Pete Morrison	May 10..... 2,000
The Dangerous Blonde	Laura LaPlante	May 17..... 4,919
Fast Steppers	New Series	May 17..... 2 r each
Trailing Trouble	Buddy Messinger	May 17..... 2,000
My Little Brother	Slim Summerville	May 17..... 1,000
The Lone Round-Up	Jack Dougherty	May 17..... 2,000
The Signal Tower	Super-Jewel	May 24..... 6,714
Tired Business Man	Al Alt-Follies girls	May 24..... 2,000
Why Pay Your Rent?	Bert Roach	May 24..... 1,000
The Honor of Men	Neal Hart reissue	May 24..... 2,000

VITAGRAPH

The Man From Brodney's	Special cast	Dec. 8..... 7,100
The Ninety and Nine	David Smith prod.	Dec. 23..... 6,800
Modern Banking	Urban Classic	Dec. 22..... 1,000
Newsprint Paper	Urban Classic	Dec. 22..... 1,000
Horseshoes	Larry Semon	Dec. 22..... 2,000
The Last Stand of Red Man	Urban classic	Dec. 29..... 1,000
Let Not Man Put Asunder	Feature cast	Jan. 26..... 8,000
My Man	Patsy Ruth Miller	Feb. 23..... 6,800
Virtuous Liars	David Powell	April 19..... 5,650
Between Friends	Blackton prod.	April 26..... 6,900

WARNER BROTHERS

The Marriage Circle	Ernest Lubitch prod.	Feb. 16..... 8,500
Conductor 1492	Johnny Hines	Feb. 23..... 6,580
Daddies	Belasco play	Feb. 23..... 6,800
George Washington, Jr.	Wesley Barry	Mar. 22..... 6,700
Beau Brummel	John Barrymore	April 12..... 10,000

MISCELLANEOUS

	Review	Footage
Rough Ridin'	Buddy Roosevelt	April 26..... 4,670

CHARLES C. BURR

The Average Woman	All star cast	Feb. 2..... 6,000
Restless Wives	Doris Kenyon	Feb. 16..... 6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23..... 6,200

C. B. C.

Hallroom Boys	Twice a month	Nov. 24..... 2,000
The Barefoot Boy	Star cast	Nov. 24..... 5,800
Forgive and Forget	Estelle Taylor	Nov. 10..... 5,800
The Marriage Market	Pauline Garon	Dec. 29..... 6,297
Innocence	Anna Q. Nilsson	Jan. 26..... 5,923

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29..... 12,000
---------------------------	-------------------------	---------------------

PHIL GOLDSTONE

His Last Race	"Snowy" Baker	Sept. 1..... 5,000
Danger Ahead	Richard Talmadge	Dec. 29..... 5,000
The White Panther	Rex (Snowy) Baker	Feb. 9..... 4,000
Marry in Haste	William Fairbanks	Mar. 8..... 5,000

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8..... 14,000
---------------	--------------------	--------------------

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept. 22..... 5,000
In the Spider's Web	Alice Dean	Sept. 29..... 5,000

LEE-BRADFORD

Shattered Reputations	Johnnie Walker	Oct. 27..... 5,000
-----------------------------	----------------------	--------------------

LOWELL PRODUCTIONS, INC.

Floodgates	John Lowell	Mar. 8..... 7,000
------------------	-------------------	-------------------

MONOGRAM PICTURES

The Whipping Boss	Star cast	Dec. 8..... 5,800
-------------------------	-----------------	-------------------

ROCKETT-LINCOLN CORP.

Abraham Lincoln	George A. Billings	Feb. 2..... 12,000
-----------------------	--------------------------	--------------------

WM. STEINER PROD.

Surging Seas	Charles Hutchinson	April 26..... 4,700
--------------------	--------------------------	---------------------

N. J. WINKLER

Alice's Wild West Show	Cartoon series	May 10..... 1,000
Alice's Day at Sea	Cartoon series	May 10..... 1,000

EASTMAN POSITIVE FILM

Make sure the release print is on Eastman Positive Film and you make sure that the photographic quality of the negative is carried through to the screen for your audiences to enjoy.

Look for the identification "Eastman" "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

EQUIPMENT · CONSTRUCTION · MAINTENANCE



The new Diversey Theatre, Chicago, now being built by Jones, Linick & Schaefer, who will open it as a de luxe picture house next November. It will seat thirty-five hundred and have an orchestra of sixty.

PROJECTION

EDITED BY F. H. RICHARDSON

Guaranteed Lens

On or about June first there will be placed on the market a plano convex collector lens, price six dollars, which will be absolutely guaranteed against breakage by heat. As I understand the matter, the guarantee will be absolute in that any lens breaking through or by reason of heat will be replaced free of charge.

This lens is made of "Pyrex" glass, which has a very low temperature co-efficient of expansion. They will be available in $6\frac{1}{2}$, $7\frac{1}{2}$ and $8\frac{1}{2}$ inch focal lengths. Two hundred lenses are expected about June 1. The lens will be known as the "Luxalba."

Here is what the engineers who have evolved the lens have to say about some of its properties. It is a paragraph quoted verbatim from a letter:

Striking Qualities

I might also add that spectral quality of light transmitted by "Luxalba" condensers is very striking. Pyrex transmits uniformly from the red to the blue, when a slight absorption takes place. This produces a faint straw color in the lens, which is a decided advantage when we consider the fact that there is an excess of blue in the light emitted by the arc. By absorbing a small fraction of the blue light the spectral distribution is rendered more uniform, resulting in a very white light. It is well known that light losses occur by reflection from the surfaces of transparent media. This reflection is directly proportional to the refractive index of the medium—the angle of incidence being taken into account, of course. Since Pyrex contains 80 per cent. silica, its refractive index is quite low, hence there is less loss by reflection from the surfaces.

Mind you, I don't deny or affirm the cor-

Bluebook School

Question No. 55—What is the brilliancy of the arc crater per unit area?

Question No. 56—Upon what does the total light-giving power of crater depend?

Question No. 56A—What is total light-giving power of a crater having an area equal to a half-inch circle if the brilliancy be 150 candle power per square millimeter? (Guess that'll hold some of you for a minute.)

Question No. 57—What effect has distance of light source from collector lens upon light delivered to the spot?

Question No. 57A—What diameter collector lens would be required to collect an amount of light at $4\frac{1}{4}$ " crater distance equal to that collected by a $4\frac{1}{4}$ " free opening collector lens at $3\frac{1}{4}$ " crater distance? Show me how you obtain your answer.

NOTICE: In answering write only on ONE side of the paper.—F. H. R.

rectness of all that. I don't know, but since the lens is fully guaranteed it certainly should be given a thorough try-out. I am informed that at least in considerable measure the Pyrex glass is not susceptible to "pitting" as is ordinary glass. If this is true, it is a very valuable factor in itself.

The yellow element introduced by slight discoloration should be an advantage very

well worth the slight light loss involved. There was a time when I disapproved of it, but nowadays we have plenty of light available and a slight loss is not serious, if there is corresponding gain in other directions.

Artists and Workmen

Not long ago the staff of a theatre in which a certain photoplay enjoyed a record run had a luncheon served on the stage, after the last show, in celebration of one of the "milestones" of the remarkable run.

This feature is under the management and direction of a man who is not only a musician of very genuine reputation, but who is also a true artist. The orchestra leader of the theatre in question must therefore be a man of real ability in his profession, else he would not be tolerated in his position.

And now comes the queer part. At the lunch this orchestra leader "made a speech," in the course of which he referred to the show which had run so remarkably long. Said he:

"During all this time the horses ran the same, the cattle swam the river, the musicians have made beautiful sounds, the ticket seller has taken in the money, the ticket taker has looked dignified and made his collection and the ushers have ushered in most charming manner."

That Was That!

And that was that! He had apparently complimented every one in and on the entire staff who amounted to a tinker's dam in his estimation. The poor projectionist just merely existed somewhere back up there in the dark. He was, to this orchestra leader,

Bluebook School—Answers to Questions 21-24

Question No. 21—Daniel Constantino, Easton, Pa.; Harry Dobson, Toronto, Ontario; Walter E. Lewis, Endicott, N. Y. (One on pink paper without name or address) and A. L. Fell, Collingswood, N. J., all sent acceptable replies. Dobson has the best of it by reason of his explanation. He says:

Conjugate Foci means the distance between two points when using a lens. One is the distance from a light source, or from an object to the optical center of the lens; the other is the distance from the optical center of the lens to the point where the rays coming from the light source or object are focused to an image. In the case of the projector condenser, the conjugate foci points are the light source and the image of it formed near the spot. In the case of the projector projection lens the film is one point and the screen the other.

No. 22

Question No. 22—What do you understand Equivalent Focus to Mean?

Fell, Dobson, Lewis and A. L. Jones, Topeka, Kansas, are the only ones who got by on this one. I shall quote both Lewis and Dobson; Lewis says:

This term applies to compound lenses, such as are used for projection, the power of magnification and reduction of which are the same as that of simple lenses of equal focal length when working under the same condi-

tions. All standard projection lenses are marked with the E. F. of the lens, and the E. F. of a lens determines the size of picture it will project at a given distance.

Dobson's reply reads as follows:

Equivalent Focus (ordinarily termed "E. F.") means that a lens made up of various lens elements will project the same size picture at a given distance as will be projected by a simple lens of the same focal length. Suppose we have a simple lens of, say, $7\frac{1}{2}$ -inch focal length. Now take a lens composed of two or more lenses used in combination and in order to get the same size picture at the same distance as with the simple lens we will need lenses whose combined power is equal to that of the simple lens, and that power is called the E. F. of the combination.

No. 23

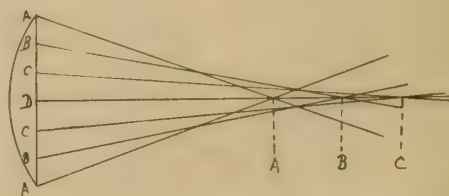
Question No. 23—What is spherical aberration? Illustrate with drawing.

Mr. Pink Paper, Dobson, Lewis, Constantino, Fell and Jones made good. All the rest failed, for one reason or another.

Jones said:

Spherical aberration is that property of a lens uncorrected for spherical aberration of bending rays emerging from it at varying distances from its optical axis, so that those nearest the edge of the lens will focus nearer the surface of the lens than those emerging nearer the center of the lens. This is illustrated by attached drawing. You will observe

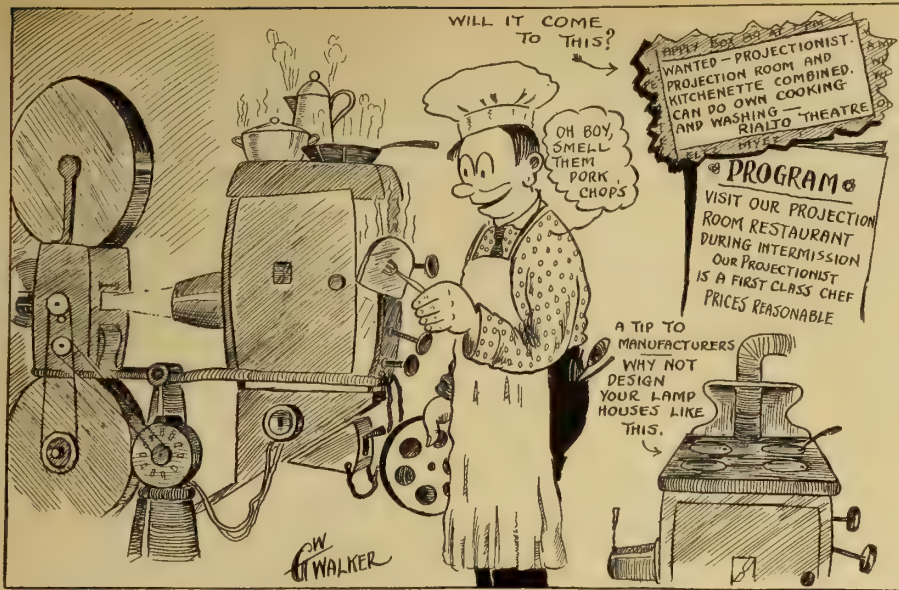
that rays A-A cross optical axis D at A', B-B at B' C-C at C'.



Question No. 24—What is Chromatic Aberration?

Only Dobson and Lewis made good in this. All the rest made more or less error. Fell said "uncorrected lens." Wrong, for the lens might be corrected for anything BUT chromatic aberration. All the rest, except Dobson and Lewis made that error, and some made others. Lewis' reply seems a bit the best of the two. He says:

That quality of a lens causing light passing through it to become separated more or less into its primary colors, which are focused at different distances from the lens. One effect in projection is that the condenser, being uncorrected, has both chromatic and spherical aberration and the effect of the former is, to some extent, to decrease the white brilliancy of the light at the screen.



A HOT ONE

A recent issue of the N. Y. Telegraph contained the following news item: "Here's another one which will be enjoyed by exhibitors. During the afternoon show of a London house, patrons became conscious of a strong odor. Investigation showed that the projectionist was frying two kippers on the top of the projector lamphouse, getting ready for his tea. The audience did not object. They were showing one of those fishing village films and patrons put the odor down to 'this new American exploitation, what—'"

As soon as the foregoing met the eye of Cartoonist Walker, he grabbed his trusty pen, and the cartoon above was the result. The suggestion in the lower right-hand corner is respectfully passed along to Power-Simplex Motograph et al. Even so, perhaps an adaptation of the idea might not be so bad. Carbons could be piled or stored on the top for a thorough drying out, with very distinct benefit to the carbons in many cases.

merely the "workman" who stopped and started a machine occasionally, just as the janitors swept the floors each night.

This man, in the course of some dispute with one of the projectionists one day, actually said: "You are a workman. I am an artist."

Piffle! and then some! It is too bad that a man of real ability in his own line should make such an utterly SILLY remark.

Answer Me This

Mr. Orchestra Leader, answer me these questions, and answer them honestly. First, let us assume that in the production in question, or in any other production, the director's work to be beyond criticism, the photography splendid and the work of the actors—artists or otherwise—perfect. Is it not a fact that poor work on the part of the projectionist can and probably will either entirely or partially nullify the work of all those who labored so hard and so well to perfect the thing? Secondly, is it not a fact that if you and your entire orchestra were to walk out any evening and leave the show without music, the show would proceed without you, and few, if any, of the audience would either leave or demand their money back, though they would, of course, not feel very well satisfied? But let the motion picture stop and see what happens. You, friend leader, could wave your baton most gracefully and vigorously, and the musicians could toot and saw until their arms ached, but after a very short while nine-tenths of the audience would be lined up before the box office demanding their money back, WOULD THEY NOT?

Real Artists

And don't you think the men who can put a photoplay before an audience as splendidly as it is placed before the audiences of the theatre in question ARE ARTISTS? Have you any conception of what these men must

know and what they must do to be high grade projectionists? Probably one or more of them can play some musical instrument at least fairly well—I don't know as to that. Could YOU get a motion picture on the screen to save your artistic soul from purgatory? Man alive, it requires knowledge almost in the engineering class to be a really competent projectionist; also it requires very real skill and artistic ability.

I, you will observe, am more generous than you. I freely grant that you may be, and probably are, an artist. You personally affronted one of the projectionists—a most able gentleman, by the way, and one who is not only a truly competent projectionist but a writer of ability as well, by saying: "I am an artist; you are a workman." Shame! The only possible excuse I can find for so crude a thing is that you have become so warped by devotion to music that you fail to give proper value to artistry in other lines.

I Stand Corrected

Karl H. Sommermeyer, projectionist Amuzu Theatre, Marietta, Minn., asks if the lens charts may be used for A. C. as well as for D. C. arcs. He then continues:

In April 1 issue you told us you had been

called down for, through error, telling a Louisiana man to use a transformer when he had told you he had D. C. supply. You asked why it had not been accepted as an obvious blunder and the matter forgotten.

Now, friend Richardson, you were giving advice to some one who might not know it would not work. Should he follow that advice he would be something more than dissatisfied when he found he had been wrongly advised. He would be angry with the department for the loss caused him.

I don't think you should be called down for the making of an occasional error, but nevertheless errors should be brought to your attention for correction. We do not want our department to lose its friends, and that is what would happen, to some extent at least, if errors went uncorrected.

Apologies, brother Sommermeyer. You are right. I had not looked at it in quite that light. I try to make as few mistakes as possible, but my work is pretty heavy and they will creep in. I shall be glad to be notified of any error and to publish correction. Thanks for your letter.

The lens charts may be used for either D. C. or A. C. arcs.

Court Decision

The Supreme Court of the State of Ohio, convened at Columbus, will, probably before this reaches publication, pass upon a question of much interest to projectionists. The court will decide as to whether or no blindness brought on by reason of the intense white light from the motion picture projector is an accident within the meaning of the Ohio workmen's compensation law. The court recently sustained the motion of the Ohio Industrial Commission for a review of such a decision, made in favor of Charles M. Russel, Cincinnati, who asked the commission for an award. This was denied and the Hamilton County common pleas court approved of the decision. The court of appeals, however, reversed the decision, which now is therefore before the supreme court for final adjudication.

Most Interesting

All this is most interesting. Naturally my sympathy is with brother Russel, but nevertheless I would be much interested in knowing what steps the Commission took, the Common Pleas Court took, the Appellate Court took or the Supreme Court will take or has taken to ascertain whether or not the blindness is due to unavoidable strain, or to failure of the man himself to so adjust his apparatus that a minimum of strain to his eyes was set up.

I say this because while many projectionists work intelligently in this respect, still a goodly number apply neither knowledge nor common sense to the matter of guarding their eyes from the strain of the "spot" glare; also many of them work under conditions of general projection room illumination which makes for unnecessary eye strain. Some work with a white or light-colored wall surrounding the observation port, with

(Continued on Page 505)



THE BAIRD REWINDER and DUMMY

Will Accommodate 10-inch and 14-inch Reels.
Durably Constructed to Stand Long Hard Service.

Ask your dealer.

THE C. R. BAIRD CO.

2 East 23rd Street

Manufacturers and Distributors of Moving Picture Machine Parts Since 1909

New York



"Every Exhibitor His Own Emergency Piano Player," Says Cassard

By "Dick" Cassard

Ear playing has always been looked upon as a mysterious gift, bestowed at birth upon a few favored people. The fact is that to play the piano by ear requires a fair amount of practice if one would do it well. Nobody is born with the ability to play. Many people are born with the capability of learning how, without knowing that they possess it.

Let us assume that you can sing or whistle tunes correctly, but have never associated this ability with the thought of playing the piano by ear. In fact, we'll say that you have always looked upon ear playing as being something entirely beyond you.

It has probably never occurred to you that you could not possibly sing a tune, unless your ear had been trained to recognize the different intervals of musical sound of which all tunes are composed. You can recognize them, but the voice does not present them to you in a manner that permits them to be definitely measured and classified.

Keyboard a Mechanical Device

Suppose for the moment you look upon the piano keyboard as being merely a mechanical device which will definitely measure and classify these intervals so that your EYE may perceive them, and your mind be made to recognize them both by SIGHT and SOUND, instead of only by sound as was previously the case.

When this is accomplished, it is but a short mechanical step to train the FINGERS to strike the KEYS which the EYE designates as being the ones necessary to produce the succession of intervals which the EAR wishes to hear. In this way, the simple ability to sing a tune may be transformed so as to include the additional ability to pick out the tune on the piano keyboard.

Tunes are composed of musical tones played successively. Chords are composed of these same musical tones played simultaneously. By a course of very simple exercise, the ear that can recognize the difference between tones when played successively, can be made to acquire the additional ability of recognizing the difference between tones played simultaneously. They are merely the same old tones played in a different way.

When, as a child, you started to learn arithmetic, the first step was to count numbers in succession, such as one, two, three,

four, etc. At that time the numerical symbols 1, 2, 3, 4, etc., were shown to you. You gradually learned the system of "tens" upon which the composition of greater numbers is based, so that in a short while you could deal intelligently with numbers composed of two, three, four or more digits.

Same Principle

On the same principle, and by a process just as simple, you may learn to make chords with tones, and to fit these chords in proper harmonious arrangement to be played with a tune. The process is far more simple than you suspect, as the following information will show.

A great number of popular songs have been picked at random and transposed by ear into the key of C so as to be on common ground for purposes of comparison. The chords used in playing each song were tabulated, with this very interesting result. Only eighteen different chords were used in properly playing the entire number of songs. One-third of the number, or six different chords, were used in 83% of the cases. The remaining twelve chords were used in 17% of the cases, merely for the purpose of injecting variety into the six fundamental chords.

Repetition of Chords

This means that you may become fairly proficient as an ear player by simply learning SIX chords and the relationships existing between them; also that you may become very proficient, indeed, by simply learning TWELVE additional chords. This scarcely seems possible, but it is truly shown to be the case by the chord tabulation. To sum it all up, music, especially popular music, is nothing but a vast amount of repetition. A few fundamental facts must be mastered. The rest is merely a constant repetition of these facts.

These fundamental facts have been gathered into book form. By a very simple method they may be imparted to one who wishes to learn them, without the use of notes. The beginner may almost immediately start to make harmony upon the piano keyboard. From this point the study may be carried just as far as the student wishes to go. Complete information may be secured by writing to the No-Notes Publishing Co., 728 Atlantic Avenue, Brooklyn, N. Y.

The World's Market Place FOR SALE

Advertising under this heading \$5 per inch. Minimum space one inch.

Motion Picture Cameras and the World's largest market of second hand and new instruments, priced from \$50.00 up.

Send for big catalogue and bargain list.

BASS CAMERA COMPANY

100 NORTH DEARBORN

CHICAGO

FOR SALE

Fairbanks 9 Horse Power coal oil Engine with generating set. Reason for selling, am running on city current.

PRINCESS THEATER
FLEMINGSBURG KENTUCKY

CLASSIFIED ADVERTISEMENTS

Help and Situations Wanted Only

3c per word per insertion

Minimum charge 60c

Terms, Strictly Cash with Order

Not to count each ad on Thursday noon to insure publication in that week's issue

SITUATIONS WANTED

PROJECTIONIST—All around theatre man desires permanent position with theatre in town under 40,000 population. Married steady, reliable. Go anywhere. References gladly furnished. W. B. Herrick, Box 53, Ewing, Mo.

ORGANIST, ten years' experience, exceptional education, fine library, absolutely reliable. Only good salary, organ considered. Particulars first letter. Organist, Moving Picture World, New York City.

ORGANIST—Expert picture player and soloist of exceptional ability desires engagement. First-class musician of international reputation. Organ graduate two colleges. Union. Splendid library all classes music. Play all makes. Good instrument and salary essential. State full particulars. Organist, 415 Dupont Street, Roxborough, Philadelphia, Pa.



HALLBERG

MOTOR
GENERATORS
Are the best for
Projectors.

J. H. HALLBERG
445 Riverside Drive
New York

ROLL—Machine Coupon TICKETS

QUALITY—Second to none!

SERVICE Unexcelled—our

LOWEST PRICES will be mailed to you on request.

State your requirements by mail—Today!

TRIMOUNT PRESS

LARGEST AMUSEMENT TICKET PRINTERS
IN NEW ENGLAND FOR 17 YEARS.

119 ALBANY STREET

BOSTON, MASS.

FIRE!

May result from badly installed electrical equipment or poorly chosen materials.

Hallberg's Motion Picture Electricity

\$2.50 Postpaid

is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE

NEW YORK, N. Y.

Projection

(Continued from page 503)

an incandescent lamp burning beside or near to the port. This is very hard on the eyes. Some work in a dark room with the spot either unguarded or inefficiently guarded, which sets up heavy eye strain.

Projection is, under any condition, not a profession to be undertaken or followed by those having weak eyes. By careful, intelligent work, however, eyestrain may be reduced to a point where there should and will be no damage done to eyes of normal strength. We will be interested in knowing the decision of the Ohio Supreme Court in this matter and will appreciate it if some Ohio projectionist will forward a copy of same to this department.

Spots in Series

Recently a matter came to my attention concerning the possibilities of connecting a projector arc and a spotlight arc in series, using a Hertner Transverter of the 75-75 ampere type. By this I mean the connecting of a spotlight in series instead of one of the projector arcs normally used thus. The attached diagram was handed me by a projectionist. In order to be sure it was right I submitted it to the Hertner Electric Company. I have the following reply from John Hertner:

The spotlight diagram, as shown, is good. It is used in quite a few installations. The little .356 ohm resistance may, of course, be shorted if it is desired to place the spot in direct series with either projector arc. Should the spot be used alone, it of course effects quite a saving in power to cut down the generator output with the field rheostat to the 45 amperes required and operate through this resistance, cutting out the 2.03 ohm resistance entirely.

More Dope

Some time ago we got out a small panel having a resistance of about two ohms in parallel with another resistance of about 11-3 ohms, paralleling these two with the spot arc. In series with the spot was a solenoid which would open the 11-3 ohm resistance when excited. The whole thing may be shorted by means of a switch.

When using the spot the current passes through the two resistances in parallel. When the carbons are brought together the solenoid opens the 11-3 ohm resistance and the arc then operates in parallel with two ohms resistance, the idea of the whole thing being that before the carbons are contacted the ampere volt capacity is normal at 60 volts, 75 amperes.

The spot may, as I have already said, be used at 45 amperes with a resistance in series, merely by adjusting the generator field strength. We are recommending this

procedure with the 75 ampere transverter when using as little as 30 amperes with a mirror arc. The resistance is necessary in order to bring the generator up to a voltage where it will be stable.

Diagram Idea

The idea expressed in the diagram is that by separating the carbons and closing short-circuiting switch A, the spot arc is eliminated, though alive as to voltage as the diagram is drawn. By opening shorting switch A, the spot arc may be operated at 45 amperes through the two resistances in series. By opening switch A and shorting one projector lamp, the spot and the other projector lamp will operate in series, the projector arc at 75 amperes and the spot at 45, because the .356 ohms resistance will reduce the 75 flowing through the projector lamp to 45, the other 30 amperes flowing through the 2.03 resistance. In considering this equation don't forget to consider the resistance offered by the spot arc itself. Of course, if you merely considered the two resistances by themselves it would not work out at 45 at all.

Amusing

A certain man in a certain city in a certain state in a certain country (There, locate him if you can) who requests that his name and location be withheld, says:

Recently I received my Bluebook, and another projectionist saw it. He thumbed the pages over rapidly and promptly laid it down with the comment: "Too much money." He wondered what amused me. Even so, however, he went much deeper into the matter before voicing an opinion than did a certain manager of a high class suburban theatre, who merely glanced at the outside cover and pronounced the book "the bunk," bing! just like that. I glanced at the ammeter—we were in the projection room at the time. It registered 85. Sixty amperes might have been made to serve as well. He doubtless roars about the electric bills, but his roar is "the bunk."

BUT that "too much money" projectionist would, I venture the assertion, be among the first to vociferously demand more money for services which HE CONSIDERS NOT TO BE OF SUFFICIENT IMPORTANCE TO WARRANT AN INVESTMENT OF EVEN SO LITTLE AS SIX DOLLARS. SUCH A BOOK SHOULD LAST AT LEAST THREE YEARS, DURING WHICH PERIOD HE SHOULD WORK A MINIMUM OF 900 DAYS. THAT MAKES IT COST HIM A TRIFLE IN EXCESS OF SIX-TENTHS (6/10) OF A CENT A DAY—surely not an excessive investment or a very heavy drain, everything considered.

(Continued on page 506)

RAVEN "HAFTONE" SCREEN

It Distributes Light Evenly, and Has No Fade-Out, Regardless of Angles.

It Subdues Glare in the High Lights — and Brings Out the Details in Shadows.

It Can Be Washed and Folded Without Injury.

It Is Kind to the Eyes.

RAVEN SCREEN CORPORATION

345 West 39th Street New York



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for 'Prize Drawings'; 5,000 for \$6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	\$3.00
Ten Thousand	5.50
Fifteen Thousand	6.50
Twenty-five Thousand	7.50
Fifty Thousand	10.50
One Hundred Thousand.....	15.00

National Ticket Co. Shamokin, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:

POSTPAID, WEEKLY, £7.25

SAMPLE COPY AND

ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAF EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND, LTD.



WELDED WIRE REELS

For Sale by

Howells Cine Equipment Co.,

740 7th Ave., New York

MAILING LISTS

MOVING PICTURE THEATRES

21,776 Moving Picture Theatres, per M.....	\$5.00
3,674 Legitimate Theatres, per M.....	7.50
327 Colored Moving Picture Theatres.....	5.00
1,053 Film Exchanges.....	10.00
163 Manufacturers and Studios.....	3.00
411 Moving Picture Mach. & Sup. Dealers.....	4.00

A. F. WILLIAMS

166 W. Adams Street

CHICAGO

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the

15th and 30th of Each Month

Foreign Subscription: \$7.00 or 85 francs per Annum

Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

GET IT NOW!

The Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing.

Price \$1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue

New York City

Projection

(Continued from page 505)

The Other Extreme

The other extreme is represented by a man who wrote in not long ago—I'm sorry I don't remember his name or location, hence can't dig up his letter and quote verbatim—and said (very nearly his exact words):

I weighed my Bluebook. It weighs 33 ounces. Gold is about \$20 an ounce, yet it is a fact that I would not take its full weight in gold for my book, if I could not get another copy. May sound a bit queer, but I love my work, and consider the benefit I get from the Bluebook as being worth not merely as much, but actually very much more than six hundred and sixty dollars.

Note: If the author of that statement happens to see the above I wish he would forward his name and address. Some one might demand to see the letter and I'd have an awful time digging it up.

As to Lenses

Burkley Blincoe, Owensboro, Ky., desires information concerning lenses. He says:

Being a subscriber to the World and a regular reader of the Department, I am moved to ask for the following information: Some projectionists claim that the Bausch and Lomb is the best projection lens, while others argue that the Gundlach is best. Still others assert that the Snaplite is superior. Is there any available data as to how one lens is optically better than another?

There is such data and there is not, friend Blincoe. By this I mean that there is plenty of data alright, but only the trained optical man could get much out of it.

Principal Differences

The principal difference in lenses is the difference in the accuracy of their correction

for the various aberrations. We may assume that all modern lenses are made of high grade glass, and that they are all pretty accurately ground. In these matters I would presume them all to be pretty well equal. But in the matter of diameters, corrections and accuracy and practicability of mountings there is plenty of room for a difference. I would not personally care to say just what this alleged difference amounts to, or even that it amounts to anything, because there might be a very honest difference of opinion in such matters.

All Good

I think we may assume that all the lenses you have named are good lenses—phenomenally so when we consider the low price at which they are sold. The selection of a projection lens is largely a matter of judgment and knowledge as to exactly what you need for any given set of local conditions. If you have a condition calling for a short focal length lens, with consequent short working distance, then the selection of the optical train, as a whole, would or should be very different from what one would select if the local condition was such that a projection lens with a long working distance would be required. Then, too, the angle of projection would have considerable bearing on projection lens diameter under most conditions.

As to Credit

The American Cinematographer, Foster Goss, editor, is insistent upon due credit being given the motion picture photographer, the cameraman or cinematographer, whichever you prefer to call the man behind the gun in the recording of action in motion pictures.

Well, that is all right, though I really

don't think the public cares two hoots, or even one-half of one of them, who did the directing or the cutting or the title making or the photographing. I have several times asked various ones after the show, who the director, the photographer and the long string of others were, but in no instance have I found a man, woman or child who remembered a single name, except for the actors themselves, and usually only two or three of them.

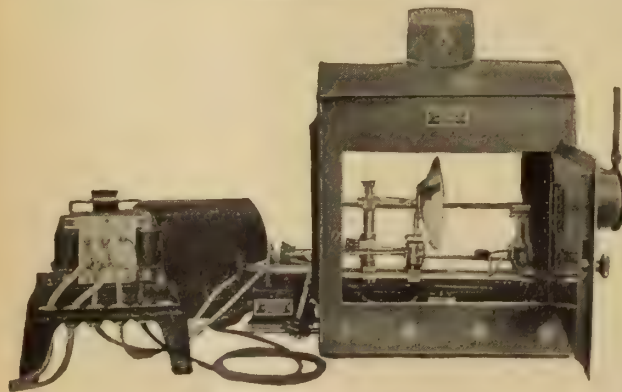
But be that as it may, I have yet to read a single comment in the American Cinematographer setting forth the fact that, THANKS TO PROJECTIONIST, JOHN DOE, the excellent work of cinematographer Bill Doe showed to its full value upon the screen, or through the fault of projectionist John Doe the splendid work of cinematographer Bill Doe appeared as almost anything but good work on the screen.

Everybody Wants Credit

What I am getting at is the fact that every one except the very one who can make or break the whole thing—upon whose skill the whole dad blamed thing must depend for its final excellence before the public howls for credit—and gets it, too. But the projectionist—Oh squash! All he has to do is take rattletrap projectors, a wheezy motor generator set, films which will fall apart in six places if he looks at them too hard, and put on a brilliant picture, with sharp definition all over the screen when the projectors are almost standing on their respected heads and he is likely to get dizzy as he peeks through a little, God-forsaken knothole in the front wall into the depths far below and a little bit in front. Credit? How do you get that way?

AMERICAN REFLECTING ARC

LATEST IN PROJECTION EQUIPMENT
Patents Applied For



OUR DISTRIBUTORS

Atlanta, Ga.	Southern Theatre Equipment Co.
Boston, Mass.	Eastern Theatre Equipment Co., Inc.
Chicago, Ill.	Exhibitors Supply Co., Inc.
Cincinnati, Ohio ..	The Dwyer Bros. & Co.
Cleveland, Ohio ..	Exhibitors Supply Co., Inc.
Dallas, Texas	Southern Theatre Equipment Co.
Denver, Colorado ..	Exhibitors Supply Co., Inc.
Detroit, Mich.	Amusement Supply Co.
Indianapolis, Ind. ..	Exhibitors Supply Co., of Indiana, Inc.
Kansas City, Mo.	Yale Theatre Supply Co., Inc.
Milwaukee, Wis.	Exhibitors Supply Co., Inc.
Minneapolis, Minn. ..	Exhibitors Supply Co., Inc.
New Orleans, La.	Southern Theatre Equipment Co.
New York, N. Y.	Independent Movie Supply Co., Inc.
Oklahoma City, Okla.	Southern Theatre Equipment Co.
Omaha, Nebraska	Exhibitors Supply Co., Inc.
Philadelphia, Pa.	Philadelphia Theatre Supply Co.
Pittsburgh, Pa.	Hollis, Smith, Morton Co., Inc.
Salt Lake City, Utah ..	Salt Lake Theatre Supply Co.
San Francisco, Calif. ..	Theatre Equipment Supply Co.
St. Louis, Mo.	Exhibitors Supply Co., Inc.
Washington, D. C.	Washington Theatre Supply Co.

AMERICAN REFLECTING ARC CORPORATION
24 MILK STREET, BOSTON, MASS.

Can you use more business in hot weather?

Of course you can.
And you can have it, too.

More than 2,100 other theatres show you the one sure way to get it—with Typhoon Cooling System.

Because it so quickly pays for itself, it actually costs you nothing.

Write for Booklet 34

TYPHOON FAN COMPANY

345 West 39th Street

New York

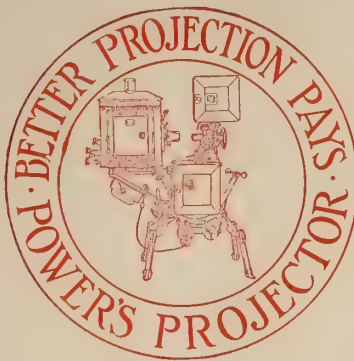
Philadelphia

Jacksonville

New Orleans

Dallas

Los Angeles



POWER'S PROJECTORS

WERE SELECTED BY
WILLIAM A. HUSSEY

FOR

THE FORUM

LOS ANGELES, CAL.

THE WORLD'S MOST INTERESTING
AND ELABORATE
MOTION PICTURE THEATRE



*Guaranteed entertainment, certified by the laughter
of ten years of theatre audiences—*

Hal Roach Comedies

One Reel

"The Best We Can Find"

"Hal Roach Comedies are the best one reelers we can find. They are always consistently good and get the laughs." C. L. Graham, Forest De Luxe, Minneapolis (*Amusements*).

"Extra Good"

"'Oranges and Lemons' is an extra good one reeler." Miller and Wilcox, Lake View, Lake View, Ia. (*Ex. Herald*).

"Good, Clean Comedies"

"'Passing the Buck' is a good comedy. These are all good, clean comedies." D. A. White, Cozy, Checotah, Okla. (*Ex. Herald*).

"The Best Single Reel Comedies Today"

"Hal Roach Comedies are without question the best single reel comedies made today." Fred Beecher, Orpheum, Sioux Falls S. D. (*Amusements*).

"100%"

"'Get Your Man' registers 100% again. The children thought it great. Those around 65 enjoyed it, also." D. A. White, Cozy, Checotah, Okla. (*Ex. Herald*).

"One of the Best We've Ever Shown"

"'The Uncovered Wagon' is one of the best one reelers we have ever shown." E. A. Banti, Star, South Range, Mich. (*Ex. Herald*).

"The Best On the Market"

"Hal Roach Comedies are perhaps the best one reel comedies on the market." Smith Bros., Orpheum, Menominee, Wis. (*Amusements*).

"The Best On the Market"

"Hal Roach Comedies are the best on the market and nothing else but." T. Burton, Lyric, Mitchell, S. D. (*Amusements*).

Pathécomedy

TRADE



MARK

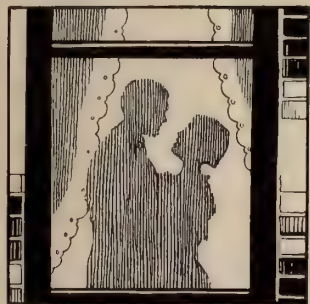
First in the field!

Moving Picture WORLD

Vol. 68, No. 6

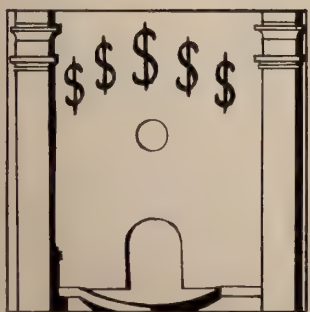
June 7, 1924

PRICE 25 CENTS



THE BEDROOM WINDOW

means **COLD CASH**
in **WARM WEATHER**
at the



BOX OFFICE WINDOW

A William deMille PRODUCTION

WITH

**MAY M'AVOY, MALCOLM M'GREGOR
RICARDO CORTEZ, ROBERT EDESON
GEORGE FAWCETT, ETHEL WALES**

STORY AND SCREEN PLAY BY

CLARA BERANGER

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

A Paramount Picture

Published by **CHALMERS PUBLISHING COMPANY**

**516 FIFTH AVE.
NEW YORK CITY**

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. \$3.00 a year.



Sir Barton



Man O'War

Whisk Broom



THESE FAST STEPPERS

Cleaned up hundreds of thousands of Dollars — but that's not a drop in the bucket to what

Black Gold



"FAST STEPPERS"

are earning for exhibitors everywhere

Starring

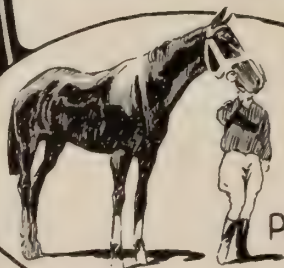
Billy Sullivan

Star of the "LEATHER PUSHERS"
and a Great Cast

from the famous Red
Book Magazine Stories
by Gerald Beaumont
Directed by
EDWARD LAEMMLE

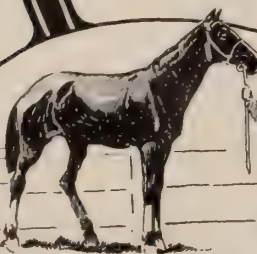
Presented by

CARL LAEMMLE



Papyrus

Zev



Exterminator

Sarazen



St. James



UNIVERSAL

JEWEL SERIES

Paramount Has Something on the Ball!



**BIG
Spring Pictures**

Cecil B. De Mille's "Triumph"
Wm. de Mille's "Bedroom Window"
Gloria Swanson in "A Society Scandal"
Thomas Meighan in "The Confidence Man"
**and
14
others**

**-and
then
THE
FAMOUS 40**

Plenty of hits in the film game as well as the ball game this Spring and Summer if you play with Paramount.

The public will come to the bat for amusement as strongly as ever, provided you toss them the kind of stuff they like. Hand 'em the smooth curves of "Triumph," the baffling twists of "The Bedroom Window," the dazzling speed of "A Society Scandal," and the right-in-the-groove "Confidence Man." They'll bite on "Code of the Sea," "Tiger Love," Pola Negri in "Men," Cruze's "The Fighting Coward," and the 10 others too—and love 'em all!

Paramount has the Spring and Summer stuff that gets across the plate!



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President
NEW YORK CITY



The One Big Summer Sensation!

"The FIGHTING AMERICAN"

Motion Picture News

The Fighting American (Universal—Five Reels)

(Reviewed by Laurence Reid)

WHEN WILLIAM ELWELL OLIVER responded to Universal's intercollegiate scenario competition scholarship and won it with "The Fighting American," he turned out something which stands as a distinct credit to the screen and its sponsors in awarding him the prize. Here is an instance where we may enjoy keen satire over the time-worn formula of the indomitable, indefatigable, irrepressible, inimitable American who, since the days of Frank Merriwell's ancestors, has bounded through pages of fiction and, who, for the past decade, has bounded across the screen, overcoming all obstacles in his protection of the Only Girl—and conquering her and his rivals through sheer pluck and perseverance.

It is time that someone had sufficient sense of humor to make him a figure of comedy. And we are praising Universal in the same breath for appreciating the fact that this high and mighty character might serve in some other capacity than as a dispenser of heroic buncombe. They have taken this clever satire and produced it in the spirit in which it is written—and it shapes up as one of the comedy gems of the season. And there is nothing faulty in its construction. The author does not overshoot the mark in having his young collegiate chase his sweetheart to China and rescue her from comic-opera revolutionists. Indeed the scenes up to the climax have a genuineness about them. One can gauge from this that the comedy isn't broad slapstick, but conquers through its deft satire.

The adapters and director have kept it sparkling with adventurous but always amusing incident which is entirely within bounds. It is founded upon the oft-employed idea (which the author proceeds to kid) of a bashful college hero who wagers that he will propose to any girl selected by his fraternity brothers. He doesn't propose, but he makes violent love and when she learns about the wager, disillusionment comes to her. Follows then the long pursuit to China after the youth is expelled from college and his home at the same time.

There is some broad comedy relief, hilariously funny, executed by Raymond Hatton who doubles as a drunken war veteran and an equally drunken general of the Chinese army. It is played in all seriousness (as comedy should be played) by a competent cast. The titles are breezy and to the point.

THEME. Comedy-romance capitalizing the fighting qualities of young American who overcomes every obstacle in winning the girl of his heart.

PRODUCTION HIGHLIGHTS. The humor in situation when bashful youth makes proposal to girl of his heart. The lively action. The comedy when American takes flight in airplane. The humor in situations involving comic soldier who is down on his luck. The rescue of the heroine in China.

DIRECTION. Keeps comedy moving spontaneously and succeeds in effecting several very amusing situations. Satirizes the ancient plot of the dashing American who wins against tremendous odds. Handles players in able fashion.

EXPLOITATION ANGLES. Treat this from comedy angle—exploiting it as clever satire on the dashing American who has never been known to fail in matters of pluck and romance. Play up the well-balanced cast. Use a smart teaser campaign.

DRAWING POWER. For every type of audience. Should please them in big and little houses.

SUMMARY. This is an enjoyable light comedy which deftly satirizes the plucky American who always succeeds in getting what he is going after. It carries lively action which interests because of its pep and incident. The titles are well written and the picture is played in spirited fashion.

THE CAST

Bill Pendleton Pat O'Malley
Mary Brainerd Mary Astor
Danny Daynes
Po-Hsing-Chien Raymond Hatton
Fu Shing Warner Oland
Quig Edward J. Brady
By William Elwell Oliver. Scenario by Harvey Gats. Directed by Tom Forman.

SYNOPSIS. College youth wagers that he will propose marriage to any girl selected by his fraternity brothers who have accused him of being afraid of women. They choose an old-fashioned girl who is secretly in love with the hero. The youth makes love to her and the boys inform her of the wager. Disillusioned she joins her father in China while the hero follows and rescues her from revolutionists.

that laughing, gasping comedy-thriller

starring

PAT O'MALLEY MARY ASTOR

RAYMOND HATTON

WARNER OLAND

and others



PAT O'MALLEY, the handsome, red-blooded, two-fisted young American, who accepts a challenge and travels half way 'round the world to fight on land, sea and in the air for all that's dear to any fighting American.



MARY ASTOR, a true-blue, beautiful miss from the U. S. A., who sails abroad to aid her father. Who wouldn't follow to fight for the love of a girl like this?



WARNER OLAND, widely praised for a thrilling characterization. But in the great fight between him and the Yankee boy—put your money on the "Fighting American."



RAYMOND HATTON, once a friend, always a friend. You'll roar with laughter at the part he plays in the whirlwind action overseas!

The picture that took Broadway by storm! Read what the critics say:

"We say decidedly, do not miss this picture."
N. Y. Herald-Tribune.

"Springtly comedy. A good hour's entertainment."
N. Y. Morning Telegraph.

"Good entertainment, clever and well done."
N. Y. Evening Journal.

"Amusing entertainment."
N. Y. Daily News.

Booked for all Keith, Proctor and Moss theatres in New York City, following its sensational Broadway run!

NOW IS THE TIME TO GET YOUR DATES FOR THIS
BIG SUMMER CLEAN-UP!

UNIVERSAL JEWEL

Presented by

CARL LAEMMLE

"Give me more like this one for summer months especially and I will not have to worry about packing them in" —

wired William Goldman

Kings Theatre, St. Louis

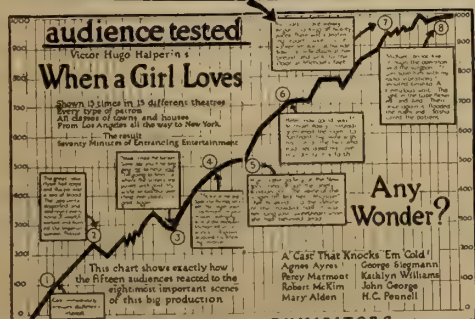
Victor Hugo Halperin's

When A Girl Loves

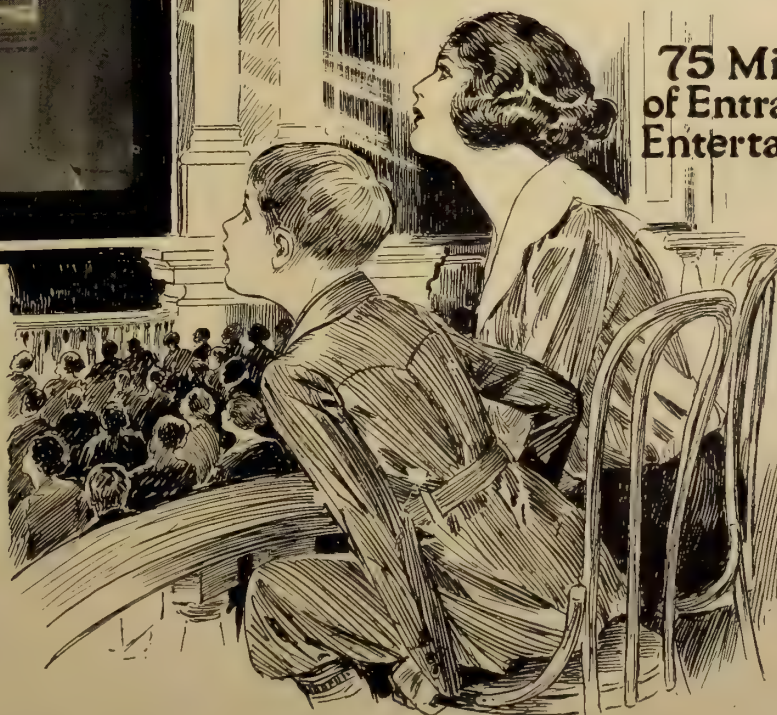
Oh, boy! What names!

Agnes Ayres
Percy Marmont
Robert McKim
Kathlyn Williams
John George
Leo White
Mary Alden
George Siegmann

75 Minutes
of Entrancing
Entertainment



The rivals in love slowly began marking off paces. There was a deafening report —



Encore
Pictures

ASSOCIATED EXHIBITORS

Physical Distributor: Pathe' Exchange, Inc.

Arthur S. Kane,

President.

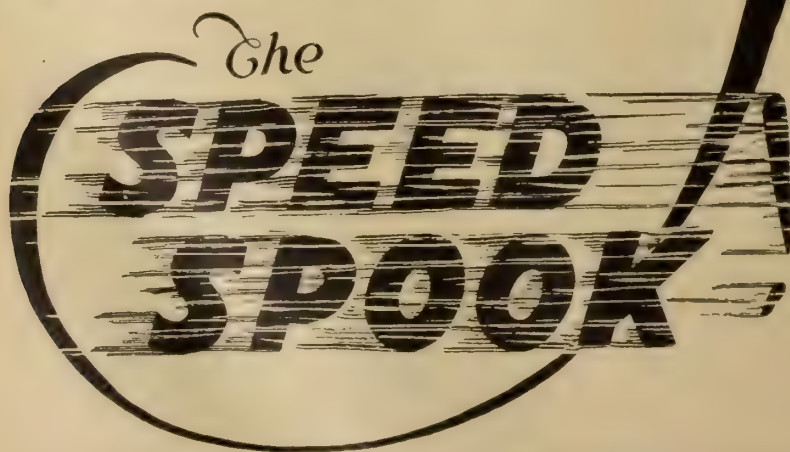
Foreign Representative Sidney Garrett

**You only THINK
You've seen action
And laughs !
In a picture !**

**Pathos! Pep! Politics!
Oh! Boy!!**

Wait until you see

**Johnny
Hines in**



JOHNNY HINES

is now a bigger box office
bet than ever before in his
career, and the powerful
supporting cast includes

Faire Binney, Edmund Breese
and Warner Richmond

"The Speed Spook"

Is by William Wallace Cook

From the story presented
in Top Notch Magazine

*The Speed Spook will be the
first of a series of three
Hines pictures and a fourth
feature, "THE SHAME
DANCE," is to be produced
under the personal super-
vision of C. C. Burr, 1924-
1925.*

133 West 44th Street
NEW YORK

OHIO SOLD! E. PENNA. & SO. N. J. SOLD! NEW ENGLAND SOLD!

Watch this space fill up!

Nothing More Refreshing
for the SUMMER PROGRAM than

Juvenile - COMEDIES -



"THE JUNIOR PARTNER"

With Johnnie Fox, Jr.

Is so full of boyish tricks and
laughs that it will keep your audi-
ence on edge all through its two
reels of fast action.



For foreign rights address:
FAR EAST FILM CORPORATION
729 Seventh Avenue
New York City





First in the Field!

Moving Picture
WORLD

For all classes of theatres!

**REGISTERS AS SURE
BOX OFFICE WINNER**

*'The Uninvited Guest' Offers Strong
Thrills, Good Undersea Photog-
raphy and Romantic Interest*

By GEORGE T. PARDY

THERE'S a little of everything required to appeal to the popular taste in this picture, wonderfully artistic photography, sharp-edged melodramatic thrills, sentimental interest and excellent acting by a fine cast. Director Ralph Ince deserves unlimited credit for his masterly work in handling the production and "The Uninvited Guest" takes rank as a sure-fire box office attraction suitable for all classes of theatres.

For once we are given a story with South Sea atmosphere that doesn't stick to the time-worn trail. Suspense runs high, you can't guess what's coming next, the action swings into the top-notch speed right at the start and keeps going merrily to the finish. Add to this the unfamiliar beauty of the under-water shots in natural colors, easily the best effects yet attained in this phase of screen development and the result is a picture as unique as it is entertaining.

**We could write
a whole book about
the good things in**

The UNINVITED GUEST

**~but see what
the Exhibitor's
Trade Review
got into
378 words!**

J.E. Williamson

presents

The Uninvited Guest

Directed
by **Ralph Ince**
Story by **CURTIS BENTON**

IN THE CAST
**MAURICE "LEFTY" FLYNN ~
JEAN TOLLEY ~ LOUIS WOLHEIM
MARY MAC LAREN and
WILLIAM BAILEY**

Produced by
SUBMARINE FILM CORP.
under the **WILLIAMSON**
patents... Natural color scenes
by **TECHNICOLOR CORP.**

by Imperial Pictures Ltd.
Exclusive Distributors thru
out Great Britain... Sir
Wm. Jury, Managing Director

A Metro
Picture

But in making this appeal to the patron's sense of the rare and beautiful; Director Ince has not failed to profit by the old Shakespearean adage—"the play's the thing!" His story isn't sacrificed to mere pictorial charm. It's frank melodrama, alright, but put across with such spectacular punch, and crammed so full of exciting situations that it runs as smooth as a clock and holds the spectators on the keen edge of expectancy up to a well turned and satisfactory climax.

Among the big scenes may be mentioned a red-hot scrap between the hero and brutal Jan Boomer, the demise of the villain in the clutching coils of a giant octopus and the burning of the ship, the latter a peculiarly vivid bit of realism. The tropic stuff is, of course, the best part of the film, but even when the action shifts to a more civilized climate, interest in the fortunes of the principal characters is still maintained.

You needn't be afraid to go the limit in promising your patrons novel and satisfying entertainment when exploiting this feature. Emphasize the entrancing beauty of the undersea scenes with their natural color effects, stress the fight between villain and hero, the battle with the octopus, the story's romantic force and general melodramatic excellence. And play up every member of the cast, with especial notice paid to the work of the newcomer—Jean Tolley.

* * *



(From a
wire received
from HARRY
C. ARTHUR, JR.,
General Manager
WEST COAST
THEATRES, INC.)

**Played to over
25,000
people
in 3
Days!**

"LAST Sunday we . . .
PLAYED to more people
AT LOEW'S STATE . . .
LOS ANGELES, than it has .
BEEN our good fortune to
PLAY to since we have
OPERATED the theatre
WITH exception of one!
SATURDAY we did enormous
BUSINESS and Monday was biggest . .
MONDAY in some time. We played to . .

**OVER 25,000 people in three days, which means
CONSIDERABLE wear and tear on the seats!**

**JOSEPH M.
SCHENCK**
presents

**Buster
Keaton**

in

Sherlock Jr.

Written by
Jean Havez . . .
Joseph Mitchell
and
Clyde Bruckman

Directed by
Buster
Keaton

THIS picture is a riot from start to finish and has more . .
REAL laughs to the foot than most comedies to the reel!
PARTICULARLY pleasing is that situations and gags
ARE entirely original. The chase is
ONE of the fastest I have ever witnessed . .
AND scene in movie theatre is a scream! .
THIS picture establishes Buster as . .
COMEDY star of first magnitude
AND a cinch for
RECORD-BREAKING . .
BUSINESS on
ALL future
PRODUCTIONS!"



Jury Imperial Pictures, Ltd. Exclusive
Distributors thruout Great Britain...
Sir William Jury, Managing Director

Looking Ahead With Exhibitors

A Statement by Marcus Loew

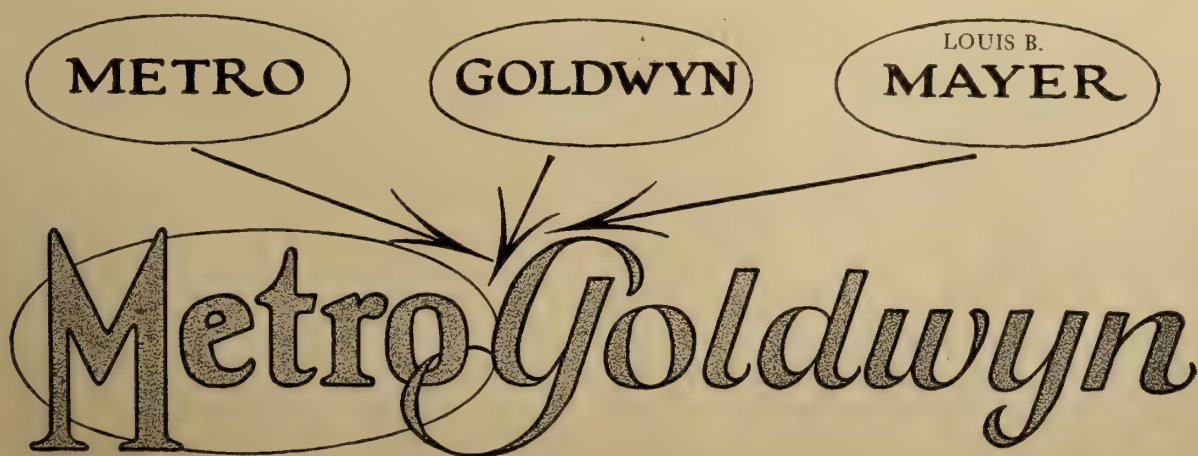
EXHIBITORS have never approached a new season with more security in the abundance of good pictures coming than in 1924-25.

The merging of the tremendous picture-making resources of Metro, Goldwyn and Louis B. Mayer is assurance not alone of a volume of pictures to draw from, but more than that, of pictures which are the individual creation of three seasoned producers now united into one great company.

Many of our pictures for distribution in 1924-25 are already completed. We are proud of the quality of each separate attraction. Of the pictures now in production and those projected for the coming months we can only look ahead with exhibitors and state our belief that from their stories, from their directors, and their casts we are justified in predicting really great attractions.

Judge for yourself. Here are a few of the stars and directors who have been brought together in the merger of Metro-Goldwyn-Mayer. These names mean money to exhibitors: Jackie Coogan Productions, Mae Murray Productions, Ramon Novarro Productions, Buster Keaton Productions, Marion Davies Productions, Rex Ingram Productions, Fred Niblo Productions, Marshall Neilan Productions, Reginald Barker Productions, Frank Borzage Productions, Von Stroheim Productions, King Vidor Productions, Rupert Hughes Productions, Hobart Henley Productions, Robert Vignola Productions, Charles Brabin Productions, Elinor Glyn Productions, Victor Seastrom Productions, Henry King-Dorothy Gish Productions.

And this is just part of the promise for 1924-25 from Metro-Goldwyn-Mayer.



ANNOUNCEMENT

FILM Booking Offices feels honored to present G. B. Samuelson's Motion Picture Magnificent — "NAPOLEON AND JOSEPHINE," the production extraordinary that will make new motion picture history throughout the entire world.

It is beyond question of a doubt the supreme romance of all times and ages, exquisitely beautiful, beyond word description.

EXTRAORDINARY

ALL the greatest spectacles of world history—the Battle of Waterloo—the burning of Moscow—the retreat from Moscow—Napoleon's return from Elba, and the most sumptuous and gorgeous scenes of the brilliant Imperial courts of Europe staged at a cost of nearly \$2,000,000.

**NAPOLEON
AND
JOSEPHINE**

The Spectacle magnificent, portraying the most sublime love story of the ages—all the glory, pomp and circumstance that thrill the heart—fascinate the eye, and satisfy the soul.

PROOF of the bigness of this huge production we shall publish in advertisements to come bona fide receipts of several theatres who have pre-exhibited this wondrous picture, unattended by the usual exploitation such a picture enables. Picture its possibilities when presented and backed by the superior showmanship of Film Booking Offices of America. Release dates to be announced later.

Watch for forthcoming announcements.

FILM BOOKING OFFICES
723 Seventh Ave., New York City, New York
Exchanges Everywhere

"ANOTHER SCANDAL"

Starring

Lois Wilson

*Cosmo Hamilton's
latest and greatest novel—*

*An E. H. Griffith
production*



Produced by

Tilford Cinema Corporation

Two Women

one of them a clever little gold-digger who is not afraid to try every trick in the bag to win another woman's husband—the other a wife who through a streak of feminine perversity has sent her husband away. Both have beauty and brains—both have been trained in the school of flapperism. The story is gripping—the climax thrilling and startling.

RELEASED JUNE 22, 1924

Booking Reservations Now

Distributed by
HODKINSON

FOREIGN DISTRIBUTOR. Wm VOGEL, DISTRIBUTING CORP.

Season 1924-1925

Thirty First-Run Pictures



Betty Compson in

M

REPORTS THAT INDICATE A BOX-OFFICE SENSATION

"'MIAMI' opened with a bang. Opening day eclipsed only by 'Hunchback of Notre Dame.' 'MIAMI' one of the classiest pictures ever shown in Capitol Theatre. Compson great favorite. Her work impressive and appealing. As box-office attraction 'MIAMI' is one hundred proof sure-fire. Give us more pictures like 'MIAMI' say all of our patrons. We second the request."

—Charninsky & Stinnett, Capitol Theatre, Dallas, Texas.

"Opened 'MIAMI' Saturday, May 24th, despite weather conditions and strong opposition had largest receipts in last six weeks. Sunday business shows vast improvement, and I am looking forward to a big week at the box-office. A real audience picture and a credit to Betty and Hodkinson."

—R. A. MacMullen, Merrill Theatre, Milwaukee, Wis.

"'MIAMI' just closed big week in spite of three days of cold, rainy weather, which did not keep crowds away from the Kings. Consider 'MIAMI' Compson's best to date and one of the biggest box-office attractions we have had this year."

—Wm. Goldman, Kings Theatre, St. Louis, Mo.

"'MIAMI' opened big. Picture well received by audience."

—Metropolitan Theatre, Los Angeles, Calif.

SET YOUR PLAY DATE NOW
and
CASH IN WITH THIS MONEY-GETTER

"Miami" waltz dedicated to
Betty Compson



A tie-up with every music
store in your town

Seeing is Believing ~ Prints at all Exchanges

I AM I

Story by JOHN LYNCH
an Alan Crosland Production

Produced by TILFORD CINEMA CORPORATION
with a cast of exceptional merit including

LAWFORD DAVIDSON
HEDDA HOPPER
J. BARNEY SHERRY
LUCY FOX
BENJAMIN F. FINNEY, JR.

Distributed by
HODKINSON

Foreign Distributor
WM. VOGEL
Distributing Corporation ~

Season 1924-1925 ~
30 first-run pictures



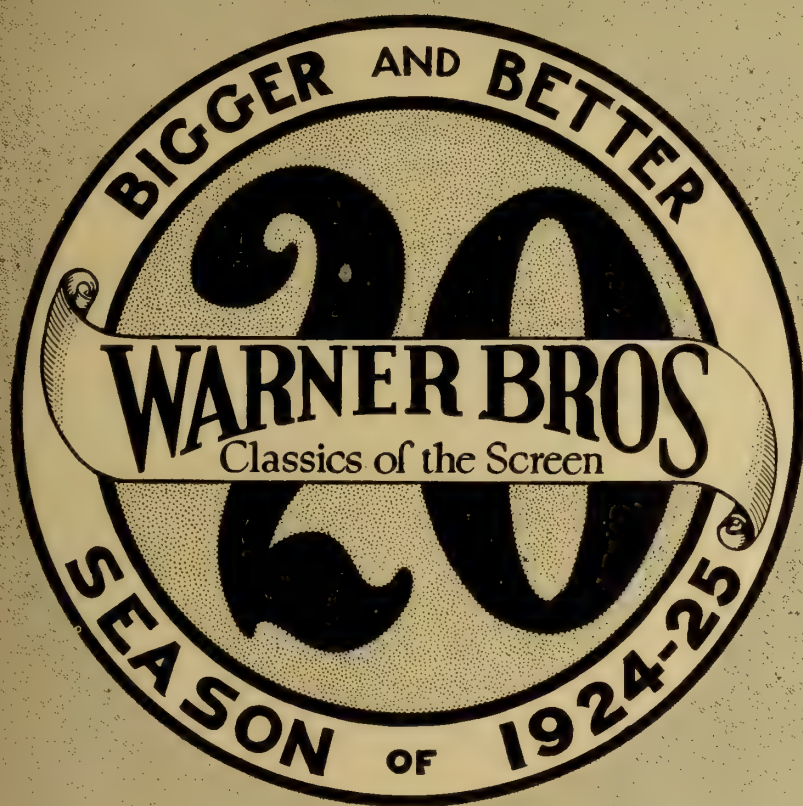
*Poor projection is your
most expensive cost—
perfect projection your
cheapest asset*



Richardson's Fourth Edition.
"Handbook of Projection." Price, \$6.00.

*Chalmers Publishing Company
516 Fifth Avenue
New York City*

Save TWENTY Dates for the New Warner TWENTY



Reason No. 5~

Previously Announced

- 1—Rin-Tin-Tin in "Get Your Man"
- 2—"The Lover of Camille" ("Deburau")
- 3—"The Age of Innocence"
- 4—"Recompense" (Sequel to "Simon Called Peter")

"The DARK SWAN"

By ERNEST PASCAL

Of all books that might have been written especially for the screen, "THE DARK SWAN" stands conspicuously at the head of this year's list of "best sellers." Though a novel of rare brilliance with reader interest crammed in its every page, "THE DARK SWAN," with its delightful love theme, romance that fascinates and drama that tugs at the heart strings, will find in the screen an even more reflective mirror for its great charm. A superb photoplay story, Warner Bros. regard it as one of their best pieces of picture material for the year 1924-25.

Written by Ernest Pascal, one of the most popular of our young American authors, "THE DARK SWAN" has had a book sale that is astounding. Already in its fifth edition, more than THREE HUNDRED THOUSAND copies have been circulated among the fiction reading public.

It is an unusual novel which differs from the story of the ugly duckling in an important respect. The dark swan *never* grows up to be beautiful. The author has worked out interestingly the character of his heroine, who is lovely in spirit but more than plain in feature. Her sister, a girl of rare beauty, is selfish, spiteful and shrewd. The conflict between these two contrasting natures develops one of the most powerful plays ever filmed.

The story of "THE DARK SWAN" has color, action and suspense—three prime requisites in the production of any really big picture. Adapted to the screen in typical Warner style, we predict for it one of the biggest vogues of the year. Its audience appeal is certain; its box-office value assured.

Save TWENTY dates for the new Warner TWENTY.

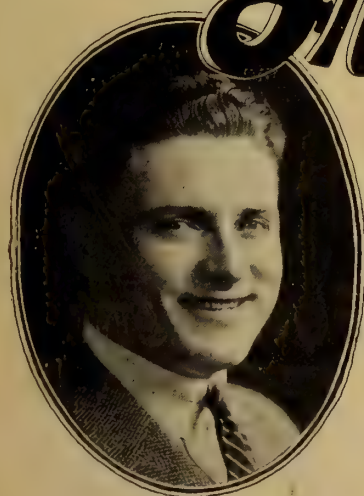
- 5 _____
- 6 _____
- 7 _____
- 8 _____
- 9 _____
- 10 _____
- 11 _____
- 12 _____
- 13 _____
- 14 _____
- 15 _____
- 16 _____
- 17 _____
- 18 _____
- 19 _____
- 20 _____



First in the Field!

Moving Picture
WORLD

Pronounced by thousands of live Exhibitors—the biggest western star and drawing power now before the public—



Fred Thomson

and his marvelous horse
SILVER KING

In F. B. O.'s
HURRY-UP
Rapid Fire—Fast Action

Six Big Westerns

DON'T take OUR word for it. Read The Exhibitors' Reports under "What the Picture Did for Me" in Exhibitors Herald—Motion Picture News—Moving Picture World and Regionals. That's your answer as to Thomson's drawing power with his wonderful horse, SILVER KING. Biggest Comer on the screen today. Play his latest release, "THE SILENT STRANGER." Play them all. Every one a winner. SIX BIG SPECIAL WESTERNS.

Presented by **MONOGRAM PICTURES CORP.**

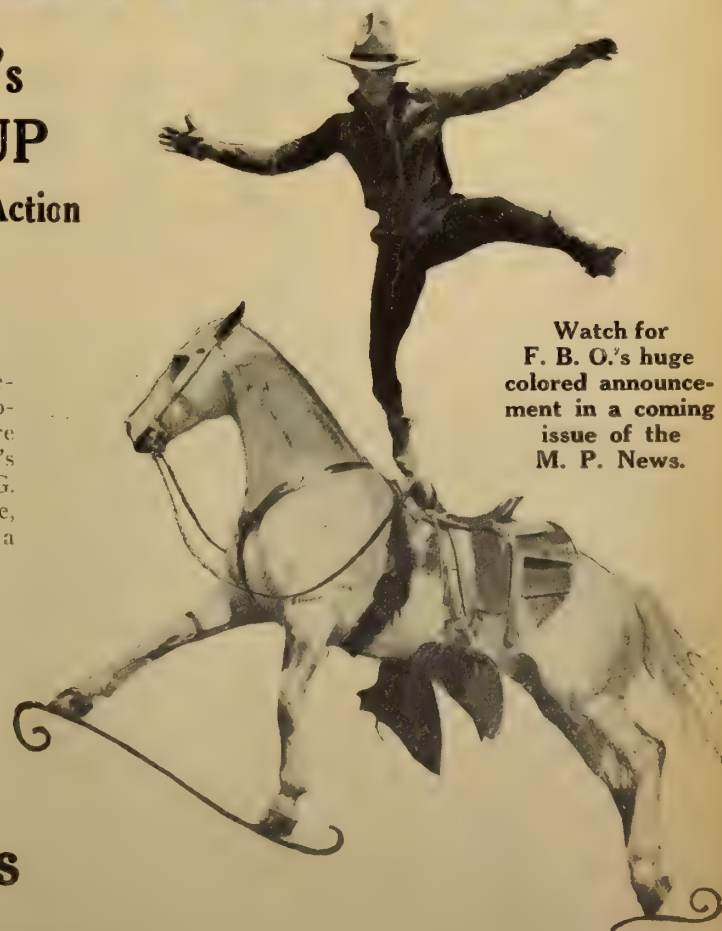
ANDREW J. CALLAGHAN, President

A HARRY J. BROWN
PRODUCTION

Directed by
ALBERT ROGELL

Film Booking Offices
OF AMERICA, INC.

723 Seventh Avenue, New York City, N. Y.—Exchanges Everywhere



Watch for
F. B. O.'s huge
colored announce-
ment in a coming
issue of the
M. P. News.

"All roads led to 'CYTHEREA'"

Harriett Underhill in New York Tribune

New York American:

"One of the most colorful dramas of the year."

New York Sun:

"Add 'Cytherea' to the list of best pictures of the year. It is a powerful and brilliant thing."

Morning Telegraph:

"Audiences will love 'Cytherea.' It is full of potent love scenes. An interesting picture loaded with color and vitality."

Telegram-Mail:

"If you love a beautiful film embark at once for 'Cytherea' at the Strand."

New York World:

"A picture play of sterling qualities in acting, directing and photographing."

Post:

"There is something about it that makes a deep impression on one."

New York Journal: "Abounds in strong situations well depicted."

Presented by **SAMUEL GOLDWYN**
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)

George Fitzmaurice's greatest achievement

"CYTHEREA"

Goddess of Love

MARK STRAND

LEWIS STONE IN CYTHEREA

From the vivid
glowing novel
by **JOSEPH HERGESHEIMER**
Adapted for the screen
by **FRANCES MARION**

with
LEWIS STONE
ALMA RUBENS
NORMAN KERRY
IRENE RICH and
CONSTANCE BENNETT

Foreign Rights Controlled by
Associated First National Pictures, Inc.
383 Madison Avenue, New York

A First National Picture





The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

*Once More: Convention Time—Once More: The New Plans
—Once More: the Old Advice From the Editors*

WELL, here we are in Boston. Another national exhibition convention. The same old faces, the usual conversation.

So-and-So has proposed that a new financial plan be adopted which will put the organization on a solid footing at last; Someone Else proposes a change in the constitution and by-laws; everybody knows just who is going to be elected—and each individual tells you a different name.

And so it goes.

But, honestly, we are glad to be here.

In many ways, the Boston, 1924, convention of the Motion Picture Theatre Owners of America is setting new marks. And we say that without a smile, knowing full well that trade paper editors have said it so often of conventions that most readers can sing the song without the words.

FOR one thing, we are seeing a convention that is suffering from too much harmony.

There is a puzzled, strained look on the faces of the regulars.

They can't understand why nobody is being called a czar, why someone else isn't a crook, and why half the members present aren't certain to walk out on the organization tomorrow.

It isn't right.

But, on the other hand, it is right—when considered seriously and from the viewpoint of exhibitor organization welfare.

This convention, in the very absence of the zest and pep of convention squabbling, is a tribute to Sydney S. Cohen and the aides who have sur-

rounded him. This convention, in the number of exhibitors present, is a tribute to Sydney S. Cohen.

We say that, not knowing or caring whether the convention in its succeeding days is going to do any more than pass the usual sheaf of resolutions, not knowing or caring whether the convention is going to lay out a new scheme of organization which may or may not be forgotten before another year has passed.

THERE are men here who have never wasted any love on Sydney Cohen; there are men here who have sharpened their tongues when mentioning him.

And the same men are looking with undisguised admiration at a convention hall holding close to three hundred exhibitors—EXHIBITORS—who who have come from points as widely scattered as California and Canada, Maine and Arkansas; exhibitors who seem to be seriously intent on the problem of building a powerful, functioning organization.

These same men will go back to New York next week telling you, "Oh, it wasn't much of a convention—no life, no fights." In the next breath they'll tell you—"But don't let anybody kid you that Sydney Cohen hasn't a real organization—and the makings of a stupendous organization."

If they emphasize the latter statement sufficiently they will be doing a favor to a number of people in New York. Maybe, incidentally, to exhibitors—if the great unorganized mass "out yonder" will listen, and heed.

(Continued on next page)

The Editor's Views

(Continued from preceding page)

WE seem to be conveying a note of skepticism. We can't help it. And not in any way may our attitude be considered as a reflection on this Boston convention.

This convention, as conventions go, is a REMARKABLY successful convention.

Our skepticism is born of the fact that we seem to have grown weary of hearing, year in and year out, month in and month out, of this plan for financing, or that plan for financing.

We lean almost to the thought that maybe exhibitors don't want organization, perhaps they don't need organization. Or—there wouldn't be so many perennial financing plans, and so little finances.

* * *

Whether it's a question of "what sort of picture can be sold" or "how can they be sold" you hear Al Lichtman quoted up at Universal these days. Al is sitting in the middle of the picture, and the Al Lichtman spirit is in every deed and word of the members of the Universal force. What makes it easier to keep that spirit speeding is the fact that Carl Laemmle hits the bell with constant regularity with such unheralded surprises as "The Fighting American." Keep an eye on Universal this year.

* * *



An Interesting Sign

ONE of the most interesting—and encouraging signs—of this Boston convention is the presence of a large delegation of Canadian exhibitors. If the exhibitors of the United States will take organization as seriously as these Canadians have—as evidenced by their presence here—then organization workers need have no fear. We say welcome to our Canadian brothers—and also a word of praise for the good start they have made and the promise their organization gives.

* * *

If good wishes mean anything—and they sure do—there is going to be a regular psychological tidal wave of good wishes following this boy when he starts "on his own." Need for a rest has caused Bob Kane to resign as production manager of Famous Players and the announcement is made that after a trip to Europe he will return to embark on productions of his own. Clean, capable, forceful; a big man who can still be a popular one—we wish him luck.



When "Wanderer of the Wasteland" flashed on the screen at the Rialto last week it rightly bore the name of Irvin Willat. But back of the Technicolor we couldn't help thinking of "big brother" C. A. (Doc) Willat—and the years that Doc has preached, sold, and made Technicolor. It must be ten years ago that Doc first sat across from us at a Screen Club table and enthused about Technicolor. Through the years his faith in the distinguished Boston scientists never wavered. Now he is collecting. "Wanderer of the Wasteland" is a melon dividend.

* * *

History Repeating Itself

LAST year, because someone had listened to the theorists—maybe editors among them—Paramount missed a step by attempting the "see it before you book it; one at a time" plan. The year before Paramount was months ahead of the Fall parade by going out and selling while the others were conferring and planning. This chapter seems to be repeating itself this year. Sydney Kent's organization is getting a jump on the field that many are not going to wake up to until September rolls around. And then it will be too late.

* * *

Did you notice it? "Metro-Goldwyn-Mayer." That's the way it reads and the ads are not stretching the fact very much when they dilate on its importance in the production map at this moment. But there's human interest in the story of Louis B. Mayer, one-time Boston exhibitor and ex-changeman. Then a successful producer—remember "Virtuous Wives?" Then, for a time, not so successful a producer. And then back on the right road again. The road that leads to the top—to the significance back of the name: "Metro-Goldwyn-Mayer."

* * *



What Is Needed at Heart

UP in Boston here we are hearing a lot about new plans for a board of directors of twenty-one, new schemes for financing—all of which is well intended and may do the job. But what is needed at the basis is a realization on the part of Tom, Dick and Harry among the exhibitors that they want organization. For years the manufacturers kicked the old National Association around—because they weren't convinced that they really needed organization. Then the necessity and the realization came simultaneously—and they went out and got Will Hays. Now they have organization.

Robert E. Welsh



HAVE YOUR SECURITIES DEPRECIATED IN VALUE?

Do you know in surveying your holdings whether their depreciation is due to ordinary market conditions or to specific factors affecting the industries in which you are interested?

We are prepared to aid in the proper supervision of your securities.

Inquiries addressed to our offices at 1531 Broadway, second floor, Astor Theatre Building—Telephone Lackawanna 7710—will receive prompt attention

NEWBURGER, HENDERSON and LOEB

Members
New York and Philadelphia
Stock Exchanges

100 BROADWAY

BRANCH OFFICES:

202 Fifth Avenue
at 25th Street

1531 Broadway
at 45th Street

511 Fifth Avenue
at 43rd Street

PHILADELPHIA:
1512 Walnut Street

First in the Field Moving Picture WORLD

ROBERT E. WELSH - - - - - EDITOR

Published Weekly by
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York, N. Y.
Member Audit Bureau Circulation

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.
Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.
Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Manager of Circulation: Dennis J. Shea.
Subscription price: United States and its possessions, Mexico and Cuba, \$3.00 a year; Canada, \$3.50; foreign countries (post-paid), \$10.00 a year. Copyright, 1924, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 68



NUMBER 6

Features

Editorial 529

News of the Week

Theatre Owners Elect Michael J. O'Toole President, Rap Loew, Inc. 532
To Operate on Marshall Neilan 535
New York Exhibitor Convention Plans Complete 535
Increased Admission for Big First Nationals 536
Nebraska Rules Children's Dancing Legal 536
Early Federal Trail for Binderup 536
Hodkinson Has Ambitious Fall Program 538
New Pathe Two-reelers to Number 104 539
First National Production Began Year Ago 539
Hollywood Gives Theodore Roberts Ovation 540
Big Producing Program at United Studios 541
Vitagraph Holds Sales Convention in Chicago 542
Southern Prospects Good, Say Universal Men 562
S. M. P. E. Holds Successful Meeting 565
Artist Would Substitute Pastels for Expensive Sets... 565
First National Signs Nazimova 565
Temple Theatre Co., Toledo, Ohio, Reorganized 566
Merger Leaves L. B. Remy Unattached 566

Departments

Exhibitors' News and Views 543
Straight From the Shoulder Reports 550
Selling the Picture to the Public 567
Reviews 575
Pep of the Program 578
Releases 580
Equipment, Construction and Maintenance 583
Projection 584

One of a Series

The Hamilton National Bank

130 West 42nd Street

We are proud of the expressions of admiration that come from visitors on the occasion of their first view of Hamilton National's offices.

We are cheered over the kind words given the convenience of the offices, the comfort of the reception rooms, the unsurpassed facilities of the Safe Deposit Vaults.

But our pride is not due to the fact that we have approached perfection in the externals—

It is deeper than that.

The physical atmosphere of Hamilton National is intended to reflect the attitude and spirit of this institution in dealings with its clients.

An attitude that is not confined to executive officers, but which extends to every member of the Hamilton National staff with whom you come in contact.

You are depriving yourself of an extremely happy banking connection every day that you postpone acquaintance with Hamilton National.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M.
Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Exhibitors Elect M. J. O'Toole Ochs Makes Welkin Ring

BOSTON, May 29.—The fifth annual convention of the Motion Picture Theatre Owners of America proceeded with clock-like precision. Then some one evidently decided that there was such a thing as too much harmony and too little fireworks.

So the shooting began and Marcus Loew was the target. The result being that a convention that threatened to have no news, now at least has something to put in the headlines, with Marcus Loew the sacrificial goat.

Lee Ochs, one-time National Exhibitor leader, came back in the limelight with a ringing oratorical effort that presented the Loew resolution. The resolution, which was sidetracked to the hands of a committee before any votes could be taken on it, condemns Marcus Loew as seeking to monopolize all branches of the industry and calls upon the Board of Directors to engage counsel to look into the recent mergers. As we go to press, the rumor is current that Mr. Loew is on his way to Boston to appear before the convention. He probably wants to ask "What's all the shooting about?"

The banquet held Wednesday evening saw over a thousand guests in the Copley Plaza Hotel and became the occasion of showering the retiring Sydney S. Cohen with tokens of esteem. R. F. Woodhull acted as toast-

master and the card held a distinguished list of speakers.

On Tuesday, May 27, the opening day of the convention, the gong for business sounded promptly at 11 o'clock. No time was taken for luncheon and everything went along strictly on a schedule of event basis until well into the evening.

Before turning the chair temporarily over to Joseph W. Walsh of Hartford, Conn., Sydney S. Cohen made a few vital comments prior to reading a prepared report on his activities as national president during the past term. Extending his hands toward the assembly of country-wide exhibitors he particularly stressed:

"Let the big producer take all he can before retribution sets in. The recent Congressional hearing in Washington augurs no good for producer combinations. No theatre trust is possible if the theatre owners use the power of their screens properly."

At the close of this first day's session the executive committee announced it had agreed upon revising several parts of the organization's constitution. These would be:

(1) Establishment of a corps of organizers who shall work for the unification of the theatre owners of the United States.

(2) A board of directors of twenty-one

members in which shall be incorporated the full power of the organization.

(3) A president and other leading executive officers to be chosen by the directors.

(4) An executive secretary from outside the folds of the industry whose duties shall function under the jurisdiction of the directors.

(5) Organization of a special department at the national capital under the supervision of an official who shall have the powers of a legislative agent as well as liaison officer with the United States Government.

(6) Inauguration of service bureaus at important points throughout the country to handle exhibitor situations arising in their respective territories.

Fully 300 exhibitors, representing every state in the Union and a large delegation from Canada, were in the Copley-Plaza ballroom during the first day.

Sydney S. Cohen was escorted to the chair before the big assemblage by Messrs. Peter Woodhull of New Jersey; M. E. Comerford of Scranton, Pa.; Martin G. Smith of Ohio and Glenn Harper of Los Angeles. Cohen was given a big ovation before and after the delivery of his valedictory, which covered for the greater part activities accomplished during his past year in office, also many of the chief matters which arose during the other three years of his incumbency.

Starting right in at the beginning, Cohen opened his valedictory by referring to the time when the M. P. T. O. A. realized its inception in Cleveland. He followed this up by remarking that had this organization not come into existence then, the circumstances of many exhibitors might be reversed today. He pounded the long table in front of him as he remarked: "This industry was never created to be controlled by one or two men in New York and the sooner these men know it the better off they will be."

Remarking about the excellent attendance, Cohen also observed that there were absentees from some states. Of these he made especial reference to Michigan. He said that although some were not active participants in the work of the national organization, yet all, beyond a question of a doubt, he emphasized, were unostentatiously backing the big fraternity. Another, point in this respect which he laid stress upon was that he bore only the best of good fellowship for all and at the same time would gladly welcome them back to the circle of accomplishment.

Cohen urged the exhibitors to go even as far as the highest court in what he termed was an all-essential effort to prohibit producer ownership of theatres. Either litigation or concentrated exhibitor buying power in the independent field was the alternative he suggested.

Continuing this line of attack, Cohen cited as an illustration the reference made by Nathan Burkan to the Peekskill case in his argument before a Congressional committee. The speaker said that there are many Peekskill cases throughout the entire country, remarking: "I would deplore the occurrence of such Congressional action but this is the problem of the time."

Of the recommendations previously mentioned as coming from the executive com-



MICHAEL J. O'TOOLE

Their National President, With Attack on Policy of Loew

NEXT WEEK

Robert E. Welsh

will present

*"Personalities
Met and Heard
at Boston"*

mittee Cohen also suggested the adoption of a budget system; the revival of the bulletin service which, he said, was abandoned through lack of funds; the engagement of a general attorney, and the expansion and improvement of the present arbitration board systems.

A saving to the exhibitor which he estimates would aggregate approximately seven million each year and an actual catch so far in the neighborhood of \$15,000,000 was brought about by the work of the theatre owners in eliminating the five per cent. tax, Cohen reported.

Cohen also urged a free screen press in accordance with the country's policy of free press. Motion pictures, he asserted, are different from all other commodities in that they are of greater educational than amusement value. Such liberty would be imperiled by concentrating in the hands of a few such a great public medium, he declared.

In successive order came the report by Pete Woodhull, head of the Motion Picture Theatre Owners of New Jersey, on the activities of the board of directors. The year was an especially eventful one, he said, and was marked by the innovation of National Motion Picture Day which proved to be of great aid to the organization. He went into much detail concerning the directors' meetings, particularly the one held recently in Washington, D. C. Tribute was paid by him, also by Mr. Cohen, to the late Charles E. Whitehurst of Baltimore.

Many letters were read which were from western exhibitors who expressed their regret at not being able to attend due to the lengthy trip. President Coolidge, in declining Mr. Cohen's invitation, lauded the power of the film.

Henry A. Staub of Wisconsin gave the exhibitors an insight to the way in which the war was waged against copyright. Mr. Walsh followed this with a report on public relations. Martin G. Smith of Ohio introduced a document condemning traffic of regular producers in non-theatrical films while George T. Aarons told of the admission tax triumph. Ray A. Lewis reported on the activities of the M. P. T. O. of Canada.

Representing Mayor Curley of Boston was J. Douglas Flattery. Among other things in Boston, Flattery represents the Loew interests. He emphasized the necessity of or-

ganization and condemned the music tax situation.

George T. Aarons, secretary of the national organization, touched upon taxes in general and the music tax especially. He opposed the publicity given stars' salaries.

Unanimous endorsement of the constitutional amendments, as proposed by the executive committee, was the chief accomplishment of the convention's second day. Of outstanding importance in this respect is the revision which places 21 directors in control of the administration. This new clause provides that not more than two directors can be named from any one State. The election of these directors, according to the proviso, takes place on the floor of the convention. The accepted regime also allows four regional vice-presidents. It permits the board of directors to set the salary of the president and appoint an executive secretary who need not be directly associated with the organization.

An announcement regarded as of paramount importance was that by Harry Davis of Pittsburg, head of the ways and means committee, that subscriptions at present totaling in the neighborhood of \$50,000 had been received to underwrite the expenses of the organization until such a time as the new fiscal policy is in working order. This amount, Davis declared, is only a minimum of the funds which will be necessary to carry on.

One of the features of the second day of the convention was the illuminating and illustrious report made by Michael J. O'Toole, chairman of the public service department, whom Sydney Cohen, in introducing, tendered the highest of praise. "One of the best thinkers and most capable executives in the industry," was Cohen's language.

Making movie houses civic centers, mediums of transmission of information from the government, and chief participants in local and national affairs, as well as purveyors of the highest standard of amusement, constitute the substance of the activities of the unit which O'Toole heads.

J. C. Brady, head of the Canadian delega-

tion; W. W. Farley, of Detroit; Joseph P. Seider of New Jersey; Peter J. Brady, Trades Union official; General Malvern Hill Barnum, of the Citizens' Military Training Camps; Douglas Griesemer of the National Red Cross; A. Julian Brylawski of Washington, and Mayor Curley of Boston, were some of the others who made reports or delivered addresses.

The following resolution was passed with regard to the Loew, Inc., situation:

"Whereas, The present activities of Loew, Inc., in attempting to monopolize all branches of the motion picture industry are fast becoming a menace to the best interests of all concerned,

"Resolved, That the Board of Directors inquire into and carefully examine recent moves by Loew, Inc., and other allied production companies and take such action in the premises as in their judgement will properly safeguard exhibitor interest and prevent such injury as may follow this or any other combination of producers."

It was decided to hold the next convention in Milwaukee, Wisc.

A new financial plan, proposed by Julian Brylawski, of Washington, D. C., was adopted. Under its terms theatres seating 500 or less are to pay the national treasury \$1 a week; theatres with from 500 to 1,000 capacity pay \$2 a week; houses with over 1,000, \$3 a week. Theatres in towns of less than 5,000 population, regardless of their seating capacity, to pay a maximum of \$1 a week. Figuring on a membership of 8,000 theatres, it doesn't require very much calculation to see just what a large sum of money it is hoped, will be raised under this plan.

At the banquet Wednesday night, Sydney Cohen, retiring president, received numerous gifts in token of appreciation of his work. From the national organization he received a magnificent gold plaque. His New York friends presented him with a beautiful diamond ring. The Canadian contingent gave him a huge silver loving cup and life membership in their organization. From the Pennsylvanians he received a beautiful traveling bag.

New Exhibitor Officers and Directors

THE following officers were elected: President, Michael J. O'Toole; Vice-Presidents, Eli Collins, Joseph Mogler, Dennis Harris and J. C. Brady; National Treasurer, Lewis M. Sagal, New Haven; Recording Secretary, George Aarons, Philadelphia; Chairman, Board of Directors, R. F. Woodhull, New Jersey.

The board of directors is composed of the following:

R. F. Woodhull, Dover, N. J., chairman; H. A. Elliot, Hudson, N. Y.; H. M. E. Pasmezoglu, St. Louis; Martin G. Smith, Toledo; J. A. Schwalm, Hamilton, Ohio; Harry Davis, Pittsburgh; E. F. Fay, Providence, R. I.; Fred Seegert, Milwaukee; Joseph W. Walsh, Hartford, Conn.; Louis M. Sagal, New Haven, Conn.; M. E. Comerford, Scranton, Pa.; Julius Brylawski, Washington, D. C.; W. W. Watts, Springfield, Ill.; Glenn Harper, Los Angeles; Fred Dolle, Louisville; C. C. Lick, Fort Smith, Ark.; I. W. Rodgers, Carruthersville, Mo.; J. H. Whitehurst, Baltimore; Ernest Horstman, Boston; Sydney S. Cohen, New York City; E. P. White, Livingston, Mont.



"Rough Ridin'," starring Buddy Roosevelt, a Weiss Bros. Artclass Picture



Kinograms Work Fast

Train, Hydroplane and Boat Used in Rushing Prints on Derby

Some very fast work was done in connection with filming and distributing of completed films of the Kentucky Derby which was run in Louisville on May 17. It was reported in Louisville during the week following the Derby that arrangements had been made whereby the films would be on exhibit in London, Eng., on Saturday, May 24.

This would seem to establish a record for quick production and transportation of films, and it was achieved by Kinograms, which distributes in the local territory through the Big Features Rights Corporation.

Louis Dansee and Max Hollander had charge of the work here. Immediately after the running of the Derby Hollander caught a train for New York with one set of films. They were developed Sunday night in the laboratory with a special force on the job, and on Monday a hydroplane took the films abroad, and flew from New York to overtake a liner, turned over the films, and returned to New York, while the steamer was to have made England late in the week.

New "Fast Steppers" Heads Universal Shorts for Week

"THE EMPTY STALL," the second two-reeler in the "Fast Steppers" series of racing dramas adapted from Gerald Beaumont's stories, heads the list of short subjects released this week by the Universal Pictures Corporation. The "Fast Steppers" series is being made by Edward Laemmle with Billy Sullivan in the starring role. Raymond Schrock is adapting the stories and Bob Hopkins is titling them. In the cast are Shannon Day, in the leading feminine role; James T. Quinn, Duke R. Lee, Bert Woodruff and others.

The Universal release schedule also includes another two-reel drama, "The Boss of Bar 20," a fast-riding western picture starring William E. Lawrence, supported by Olive Hasbrouck. William A. Steele plays the "heavy" in the picture. This two-reeler is from a story by Arthur Henry Gooden, and was directed by Ernest Laemmle. It is one of Universal's new series of two-reel westerns.

The week's comedies from the Universal lot include "Delivering the Goods," a two-reel Century comedy featuring Pal, the dog star, and "Case Dismissed," a one reel Universal comedy featuring Slim Summerville and Bobby Dunn.

There also will be released the twelfth chapter of "The Fast Express," William Duncan's current Universal serial. Edith John-

son is the supporting lead. The title of the current chapter is "The Trial Run."

International News Nos. 45 and 46, are the current issues of that news reel, released by Universal.

He'll Help You

Reports from various parts of the country indicate that exhibitors are taking profitable advantage of the co-operation on window displays offered by the Vivaudou-Metro tie-up, through which the former concern is furnishing drug stores with window display material on Metro pictures. Exhibitors who are interested are advised to write R. F. Lindquest, care of V. Vivaudou, Inc., 469 Fifth ave., New York, advising him of their play dates. Mr. Lindquest is helping exhibitors obtain window displays, and will co-operate with exhibitors to the limit.

New Warner Deal

The most important link in the chain of franchises for the distribution of the Warner Bros. 1924-25 series of twenty productions was closed this week when L. Lawrence Weber and Bobby North signed contracts to handle the Warner output for the Greater New York and Northern New Jersey territories.

Paramount Signs Fleming

Long Term Contract for This Young Director

Victor Fleming, one of the most versatile and talented of the younger generation of directors, has been signed on a long term contract to direct Paramount pictures, according to an announcement by Jesse L. Lasky, first vice-president in charge of production.

Fleming already has made several successful pictures for Paramount, including "The Law of the Lawless," "To the Last Man" and "The Call of the Canyon," the last two being Zane Grey stories. His most recent production, "Code of the Sea," featuring Rod La Rocque and Jacqueline Logan, has been hailed by critics who have previewed it as one of the greatest sea pictures ever produced.

Fleming's first directorial venture under the new agreement will be "Empty Hands." The scenario was written by Carey Wilson from Arthur Stringer's story of the same name. Camera work is scheduled to start within a week. At the conclusion of this picture, Fleming will again take up the filming of Zane Grey stories.



Frank Lloyd's production, "The Sea Hawk," a First National picture

All Arrangements Made for N. Y. Exhibitors Convention

J. H. MICHAEL, chairman of the executive committee of the Motion Picture Theatre Owners of New York, Inc., and general chairman of the convention to be held in the Hotel Statler, Buffalo, July 7 to 11, has announced the following committees to arrange the details of what is expected to be the largest and most successful gathering in the history of the state organization:

Charles Hayman, president Cataract Amusement Company, operating the Strand and Cataract theatres, Niagara Falls, N. Y., assistant general chairman.

Reception committee: Exhibitors, Frederic Ullman, Mr. and Mrs. A. C. Behling, Mrs. George Haney, Mrs. C. B. Darrow, James Cardina, J. D. Parmele, Nikitas Dipson, Batavia; Sidney Allen, Medina; N. Kozanowski, James Cooban, A. J. Koch, Robert Albert, Lancaster; Charles Bowe, Charles Riehl; members of the Film Board of Trade, Sydney Samson, James Norman Speer, Howard F. Brink, Fred M. Zimmerman, Marvin Kempner, Frank J. McCarthy, Gerald K. Rudolph, Vincent McCabe, Bob Wagner, Henry W. Kahn, Basil Brady, Joe Miller, Richard C. Fox, Earl Kramer and C. W. Anthony.

Automobile committee: Arthur L. Skinner, chairman; Joseph A. Schuchert, Jr., and James Wallingford.

Decoration committee: Vincent R. McFaul, chairman; Louis Eisenberg and E. O. Weinberg.

River and lakes trips committee: George Hall, chairman; George Haney.

Theatrical entertainment: Henry Carr, chairman; M. Slotkin and Fred M. Shafer.

Press committee: Al Beckerich, chairman; Charles B. Taylor, Gerald K. Rudolph and Joseph A. Schuchert, Sr.

Niagara Falls and Gorge Route committee: A. C. Hayman, chairman; Herman Lorence, M. Atlas and John Amendola.

Registration committee: Sam Berman, chairman; Miss L. Silver and A. C. Hayman.

Finance committee: A. C. Hayman, chairman; Sam Berman and William Dillon.

Ex-officio members: William Brandt, president, M. P. T. O. of N. Y., Inc., and Charles O'Reilly, president Theatre Owners Chamber of Commerce.

In addition to the above, the following committeemen will be appointed: William Calahan, Rochester; Lally Brothers, Dunkirk; Nikitas Dipson, Batavia; Peterson & Woods, Jamestown; Sidney C. Allen, Medina; Henry Thurston, Lockport; Ben Davis, Gloversville; George Roberts, Elmira; George Tooker, Elmira; Dave Cohn, Binghamton; Ned Kornblite, Binghamton; Sam Suckno, Albany; Jack Breslin, Auburn; Walter Bengough, Auburn; Sol Shaeffer, Oswego; Charles Smith, Hornell; F. F. Peters, Hornell; Frank Martin, Syracuse; Harry Gilbert, Syracuse; William Dillon, Ithaca; William S. Hurlay, Schenectady; Mr. Erk, Illion; Nate Robbins, Utica; Harry Lux, Utica; Barney Lumberg, Utica; William Buettner, Cohoes; William Benton, Syracuse; Bobby Landry, Ogdensburg; Doc Wilson, Watertown; Sol Manheimer, Watertown; Vic Warren, Messina, and Sam Morass, Theatre Owners Chamber of Commerce, Times Building, New York City.

Already reservations are coming in at the Hotel Statler, Buffalo, for the convention and Mr. Michael urges delegates to engage rooms at their earliest opportunities. The slogan, "With Niagara Falls at Her Door, Buffalo Is Vacation Land," is being used to boost the convention, and exhibitors are again urged to plan their vacations for the week of July 7 so that they can attend the convention in the Queen City of the lakes.

The Film Board of Trade of Buffalo is to take an active part in entertaining the delegates and a committee has already been appointed to plan a big outing. Next week Mr. Michael expects to have the complete program ready and it will keep delegates busy all week. The Buffalo Chamber of Commerce and Mayor Frank X. Schwab and city officials are giving enthusiastic support to the convention. Free parking has been arranged for delegates in the Hotel Statler garage. One of the features of the convention will be the lake and river rides and the trips to Niagara Falls and around the Gorge, all of which will be free to delegates and their families. There is expected to also be several big theatre parties.

100 Days in New York

Big U. B. O. Booking for Universal's "Blind Husbands"

W. C. Herrmann, manager of the Big "U" Exchange, Universal's New York distributing center, reports that the U. B. O. Circuit, comprising all the Keith, Proctor and B. S. Moss houses in and around New York City, has booked "Blind Husbands" into eighteen of the houses of that circuit for a total run of 100 days. The picture, which is a new print reissue of Erich Von Stroheim's first feature production, will be shown during the first week in June.

Universal decided to make a regular reissue of "Blind Husbands" after a number of exhibitors requested the picture for summer showing. The Universal sales department reports that it is being booked country-wide as a summer attraction. Among such big first run bookings are the Temple Theatre in Toledo and the Capitol Theatre in McKeesport, Pa.

Writes One Out for Himself!

As treasurer of the Rothacker Film Company of Chicago it is the job of Charles E. Pain, Jr., to write a \$50 check whenever a member of the Chicago organization books old "Doc" Stork's specialty act. (\$125 for twins, \$300 for triplets, and on up the scale.) In writing out one baby bonus check this week, Pain, Jr., in his excitement, almost let his fingers slip for a couple of 00's. "His name is Charles E. Pain, III," reported Pain, Jr., in a lucid moment.

Names June Releases

List of June Production Announced By Fox Corporation

Two star series attractions, three Sunshine comedies, one Al St. John comedy and an Educational Entertainment reel, are included in the list of June releases announced by Fox Film Corporation.

"Western Luck," an adventure story of action and thrills, starring Charles Jones, will be released on June 22. George Beranger directed this production from the story and scenario by Robert Lee. Beatrice Burnham is cast in the leading feminine role.

The second program feature will be a Tom Mix attraction, now under production at the West Coast Studios under the title, "The Heart Buster." Jack Conway is directing Mix in this picture. The story is by George Scarborough, and the scenario by John Stone. The cast includes Esther Ralston, Cyril Chadwick, William Courtright, Frank Currier and Tom Wilson.

"His Bitter Half" is the Al St. John comedy scheduled for release on June 15. The "Unreal News Reel Series No. 3" and "Children Wanted," all announced for June publication. "The Magic Needle," the Fox Educational Entertainment, shows how an etching is made, and will be released on June 8th.

Marshall Neilan to Be Operated Upon

MARSHALL NEILAN, director for the Metro-Goldwyn-Mayer Company, has been ordered to London immediately to have an operation performed for stomach trouble by the world famous specialist, Dr. U. H. Wyndham. Doctors on the West Coast report Mr. Neilan's stomach in a serious condition and that the operation is an immediate necessity.

Recently Mr. Neilan suffered two attacks of what was thought to be appendicitis, one of them taking place during his production of "Tess of the D'Urbervilles" for the Metro-Goldwyn-Mayer forces. At that time he narrowly escaped an operation. Later it developed that he was not suffering from appendicitis but from a more serious stomach disorder.

Mr. Neilan will leave Los Angeles in about two weeks and will be completed the filming of "Tess of the D'Urbervilles." He is now editing with him and nurse him back to health. The noted director has just completed the filming of "Tess of the D'Urbervilles." He is now editing the picture against his doctor's orders and refuses to leave until this work has been finished.

Increased Admission for Five Big First Nationals

THE First National Pictures has arranged for the showing at increased admissions and for long runs in a number of cities of its five big outstanding productions in accordance with its recently announced plan of handling "The Sea Hawk," "Secrets," "Abraham Lincoln," "Sundown" and "The Lost World."

A. W. Smith, who was designated by E. A. Eschmann, general manager of distribution, to supervise the sale of these productions, has returned from a ten-day trip in the field, arranging for the carrying out of the marketing policy. Contracts have already been closed with the Adams Theatre in Detroit, the Roosevelt in Chicago, the Wisconsin in Milwaukee, the Garrick and the State in Minneapolis, the Capitol in St. Paul and the Des Moines in Des Moines, which will play the pictures at increased admissions and lengthened runs.

The sales staff aiding Mr. Smith in marketing the five productions includes Thomas Brady, C. W. Bunn, Stanley Hand and Wal-

ter Price. They are in the field at present and are working in conjunction with First National's district and branch managers.

In the marketing of the pictures First National proposes to make use of the already established picture theatre and not to "road-show" in the "legitimate" theatres. It is proposed to let the exhibitor, rather than the manager of legitimate theatres, get "first crack" at the big receipts which these productions are expected to attract. First National believes that this will redound to the profit of itself and of the exhibitors showing the five pictures.

"Secrets" now is playing at \$2 top at the Astor Theatre, New York, and will be succeeded by Frank Lloyd's "The Sea Hawk" at the same scale for an indefinite run on June 2. The Rockett Brothers' "Abraham Lincoln" began a lengthened engagement at the Metropolitan Theatre in Washington, D. C., on May 26. "Sundown" and "The Lost World" will be ready for showing a little later.

Kids Dancing Without Pay Is Legal, Rules Nebraska Judge

NEBRASKA exhibitors at last are to have a supreme court ruling on what is and what is not child labor in connection with featuring children in dances on the stage. The supreme court of Nebraska has just held that children appearing on the stage without pay are not violating the child labor laws.

The case arose over the fact that William A. Taylor, an Omaha exhibitor, at one of his houses offered as an added attraction a special act of dancing by a group of small children. The children were all local children and the pupils of a well-known dancing instructor of

Omaha. For offering this dancing feature by children he was arrested and fined \$5 by Judge L. B. Day.

His attorney carried the matter to the supreme court to make it a test case. Repeated cases had come up in the past year or eighteen months in which theatre owners had been threatened with arrest and had been prevented from featuring local children in dances.

The supreme court reversed the decision of the lower court in the Taylor case, thus furnishing a distinct precedent for those who are featuring children who do their acts as amateurs without pay.

Noted Binderup \$240,000 Suit Set for Early Federal Trial

THE famous Charles G. Binderup suit against a string of film companies here, for \$240,000 damages, in which he alleges they combined against him and his thirty theatres in the state, refusing to sell him films, and thus drove him out of business, is to come to trial again soon in federal court at Omaha before Judge J. W. Woodrough.

The suit was started three years ago, and has dragged along through the courts in its various phases since that time. Some months ago Judge Woodrough threw it out of federal court, holding that he had no jurisdiction, or rather left it to those interested, to show that it really was a suit involving a business with interstate aspects which should properly come within the jurisdiction of the federal courts.

Attorneys for Binderup took this phase of the case to the federal court at the time and got a ruling that the film business is an interstate business, and this made it possible to reopen the case in federal court here, which now is being done.

Binderup charges that the film companies

entered into a combination to blacklist him and that all of them refused not only to sell him films, but to have any business dealings with him, thus putting him out of business with his thirty theatres.

He seeks to recover damages in the sum of \$240,000, but the offense, if it is proven, carries a triple damage judgment which would make the sum \$720,000.

Organize Against Pirates

The State Department has issued instructions to its representatives abroad to co-operate with representatives of American producing companies to make all proper endeavors to prevent the showing in the country of their residence of films which have been pirated and shipped to the foreign countries and which are not protected under the copyrights of those countries. This action is taken at the instance of Will H. Hays, who in his turn, is prosecuting such violations

Laud Dempsey Films

Word of a highly successful pre-viewing in Los Angeles of the first two Jack Dempsey "Fight and Win" pictures has just reached the Universal home office. The executives of that company are gleeful over the prospects of a big box-office bet in the two-reel series.

The pre-view was held in the Ambassador Hotel and was attended by sport writers, dramatic and photoplay critics, fan magazine writers and representatives of all newspapers and news wire services with offices in Los Angeles. Word from the West Coast indicates that the pre-viewers were unanimous in their approval of the Dempsey pictures.

More than seventy per cent. of those present are said to have characterized the pictures as the best screen entertainment of its type ever seen. All were enthusiastic over Dempsey's appearance and his work on the screen. As a result, Universal sales executives contend they have the best money bet Universal has ever put out.

Laud Halperin Feature

Associated's "When a Girl Loves" Goes Over Big in St. Louis

"Congratulations on 'When a Girl Loves,' which has just completed engagement Kings Theatre playing to capacity, full week," William Goldman of the Kings Theatre, St. Louis, wired to Associated Exhibitors. "Agness Ayres and Percy Marmont at their best and sure-fire magnets to box office. Give me more like this one, for summer months especially, and I will not have to worry about packing them in."

The Globe-Democrat said of the Halperin feature: "A remarkable cast, a most interesting background and theme."

The Times said: "Agnes Ayres, as a sentimental daughter of Russia assumes a wistful role. The title, so apparently intended to attract attention, does not at all reveal the real worth of the picture."

The Post-Dispatch stated: "Swift action starting in Russia and moving on to even quicker action in the United States makes a thrilling, if sometimes distracting and disquieting, melodrama."

Running in Milwaukee

"After Six Days" Also Held Over at Circle, Cleveland

"After Six Days" adds another to its extensive list of big city engagements next week when it begins an indefinite run at the Garden Theatre, Milwaukee, on May 31. This is the biblical spectacle controlled by Weiss Brothers' Artclass Pictures Corporation that has already played long engagements in Chicago, Boston, Indianapolis, Atlantic City, Philadelphia, Montreal, Toronto and Pittsburgh.

Following a highly successful opening week the picture was held over for the current week at the Circle Theatre, Cleveland. A feature of the engagement at the Circle, as in the numerous other big city runs it has enjoyed, was the unusual number of new patrons it attracted to the Circle. A clocking system disclosed more than half of the patrons to be easily classified as outside the regulation movie fan clientele.

Gotham Hails "Cytherea" as Vivid and Compelling

SAMUEL GOLDWYN'S production of "Cytherea—Goddess of Love," from Joseph Hergesheimer's novel, a First National release, had its showing at the Strand Theatre, New York, this week and aroused as big a public interest as had been anticipated. The reviewers on the New York newspapers found much to commend in the picture based on Hergesheimer's most daring story, directed by George Fitzmaurice. The screen treatment of the theme, the niceties of direction involved to interpret the underlying theme of the story without giving offense, and the acting of the individual members of the cast all came in for high praise.

Louella O. Parsons of the New York American said: "It is one of the most colorful dramas of the year. No one could fail to be interested in the portrayals of this cast, which is a cast that might be set up as a standard for other directors to follow. 'Cytherea' ranks well towards the front of the productions of the year."

The Sun: "It is necessary to add to the list of best pictures of the year 'Cytherea' at the Strand. It is a powerful, brilliant thing. Truly excellent and sophisticated picture."

F. W. Mordant Hall of the Times said: "In this picture there are some exquisite sequences of color photography in which one enjoys the sight of the varied hues and tints of Cuban costumes and scenery. These scenes are not only beautifully photographed but they are introduced most artistically by the director."

New York World: "At the Strand there is a picture play of sterling qualities in acting, directing and photographing. There has been pictured a right compelling love story, with mechanical application which is impressive. There is no more effective emotional actress on the screen than Irene Rich."

New York Tribune: "As we write this, people are standing in line around the corner of Forty-seventh street waiting to get into the Mark Strand Theatre to see 'Cytherea.'"

Rose Pelwick in the Evening Journal: "'Cytherea' abounds in strong situations well depicted; sustains interest with powerful narrative. Exceptionally good acting on the part of Lewis Stone and Irene Rich. The picture is vividly constructed."

Robert G. Welsh in the Telegram and Mail: "A long succession of beautiful pictures with a clearly defined story. The players are happily chosen and superbly directed. If you love a beautiful film, embark at once for 'Cytherea' at the Strand."

Evening Post: "There is something about it which makes a deep impression upon one. What it is we don't know, unless it is George Fitzmaurice's wizardry of direction. Perhaps it is the suggestion of exotic charm, perhaps it appeals to the secret longing for idealism which is in all of us."

McElliot in the Daily News: "A surprisingly good thing has been made of 'Cytherea.' The people in the movie are far more real than those in Mr. Hergesheimer's novel. Irene Rich as the wife is fine. Mr. Stone

realizes his part nicely and Miss Rubens rests the eye with her sculptured attractions."

T. O. C. C. Installation

Manhattan Exhibitors Entertain Newly Elected Officers at Ritz

The fifth annual installation of officers and the dinner and dance of the Theatre Owners Chamber of Commerce, Greater New York exhibitor unit, was held on the evening of May 24 at the Ritz-Carlton Hotel, Manhattan.

Chairman Charles O'Reilly was presented with a handsome silver service set by his organization. Joe Unger, of the Famous New York exchange, was tendered a gold cigarette case in appreciation of the many services he has rendered the organization.

The speakers included Nathan Burkan who said that exhibitors should not be inclined to regard radio competition as insignificant. Light comments were made by others who addressed the gathering. Charles C. Pettijohn and James Walker were among these speakers.

Harry Reichenbach was toastmaster. Over 300 persons attended the affair.



A LITTLE BIT PREVIOUS

But Jackie Coogan already is looking forward to July 4. Here he is posed as America's Boy.

His First Five Reeler

I. E. Chadwick, president of Chadwick Pictures Corporation, has acquired the screen rights of "The Girl in the Limousine" for Larry Semon's first five-reel comedy vehicle.

National Capital Sees Lincoln Film

THE special showing by First National Pictures and Harry Crandall of Al and Ray Rockett's motion picture based upon the life of Abraham Lincoln at the New Willard Hotel in Washington, D. C., on Thursday night of last week, was one of the most widely heralded and talked about things of the sort in the national capital. It served as the introduction of Washington, D. C., to "The Dramatic Life of Abraham Lincoln" in advance of the formal opening of the picture at the Metropolitan Theatre a few evenings later. It drew a big and most enthusiastic invited audience from a selected list of men prominent in official circles in Washington.

The Cabinet, the Supreme Court, the Senate and the House of Representatives and the ministers from foreign countries were plentifully represented at the showing, aside from many other persons notable in our national life, and exhibitors in Washington and the surrounding territory, and representatives of the film trade journals. The assemblage gathered to see this film biography of the great and martyred President was "distinguished" in many ways aside from the number of notables in attendance—in the sense of having gathered for some important and unusual ceremony and in the rapt attention with which it watched the unfolding of the life of Lincoln upon the screen. And they felt free to applaud the photoplay frequently and heartily as entertainment.

The Marine Band played before the screening and a special orchestra while the film was being unreeled.

The United States Supreme Court was represented by Justices Van Devanter and Butler; the President's Cabinet by Mr. Wilbur, Secretary of the Navy, Mr. Wallace, Secretary of Agriculture and Attorney General Stone, Theodore Roosevelt, Jr., Assistant Secretary of the Navy, Mr. Edward I. Clark, personal secretary to President Coolidge, Chief Justice Walter I. McCoy of the Supreme Court of the District of Columbia, Bishop Freeman, Episcopal Bishop of Washington, were among the many notables in the audience.

The special showing was arranged by Ned Holmes and Allen Glenn of the First National Home Office.

Hodkinson Has Ambitious Fall Program, Comments John Flinn

JOHAN C. FLINN, vice-president of Hodkinson, who has been in California for the past three weeks conferring with the many prominent independent producers whose pictures will comprise the Hodkinson program, returned to New York this week enthusiastic over the production outlook for the coming fall and winter season. He said:

"I found all of our producers working with a spirit of enthusiastic confidence, inspired by the splendid belief that success in the coming season depends only upon production quality and, impelled by that belief, they are marshalling every facility of splendidly equipped studios to turn out product that will excel any of their previous efforts."

"While at the Ince studio in Culver City, I saw part of 'The Siren of Seville' that Hunt Stromberg is supervising and I predict that it will be a positive sensation. Stromberg is also personally supervising the Harry Carey series of Westerns and a rough print of 'Tiger Thompson' that I saw in the studio projection room is one of the greatest Westerns I have ever seen."

"I found almost the entire technical staff of Regal Pictures at the Ince Studio working on preparations for 'Barbara Frietchie,'"

said Mr. Flinn, "and actual shooting of this big special from the Clyde Fitch play will begin this week, with Florence Vidor as the star, under Lambert Hillyer's direction. This will be followed by a series of especially big productions including 'The Mirage,' based on Edgar Selwyn's great play."

"The most important addition to the list of Hodkinson productions is 'The House of Youth,' adapted by C. Gardner Sullivan, featuring Jacqueline Logan. This production will be made at the Ince Studio."

"I found the Christie Studio humming with excitement and satisfaction over the great success of 'Hold Your Breath' and everyone in their entire organization is impatient to pitch in to make their next special, 'What's Your Wife Doing?', a knockout."

"Frank E. Woods and Elmer Harris are permanently established at the Peninsula studios, at San Mateo, where Patsy Ruth Miller, Matt Moore, Edith Chapman, Allan Forest, Edith Taylor and other favorites are working."

"Eastern Productions, Inc., and the Tilford Cinema Corporation are well under way with the productions of Helene Chadwick in 'Her Own Free Will' and Betty Compson in 'All for Love,' respectively."

Joins Paramount

De Mille to Teach Norman Bel Geddes Art of Directing

Latest of famous artisans of the theatre to desert the stage for the screen is Norman Bel Geddes, who has come from widely-heralded success on Broadway, New York, to learn the art of motion picture directing from Cecil B. DeMille, with whom he will be associated during the making of that producer's new Paramount picture, "Feet of Clay," adapted by Beulah Marie Dix and Bertram Millhauser from Margaretta Tuttle's novel.

Norman Bel Geddes startled the world during this past theatrical season by his amazing innovation of changing not only the stage but the auditorium of the Century Theatre into the semblance of a great cathedral for the now famous spectacle, "The Miracle." Mr. DeMille believes that the ability of Mr. Bel Geddes to create such a splendid illusion can be admirably utilized in pictures. While learning the technique of the studio from Mr. DeMille, Mr. Bel Geddes will design two elaborate sets for "Feet of Clay."

Miss Hulette Cast

Gladys Hulette, recently leading woman in "The Night Message," Perley Poore Sheehan's Universal production, and featured player in "Enemies of Women," has been engaged for the leading feminine role in "Judgment of West Paradise," last of the year's schedule of program pictures at Universal City, and to feature Johnny Walker with an all-star cast. Billy Sullivan of "Leather Pushers" fame, and star of the recent series of "Fast Steppers" stories adapted from Gerald Beaumont's racing tale, will be the third in the triumvirate of leads. The cast will include George Nichols, Edith Yorke and other standard players.

Kerry Expected Back

Norman Kerry is expected to return from New York this week to complete his role in the Universal-Jewel all-star production of Kathleen Norris' novel, "Butterfly," which Clarence Brown is directing. Kerry went east to attend the funeral of his mother, and during his absence scenes with Laura La Plante, Ruth Clifford, Kenneth Harlan, Freeman Wood, T. Roy Barnes, Margaret Livingston and Cesare Gravina have kept the company busy.

Educational Has Enterprising Schedule of Releases for June

ON Educational's June schedule Louise Fazenda, who has been absent from short comedies for over a year, will be starred in the second of the Jack White Comedy Specials, "Dizzy Daisy." Kathleen Clifford, vaudeville star and famous for her male impersonations, will be seen as the lead in the Christie Comedy, "Grandpa's Girl." This is the first time this well-known stage star has appeared before the motion picture camera.

Educational's hot-weather special, "The Chase," will also be available for exhibitors for late June bookings. Although scheduled as a July release, work is being rushed on this picture, and prints and accessories will be available to exhibitors late in June. This

subject is being rushed to enable exhibitors to take full advantage of the exceptional seasonal qualities of this picture, as it an ideal summer feature.

In all, six two-reel comedies and eight single-reel subjects will be available to exhibitors during the beginning of the heated season. In addition to the two-reel pictures previously mentioned, Neal Burns will be seen in "Tootsie Wootsie," Lloyd Hamilton in "Good Morning" and the Mermaid comedians, headed by Lee Moran, in "Hot Air."

The single-reel pictures will include two issues of "The Fun Shop," Educational's new humor reel; two Cameo Comedies, and one each of the "Sing Them Again" series, Lyman H. Howe's Hodge-Podge, Secrets of Life and Bruce Wilderness Tales.



The one reel "Dippy-Doo-Dad" comedy "Up and At 'Em" which Hal Roach produced for Pathe release.

Pathe Announces for 1924-25 It Has 104 Two-Reel Comedies

EXECUTIVES of the Pathe Exchange, Inc., announced this week the details of the two-reel comedy schedule to be made available by that organization during the 1924-1925 season. This will mean a yearly output of 104 comedies of two reels each, coming from the Hal Roach and Mack Sennett studios.

On August 24 Pathe is to release the first of the new Mack Sennett Star Comedies. Ralph Graves has been selected to be featured in a number of the comedies in this series. There will be twelve pictures in the series, with one release every four weeks.

Hal Roach is also to produce a series of twelve pictures to be known as the Roach Star Comedies, in which such players as Glenn Tryon, James Finlayson and others of screen prominence will be seen. The first

of these will be made available for September 14.

The season will witness the inauguration of the Arthur Stone comedies in two series of six pictures each. The Pathe program will also include eight Ben Turpin Comedies, one of which will be released every six weeks beginning August 3.

The third series of Spat Family Comedies, with twelve films to the series, will also be included in the year's program. August 10 has been chosen for the release of the first of these pictures. Thereafter there will be one release every four weeks.

The "Our Gang" youngsters will be seen in twelve new two-reelers during the coming year, making their sixth series. Here, too, the films will be released on the basis of one every four weeks.

1st National Production Began Just One Year Ago

FIRST NATIONAL PICTURES CORPORATION'S departure in entering the production field is now a year old. The policy has proved remarkably successful from every point of view. It has furnished a nucleus about which are grouped the pictures from associated producers and directors. The quality of the screen plays which have been made during the past year by First National Productions, Inc., has won the support of franchise holders and other exhibitors.

First National Productions, Inc., is observing its anniversary this week by preparing a considerably increased production schedule for the coming season. During its first year it produced 8 exceptional successes; for the coming year six feature films are scheduled for production before fall, with many others to follow.

Under the production supervision of Earl Hudson, First National Productions, Inc., gave to the picture patrons during the past year such noteworthy successes as "Flaming Youth," "Her Temporary Husband," "Lilies of the Field," "Painted People," "The Woman on the Jury" and "The Perfect Flapper," and it would indicate from features now in preparation, that the success

of these pictures will be excelled during the coming year.

"Sundown," Earl Hudson's epic of the disappearing cattle country, and "For Sale," a society drama with an all-star cast headed by Claire Windsor and Adolphe Menjou, are in the final stages of editing.

Beginning this week it is planned to operate three simultaneous production units, and produce at least six feature pictures before fall. One of these pictures is already in production. Two others will be started within a week. The one in production is "Single Wives," co-featuring Corinne Griffith and Milton Sills.

Colleen Moore and Conway Tearle are to be co-featured in "Temperament," an adaptation of Leroy Scott's "Counterfeit." This picture, to be directed by John Francis Dillon, goes into production immediately.



KATHLEEN CLIFFORD

Who will make her first appearance with Christie in "Grandpa's Girl."

Ahead of Last Year

Reports at National Capitol Show Marked Increase in Tax Receipts

Washington, D. C.—Tax receipts are running well ahead of those for last year, according to reports received by the Bureau of Internal Revenue, and, as much of the reduction provided in the new revenue measure will not become effective until after the close of the fiscal year, it is expected that the revenues for the year will be very nearly \$230,000,000 above those of the previous year.

For the month of April, tax receipts from all sources totaled \$124,176,661, and for the ten months ended with April, \$2,270,979,926. The total for the ten-month period was \$227,839,395 greater than for the same period in the last fiscal year.

A loss of \$33,000,000 was estimated from the exemption from tax of admissions of 50 cents or under.

Gets Foreign Rights

The Inter-Globe Export Corporation, of which Milton Cohen is the head, has acquired the foreign rights to all of the output of Principal Pictures Corporation, including the Harold Bell Wrights and Baby Peggys. This announcement was made by Cohen after he had closed a deal with Irving M. Lesser, vice-president of and general manager of distribution for Principal Pictures.

A Long Booking

"The Misfit," one of the Clyde Cook Comedies released through Educational Film Exchanges, Inc., has been booked over the New York Loew Circuit for a total of ninety-two days, which is a booking rarely given by this circuit to any two-reel comedy.



Wm. Fox's "The Man Without a Country"

Theodore Roberts Given Big Ovation by Hollywood Folk

PROBABLY as great an ovation as was ever given a motion picture star in any theatre was that accorded Theodore Roberts by the people of Hollywood on "Theodore Roberts Night" at Grauman's Egyptian Theatre.

Although Roberts, as Moses, plays the outstanding role in the biblical part of Cecil B. DeMille's "The Ten Commandments," he had never seen the completed picture, for it will be remembered that it was just about the time that the picture opened at the Cohan Theatre in New York, more than five months ago, that he was stricken in Pittsburgh by the illness from which he is now recovering.

The details of "Roberts Night" were worked out by Sam Myers, house manager of the Egyptian. It was made a gala affair. An escort of police, followed by the Golden State band of thirty pieces, headed the procession from Mr. Roberts' house to the theatre. Then came the color guard, officers and band of the 160th Infantry of the California National Guard and Companies A and B of the regiment. This military escort preceded the automobile in which Mr. and Mrs. Roberts rode, followed by more than a score of buses and other automobiles and the American Legion band. The streets all along the route were lined with thousands of people.

Preceding the opening of the performance at the theatre, Sid Grauman paid an eloquent tribute to Mr. Roberts and then introduced Hobart Bosworth who, as master of ceremonies, made a speech of welcome to Mr. Roberts and the audience.

The curtain then went up on the "Moses" prologue which is a feature of the Egyptian presentation and upon its conclusion the raising of a back drop revealed the two companies of the 160th Infantry standing at attention. Mr. Roberts was then brought on the stage in a wheel chair, whereupon the

audience arose and cheered him for fully five minutes. When quiet was finally restored the veteran star made a brief speech in which he voiced his appreciation of the ovation and his happiness at being able to be there. A score or more of the leading stars of the film world were then introduced by Mr. Bosworth and as they walked across the stage, each woman kissed Mr. Roberts and each man shook his hand.

Mr. Roberts was then completely surrounded with a bower of basketed flowers while from the top of the stage bushels of rose petals were scattered in the rays of colored spotlights. As the lights faded out, Mr. Roberts was escorted to a box in the theatre, from which he witnessed for the first time the picture which owes to his artistry and personality so much of its unprecedented success.

F. B. O.'s Big Campaign Book on "The Spirit of U. S. A."

THE Film Booking Office reports that its press book on "The Spirit of the U. S. A." covers every phase of advertising, publicity, and exploitation. The book was produced under the personal supervision of Nat. G. Rothstein, director of advertising and publicity for F. B. O., the actual work and detail being handled by Leslie Jordon. David Strumpf, art director for F. B. O., produced the greater part of the art work.

Among the suggested business-getters is a tie-up with the athletic classes of the public schools.

Fine Road Show Record

"America" Scores Success During Unfavorable Season

One of the most daring tests ever given to a big attraction has resulted in success for D. W. Griffith's romantic picture, "America," as a road show. Washington probably furnished the biggest gross, reaching more than \$20,000 for the first two of the four weeks' run, earning profits the first week and continuing dividends throughout.

In Houston, Texas, with the vaudeville season closed on account of the heat, "America" played for one week to \$12,800, earning a net profit of \$3,800 after paying all expenses of sending out the company, with an orchestra. The following week, which was entering mid-summer conditions in that section, "America" played in Dallas to \$14,000, earning net profits of \$5,700 on the week.

At the same time in Cincinnati, "America" built steadily in volume throughout the first week, playing to \$11,900. The second week again built to a total of \$13,150.



Four scenes from some of the five Century comedies in which Universal presents Baby Peggy.

A combined tie-up is suggested with the Elks, and other fraternal organizations that have expressed their willingness to get behind the picture.

F. B. O.'s tremendous exploitation campaign and tie-up with the National Guard in New York, Philadelphia and Los Angeles is reproduced in full with pictures, so that the exhibitor will know just how the hook-up was obtained in New York and be able to show the commander of the National Guard in his town.

A number of exploitation aids and accessories are listed in the book, including a four page miniature newspaper which can be used as a herald. This paper, "The U. S. A.," presents different phases of the story and theme of the Johnson feature in vivid newspaper style and is illustrated with scene cuts. Another useful aid is a little eight-page booklet titled "Interesting Facts About Your Flag and Presidents." There is also a red, white and blue circus herald. The press book also lists eight prepared merchandising window cards that are designed to sell goods as well as advertise the picture.

Another exploitation aid is the F. B. O. Pictorial News Service. This service comprises a set of eight pictures of interest regarding the Army, Navy and Marines. Each picture is accompanied by a short description of the scene itself and a boost for "The Spirit of the U. S. A." Space is left for the theatre imprint if desired.

Cast Complete

C. B. C. announces that the cast has been completed on the "Battling Fool," starring Eva Novak and William Fairbanks. This is the first of the eight Perfection Pictures to be produced by C. B. C. The release date will be announced soon. The cast includes Fred J. Butler, Laura Winston, Mark Fenton, Catherine Craig, Jack Byron, Pat Harmon, Andy Waldron and Ed. Kennedy.

Big Producing Program Starts at United Studios Next Month

THE month of May has ushered in the beginning of increased producing activities at the United Studios and June will see eleven producing companies at work there. M. C. Levee, president, has just announced. This means an unparalleled amount of production for the summer, the studio head declared.

Most of the larger independent producers have their headquarters at United, a studio which leases facilities for picture-making to all-comers. Though five or six companies have been making pictures there all winter the spring has seen a slump of actual production while they were busy cutting and editing completed pictures and preparing for new productions.

"The hoof-and-mouth disease, tight-money, a lack of rainfall and a score of other conditions may have alarmed the rest of California, but they haven't affected the motion picture industry," Levee said. "We will make more pictures on the United lot this summer than ever before—all for First National release."

With the aid of John McCormick, western

representative of First National, Mr. Levee compiled the list of productions on which camera work will be started within the next month.

Mr. Levee himself will be at work on "Belonging," directed by Maurice Tourneur. The Joseph M. Schenck organization will have started two stories, one for Norma Talmadge and one for Constance Talmadge, as yet untitled. Richard Walton Tully will have "Bird of Paradise" under way. Samuel Goldwyn is to start "Tarnish," directed by George Fitzmaurice, and "Potash and Perlmutter in Hollywood," directed by Alfred E. Green. Edwin Carewe, just back from Africa, is to begin work on "The Ragged Messenger" by June 1. First National is to produce "Single Wives," co-featuring Corinne Griffith and Milton Sills, directed by George Archainbaud; "Temperament," co-featuring Colleen Moore and Conway Tearle, directed by John Francis Dillon, and "The Lost World," directed by Harry Hoyt. Frank Lloyd, following "The Sea Hawk," will make another big production, "East of Suez."

Lessers Tell of Allotment of Territories Under New Policy

FOLLOWING his explanation as to the territorial franchise plan being followed by Principal Pictures Corporation in distributing Principal's Master Productions, consisting of the Baby Peggy and Harold Bell Wright specials, Irving M. Lesser, vice president and general manager of distribution for Principal has issued another statement in which he explains how the territories are being allotted. Already four franchise holders have been selected, their allotments covering twenty-three states and territories. They are:

Gene Marcus, owning and operating the Twentieth Century Film Co., Philadelphia, serving exhibitors in Eastern Pennsylvania and Southern New Jersey.

Oscar S. Oldknow, owning and operating the Southern States Film Co., with Exchanges in Atlanta, New Orleans and Dallas, serving the exhibitors of Georgia, Texas, Oklahoma, Louisiana, Florida, Alabama, North and South Carolina, Tennessee, Mississippi and Arkansas.

Louis Hyman, operating the All Star Features Distributors, Inc., operating Exchanges in San Francisco and Los Angeles, serving the exhibitors of California, Nevada, Arizona, and the Hawaiian Islands.

Alex Rosenberg, owning and operating the De Luxe Feature Films Company's Exchanges in Seattle and Portland, serving the exhibitors of Oregon, Washington, Idaho, Montana and the territory of Alaska.

These motion picture men will be known in the future as Franchise Holders and Distributors for Principal Pictures Productions and Sol Lesser Productions. They will handle the Baby Peggy's and future Harold Bell Wright pictures.

Sol and Irving Lesser announce they have

received scores of telegrams from exhibitors commending them for their action in handling the Harold Bell Wright's and Baby Peggy's on the territorial franchise plan. Realizing that both of these master productions are big box office attractions, exhibitors are jubilant over the new method of distribution.

Booked for Broadway

Two Universal Jewels Scheduled for Fall, to Be Pre-released

The first two Jewel productions of Universal's big fall line-up announced recently, already have been booked into Broadway houses. They are "The Signal Tower," starring Virginia Valli, and "The Reckless Age," starring Reginald Denny. They are to be shown in the Mark Strand Theatre and the Rialto Theatre, respectively.

Although these pictures are not scheduled for release until August, the dates being August 3 for "The Signal Tower" and August 10 for "The Reckless Age," they will be played pre-release on Broadway. The Rialto booking of "The Reckless Age" is for the week of June 8, and the showing of "The Signal Tower" in the Mark Strand the week of July 6. Following the showing of this picture in the Broadway Strand, it will have a run in the Brooklyn Strand.

W. C. Herrmann, manager of Universal's New York exchange, says this double booking is the biggest send-off a Universal fall schedule ever had. It is likely that others of the Universal Jewel releases will see Broadway during the next few months. There also will be pre-release showings in other big key centers.

Chadwick's Second Special

"I Am the Man," Starring Lionel Barrymore, Underway in East

Production was started this week by Chadwick Pictures Corporation on the second Lionel Barrymore special, "I Am the Man," at the Tec-Art Studios, New York City. Prominent in the cast is Seena Owen, who is featured and will play opposite Barrymore.

Gaston Glass, Flora Le Breton, the young English actress; Marty Faust, James Keane and others are in the cast.

Ivan Abramson wrote the story and will also direct. He will be assisted in production by Edmund Laurence.



Action a-plenty is in Tom Mix's new Fox production, "The Last of the Duanes."



AN ATTENTION-COMPELLING TWENTY-FOUR SHEET

Vitagraph's General Sales Convention Held in Chicago

OPTIMISM and confidence in the motion picture industry generally and predictions for the biggest year that Vitagraph has ever known in its twenty-six years of the production and distribution of pictures comprised the key note of the first general sales convention of this company in six years at Chicago May 23-24. All of the executive officers, division chiefs and branch managers attended. The sessions were held at the Drake Hotel.

President Albert E. Smith stated: "The high order of merit that has distinguished Vitagraph pictures will continue. While we hope to make pictures that are bigger and better we do not intend to make pictures that will be considered extravagant. 'Captain Blood' will be the first big production released at the beginning of the coming season. It will be the most ambitious effort in this line ever undertaken by Vitagraph. More time and greater pains have been expended in the preparation for shooting this subject than for any previous Vitagraph picture. This will be the key note of Vitagraph production policy—preparation.

"It must be realized that the conditions under which exhibitors buy pictures are not by any means the same. We believe that the more we are able to book an exhibitor in harmony with his problems, the more we are apt to receive his full co-operation, goodwill and consideration.

"In deciding a sales policy for the coming season, we have come to the conclusion that only by adopting some flexible 'live and let live' policy, can we expect to dispose of our pictures in a way that will be satisfactory to us, and also be appreciated by the individual exhibitor."

John R. Rock, general manager, predicted an abandonment by producers generally of the excessively costly picture so that exhibitors may offer the public entertainment on honest rentals and honest admission prices.

He also revealed the amazing fact that Vitagraph has produced and released more than 15,000 motion pictures.

The others who were at the convention were A. Victor Smith, A. J. Nelson, assistant general manager, A. I. Siegel, secretary of Vitagraph, Inc., Walter Bonyun, in charge of foreign sales, A. C. Braunerger, of the sales promotion department, and W. Wallace Ham, director of publicity, all of the general offices; George A. Balsdon, special representative with headquarters at Albany, New York; J. M. Duncan, Chicago, H. Bradley Fish, Los Angeles, Thomas G. Guinan, Atlanta, division managers; J. S. Steinson, Chicago, S. N. Burns, Albany, C. W. Anthony, Buffalo, J. N. Naulty, New York City, C. W. Sawin, Boston, Robert S. Horsley, Philadelphia, Stanley Spoehr, Washington, F. W. Redfield, Pittsburgh, B. A. Gibbons, Montreal, S. Romney, St. John, A. S. Clatworthy, Winnipeg, Frank Meyers, Toronto, Ira P. Stone, Atlanta, J. E. Huey, Dallas, M. W. Osborn, New Orleans, A. J. Beck, Oklahoma City, A. Danke, St. Louis, C. A. Schultz, Kansas City, Fred H. Knispel, Minneapolis, J. H. Young, Detroit, C. L. Kendall, Cincinnati, J. E. Beck, Cleveland, Frank E. Hickey, Denver, C. P. Nedley, Omaha, R. S. Stackhouse, Salt Lake City, C. N. Hill, Los Angeles, W. C. Wheeler, San Francisco, and H. A. Black, Seattle, branch managers.

Mae Busch Signed

Becomes Member of Metro-Goldwyn-Mayer Stock Company

Mae Busch, who is a member of the Metro-Goldwyn-Mayer stock company, will be seen in "Bread" and "Broken Barriers," two of the features on the coming season program of Metro-Goldwyn releases.

Miss Busch last season appeared in "The Shooting of Dan McGrew," a S-L production released by Metro, in which she scored a decided hit. She has played important roles in such productions as "Brothers Under the Skin," "The Christian" and "Souls for Sale," and began her theatrical career in support of Eddie Foy after having been successful on the operatic stage.

"Bread" is an adaptation of Charles G. Norris' novel which is being directed by Victor Schertzinger. Others in the cast include Robert Frazer, Wanda Hawley, Pat O'Malley, Hobart Bosworth, Myrtle Stedman, Eugenie Besserer and Ward Crane. "Broken Barriers" is a Reginald Barker-Louis B. Mayer production for Metro-Goldwyn release and is adapted from the novel by Meredith Nicholson. Others in the cast beside Miss Busch include James Kirkwood, Norma Shearer, Adolphe Menjou, Robert Frazer, George Fawcett, Ruth Stonehouse, Winifred Bryson, Walter Hiers, Vera Reynolds and Edythe Chapman.

A Clever Reminder

"Doug" Mails Original Passes to Those Who Visited Studio

New Yorkers who visited the Pickford-Fairbanks Studios in Hollywood during the production of "The Thief of Bagdad" are receiving through the mail as a souvenir the pass they signed to gain access to the studio.

During production some 20,000 people visited Doug-and-Mary's studio. They signed passes which required their name and home town address. These passes were carefully catalogued and now a clerical staff is kept busy sending them to the visitors who live in cities where this picture is showing. More than 2,000 passes have been sent this week to New York, Boston and Philadelphia. Each pass is accompanied by a letter reminding the person who receives it that the picture is being shown in his home town.

Endorses F. B. O. Film

Army Officer Reviews Emory Johnson's "The Spirit of the U. S. A."

Giving his endorsement to the patriotic qualities of Emory Johnson's big photoplay "The Spirit of the U. S. A.," Major Edward Huegenot Pierce, chief recruiting officer of the U. S. Army in the Southern California district, whose base is Los Angeles, reviewed the F. B. O. production last week.

"It is just what the nation needs," was his appraisal of the Johnson production. "We need something like this to tell us the truth.

"I am sure that the U. S. Army and every patriotic man and woman in America will not only see 'The Spirit of the U. S. A.' but will insist that all their friends see it."

FOR DISTRIBUTION

"THE BRANDED FOUR"

A FIFTEEN EPISODE SERIAL

Riotous with MYSTERY and ADVENTURE

Starring

BEN WILSON

Communicate with

GOLDWITT
130 WEST 46TH STREET

FILM SALES COMPANY

NEW YORK

Distributors



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Gray Chain Opens Another Theatre in Massachusetts

Bradford W. Braley, assistant organist of the Empire Theatre in New Bedford, received a sudden call on May 19 to go to Allston to preside at the organ in the Allston Theatre, which was opened on that day as another of the houses in the Gray Circuit of New England Famous-Players Lasky Theatres. It was a signal honor for Mr. Braley, who is only 19 years of age. He has been the assistant organist of the Empire in New Bedford almost since the opening of the house in the fall of 1922. The Allston was opened under the supervision of David F. Perkins, division manager for the Gray circuit. Heading the picture program was "A Boy of Flanders."

The Allston is to be operated under the Fenway Theatre Corporation, one of the subsidiaries of the New England Theatres, Inc., controlled by Famous Players. The house seats 1,750. Harold B. Franklin, managing director of all the Famous Players theatres, negotiated the deal.

Work has been started on the alterations to the theatre at 2200 Washington street, Roxbury, by the Temple Theatre Company of Boston. The work will cost approximately \$30,000.

There's a lady exhibitor in New England and has been right along, but gosh, we never even had any idea about this fact before. Mrs. Gertrude E. Mansfield is the manager of the Gordon Theatre in Brockton. We can't write much about her at the present time, but we're headed for her city and most certainly will visit her and let you know what she thinks about being an exhibitor. The fashion show staged as an added feature at Gordon's Theatre, Brockton, the week of May 5 was conceived by Mrs. Mansfield. She also arranged the fashion shows for Gordon's Capitol and another of the circuit's houses in Boston.

The Royal Theatre in Chicopee, after having been in the hands of repairmen and decorators, was reopened on May 22. The workers have transformed the Royal into a beautiful and well equipped community playhouse. M. and H. Tabackman are the owners. They have placed the managerial problems in the competent hands of C. B. Rhea. Mr. Rhea has had virtually a quarter of a century of experience in all phases of the amusement business. He formerly was connected with the Castle Square Theatre in Boston; was a manager at one of the houses of the Goldstein Brothers Amusement Company of Springfield; was assistant manager of S. Z. Poll's Palace Theatre in Springfield and for the last two years was the manager of the Strand in Springfield.

George J. Allen, Jr., president and treasurer of Allen Theatres of New Bedford, is trying to dispose of his Cadillac sport model. He's driven it only 11,000 miles.

M. Douglas Flattery, general representative in Boston for Marcus Loew, in addition to his multifarious theatrical and other duties, is chairman of the Boston City Conservation Commission.

Twenty-two children, aged 3 to 15, appeared in a dance festival at the Empire Theatre in New Bedford on May 16, 16 and 17. All were guests of Manager Reginald V. Tribe at the following Friday matinee to see "Girl Shy."

Jack Watt has become manager of the Strand Theatre in Waverly, which is operated by Adolph Burrows.

Elmer R. Daniels, manager of the Olympia Theatre in Worcester, is attending the exhibitor convention in Boston.

John Patton has become the manager of E. M. Loew's Day Street Theatre in Somerville. Manager Patton formerly was in charge of the Harvard Theatre in North Cambridge.



REGINALD V. TRIBE

A-1 Manager of the Empire, New Bedford, Mass., and also a first-class artist. He assures himself of having snappy drawings for his ads by doing them himself.

Elmer R. Daniels, manager of the Olympia Theatre in Worcester, provided a feature picture as the entertainment at a meeting of the Worcester Square and Compass Club. Manager Daniels is one of the members of the entertainment committee.

E. Flat Bent, organist at the State Theatre in New Bedford, has presented his resignation, effective May 31. He has held the position for nearly a year, coming to New Bedford from California. According to Bar-

ney Zeitz, who is operating the State since taking away the control of the Allan interests, a Providence, R. I., organist may succeed Mr. Bent.

Mr. and Mrs. T. A. McEvoy of the Rialto Theatre in Leominster have sailed for Europe, where they will make a tour of four months duration. While the other side they will visit Mrs. McEvoy's parents in Wales.

The exclusive picture policy at the Casino Theatre in Boston was discontinued after one week by Charles Waldron, owner and manager of the theatre. The house closed its burlesque season on May 10, opening May 12 with the film program. Admission was 10 and 20 cents. Business was so bad that it was deemed inadvisable to continue the film policy.

Rhode Island

The E. F. Albee Theatre in Providence, that long has been in existence, featured a photoplay for the first time the week of May 19 when "The White Sister" was presented. Another picture was to be shown the following week.

George Schwartz has opened the new Strand Theatre in Warren. Lon Vail, manager of the Lyric Theatre, the opposition house, sent Mr. Schwartz a letter, extending his best wishes to him for success at the Strand.

The Modern Theatre in Providence observed its sixth anniversary the week of May 12, featuring "The Woman on the Jury."

Manager Mahoney of the Rialto Theatre, presenting "Not One to Spare" as the feature for the week of May 12, dedicated his program to Mother's Week.

Five acts of vaudeville were presented with "The Hunchback of Notre Dame" at Fay's Theatre in Providence, the week of May 12. Prices were not advanced.

New Hampshire

John Ghilain, 27 years old, a war veteran of Boston, Mass., died of injuries received when he attempted to save Arthur A. Smet, projectionist in the Star Theatre in Manchester, when fire broke out in the projection room on May 12. A panic narrowly was averted.

The operator's assistant also was burned. Damage to the theatre was confined mostly to the booth.

Prints in All Exchanges—Now Playing



BETTY COMPSON
in
MIAMI

An Alan Crosland Production
Produced by Jilford Cinema Corp.

for HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures



"How to Educate a Wife," a Warner Brothers' Classic from Elinor Glyn's pen, features Marie Prevost, Monte Blue and many other stars.

New Britain, Conn., Decides Against Bigger License Fees

License fees for all amusements in New Britain, except established theatres, were due to be increased, according to recommendations of members of the city license commission. At a meeting of the commission, Carlyle G. Barrett, manager of the Palace Theatre and who represented exhibitors, asserted that the Lyceum, Palace and Capitol theatres were paying a license fee of \$125 yearly besides a government tax of \$200. Mr. Barrett emphasized the fact that during the present season business has been bad and he said that he could not recall a worse season. The Lyceum, Palace, Capitol as well as the Scenic theatres suffered a loss of approximately \$18,000 as a result of the smallpox scare, he said.

Manager Barrett declared that New Britain is the worst show town in Connecticut and that primary reason is because of the large percentage of foreign born residents, 90 per cent. of whom do not attend the theatres. He added that those who do seek amusement in the city's theatres buy the lower priced seats. Meriden, a city smaller than New Britain, is a better show town than New Britain, he said, and the license fee there is \$75 annually. The three theatres there are prospering, Mr. Barrett asserted. They are the Community, Life and Poli's. There are three theatres in Bristol and this also is a better show town than New Britain, the manager stated. Here the license fee is \$75.

He said that in Waterbury the annual license fee is \$50 for theatres of 800 seats and less; \$75 for those with between 800 and 1,000 seats and \$100 for houses with more than 1,000 seats. The fees in Hartford range from \$150 to \$200 a year, according to the seating capacity.

The Lyceum, Capitol and Palace theatres have employees representing 37 New Britain families, John S. Contaras, one of the owners, told the license commission. He asserted

this fact was worth considering. He said there would be justification in advancing admission prices if the license fees were increased.

That the theatre men were paying a large enough fee was the opinion of the commissioners and they voted to recommend that no change be made in them. Substantial increases have been made in the license fees for circuses, carnivals and the like.

William J. (Bill) Cotter, who was manager of Poli's Theatre in Meriden for the last year and a half, was the recipient of a purse of gold from his employees upon his departure from Meriden, under orders to report to the Poli main office in New Haven. The presentation of the gift was made to Mr. Cotter by Henry T. King, mayor of Meriden, in behalf of members of the house staff. Mr. Cotter is to be transferred to another field for Mr. Poli. Previous to going to Meriden "Bill" Cotter was general manager of the Goldstein Brothers Amusement Company of Springfield, Mass., and he had managed houses for the concern in Utica, N. Y., Holyoke, Pittsfield and Springfield, Mass. L. R. Barhydt, formerly of Lowell, Mass., has been named successor to Mr. Cotter in Meriden. The best wishes of a host of friends, theatrical and otherwise, will be extended to "Bill." We knew him in the days when he just got through with a little job for Uncle Sam over on the other side of the "big pond."

Manager Clancy of Poli's Capitol Theatre in Hartford will star his orchestra again. The week of May 25 Bill Jones will take his pit aggregation upon the Capitol stage and present an especially prepared program of the season's most popular song hits surrounded by a scenic production of exceptional beauty.

S. Z. Poli, head of the circuit that bears

his name, has purchased the property at Merwin Beach known at the Sound View Hotel. After improving the building he expects to connect it with the Merwin Inn, which he has owned for several years.

Carlyle G. Barrett, manager of the Palace Theatre in New Britain, and Peter Perakos attended the annual banquet of the V. M. P. A. at the Plaza in New York.

Work, long delayed on the construction of the new theatre by the Capitol Theatre Construction Corporation in Willamantic, soon will be started. A good part of the steel pillars for the building have arrived and the shipment of brick is due soon. Holes have been drilled for bolts in the stone pier foundations for the steel pillars.

Maine

Abraham Goodside, owner of the Strand and Empire theatres in Portland and the Capitol and Bijou in Springfield, Mass., has taken a lease on the Jefferson Theatre in Portland, the only legitimate house in the city. It last was operated as a unit in the Gray circuit of New England Paramount theatres. Mr. Goodside is expected to transfer the Empire programs to the Jefferson as a result of planning to make extensive alterations to the Empire. Announcement, however, has been made that a dramatic stock company will be in the Jefferson this summer. The house is owned by the Catholic diocese of Portland.

The new arcade of the Chapman building and entrance to the B. F. Keith Theatre in Portland will be completed early in July and Manager Clifford Hamilton of Keith's is not sad because of this fact. The new arcade leading to the theatre is to be a beautiful entry-way, with rows of stores on each side of the arcade.

The scarlet fever epidemic having abated somewhat, picture shows have been resumed in Limerick.

Manager William E. Reeves of the Strand Theatre in Portland presented the Strand Amateur Symphony Orchestra of more than 50 musicians as an added feature to the film programs the week of May 11.

Abraham Goodside, who recently took over the Jefferson Theatre in Portland, has been granted a city license for the house.

The Elm Theatre in Portland has abandoned its exclusive picture policy and on May 19 began a spring and summer policy of tabloid musical comedies and pictures.

Portland exhibitors will feel the effects of the latest ruling by the city manager, which is that the ordinance forbidding the distribution of bandbills must be enforced. It is provided that a violator found guilty may be fined \$20.

Prints in All Exchanges—Now Playing



James Kirkwood
and Lila Lee in
**"WANDERING
HUSBANDS"**
Supported by MARGARET LIVINGSTON
for HODKINSON RELEASE

Lubliner & Trinz Announce Change in Theatre Location

The new Lubliner & Trinz theatre that is to be built on the West Side will be located at the southeast corner of Mason and Madison street instead of Mayfield street and Madison, as previously announced in the newspapers. The purchase is due in part to the taboo by Oak Park on Sunday movies, as the firm already has a site on Wisconsin avenue that would have served the Oak Park movie fans.

The police were enjoined from interfering with the run of "Cytherea" at the Chicago Theatre last week, as the board of censors were opposed to the picture, according to the report from the city hall, and had instructed the police to prevent the showing of the film. Circuit Judge Hugo M. Friend viewed the picture and granted the injunction preventing any interference with the picture.

The Crystal Theatre at Kilbourn opened last week under the management of V. M. Reynolds. It will show pictures exclusively.

C. W. Locke, manager of the Alamo Theatre at New London, has taken over the management of the Victory at Fairfield, Iowa, and will handle the booking of both houses from the New London office.

Charley Paiste, well known along Film Row, has taken over the management of the Grand Theatre at Perry.

Fred H. Brooks has bought the Amuzu Theatre at Dows, Iowa.

Baseball fever has caught both the film men and exhibitors and there may be some tough games played between the boys before the summer is over. There are five teams in the Exchange League and as yet the number the exhibitors have is unknown.

When a theatre manager wins an automobile for the price of a dollar ticket he sure is in luck. That is what our friend, Walter Spoor of the Princess Theatre at Waukegan, Ill., did and now he is driving a swell sedan around.

John P. Downey, who has been connected with F. B. O. for some time, now is assistant to Floyd Brockell, manager of the newly formed Balaban and Katz Midwest combination. He will assist in the booking of pictures.

The Pershing Theatre at DuQuoin, Ill., closed last week for the summer and will reopen about August, it is reported. The Bijou at Carrollton, Ill., also closed for the summer.

The new Washington Square Theatre in Chicago will open about the middle of June. Managers Pinkleman and Cory have engaged Ned Picerno, formerly with Ascher's Palace Theatre at Peoria, as musical director. Harold Gulbranson will have charge of the organ recitals.

The 900-seat Temple Theatre building on North Clark street, four stores and ten flats have been sold by Mrs. Ben Stone to Alexander Bloch for \$145,000, subject to \$80,000. The Gumbiner management of the house will continue, as they have a long term lease on the theatre.

James Arnette has taken over the management of the Washington Theatre at Belleville, Ill.

The Avon Theatre at Decatur, Ill., will be closed for a time while improvements costing \$35,000 are made.

Tom Norman, well known along Film Row, has been made manager of the LaSalle Theatre at LaSalle, Ill.

The Olympic Theatre at Randolph and Clark street has been closed for the summer, as the picture venture at the house did not prove successful.

Orchestra Hall on Michigan boulevard opens this week under Lubliner and Trinz management and will show the premiere here of "Dorothy Vernon of Haddon Hall." This is the only house on the boulevard showing pictures this summer.

George White, manager of the Grand Theatre at Muscatine, Iowa, has closed his house for the summer and will reopen about September 1.

The Cozy Theatre at Sidney, Ill., has been opened under the management of Lester L. Forney.

The management of the Madison Theatre at Peoria, Ill., plans a series of novelties and presentations and has engaged Milo DeHaven to supervise the new department.

Lou Goldberg, formerly of the Harper Theatre, has leased the new picture theatre going up at Jeffrey and 71st street from James A. Carroll of the Hyde Park bank. It is hoped to have the house open for early fall business.

Toledo

Moving picture conditions in Toledo and northwestern Ohio for the past six weeks have been very poor, in fact, the worst in years. Only two houses in Toledo, the Rivoli and the Princess, have made any money consistently since the first of the year. These two houses are sure-fire winners, piling up profits each week, while the other picture houses strike a good week only only in a while.

So bad is the condition in Toledo that the Alhambra Theatre, once the prettiest and leading house in the city, was obliged to close on May 21 through lack of patronage. The company's directors, realizing that the house had been losing money for a long time, allowed lease to expire on June 1. The building will be torn down immediately and remodeled into a ladies department store.

Two reasons are mainly responsible for Toledo's poor showing. First, 16,800 men were thrown out of employment here last week alone, and this, together with the fact that the street car fare was recently raised to 8 cents, are given as the main reasons by the exhibitors for their present loss of business.

Manager Faigley of the Rivoli Theatre has been successfully showing Harold Lloyd in "Girl Shy" the past two weeks.

**STRAIGHT FROM THE SHOULDER
REPORTS,
THOSE INVALUABLE AIDS,
BEGIN ON PAGE 550
DON'T MISS 'EM.**



"Up and At 'Em" is a Dippy-Do-Dads One Reel Comedy Produced by Had Roach for Rathé Release.

Cincinnati

Suit for \$250 and costs has been filed in federal court here against William Gordon, owner of the Gordon Theatre, Middletown, Ohio, the action being instituted by the American Society of Authors, Composers and Publishers, in the name of Irving Berlin, Inc., as the complainant.

I. Libson, who controls all of the first-run down town theatres here, has just returned from a two weeks' visit with his family at Atlantic City.

Superintendent Cliff Boyd of the Lyric Theatre is happy over the installation of a new organ in his house. A special musical program was put on by Sidney Crispin and Dorothy Ray, the Lyric organist.

The Winchester Music Co., at Winchester, Ky., will erect a new house at an estimated cost of \$50,000.

Fire which originated in the K. of P. building at Oxford, Ohio, damaged the Criterion Theatre to the extent of several hundred dollars, causing the house to close indefinitely. It will probably not reopen until fall.

Kentucky

The South Covington Amusement Co., Covington, Ky., capital \$1,000, was recently chartered by William F. Bankamper, Walter L. Hurley and A. J. Dehlinger.

C. N. Koeh, of the Rex Theatre and American Moving Picture Studio, Louisville, was one of a hundred or more boosters of the Louisville Board of Trade who spent the week touring the state on a special train in the interest of trade extension.

Prints in All Exchanges—Now Playing

ALBERT L. GREY PRESENTS

LLOYD HAMILTON

IN

"HIS DARKER SELF"

HIS FIRST FIVE REEL COMEDY

(COURTESY E.W. HAMMONS)



for HODKINSON RELEASE



Scenes from Pathe's "Yukon Jake," a two reel comedy produced by Mack Sennett, starring Ben Turpin

St. Louis Woman Exhibitor Fights to Retain Theatre

St. Louis filmdom is watching with interest the struggle of Miss Annie L. Ketchum, school teacher proprietor of the Plaza Theatre, Clara and Etzel avenues, St. Louis, for possession of that show house which she has operated for many years and through her application of school room methods to picture presentation has made a success of where several men failed. The house now is involved in litigation between Miss Ketchum and H. Worthington Eddy, owner of the theatre building. Eddy for the time being has the upper hand, as on Saturday evening a deputy constable placed a padlock on the doors. The writ was granted at the request of the Eddy Realty and Investment Company, a holding company for Eddy's interests. Eddy alleges that there is due him \$4,000 for five months' rent.

Miss Ketchum, who also owns the Aubert Theatre and Airdome, Aubert and Easton avenues, and the Chippewa Theatre, Broadway near Chippewa street, denies that she is legally indebted to Eddy for the rent. She has been operating the Plaza for five years, taking charge of it after four men had failed to make the theatre a go. In that time, she said, in discussing her difficulties, she has had four leases from the Eddy Realty and Investment Company. Her last lease expired about a year ago and she began negotiations with Eddy for a renewal on a ten-year basis, agreeing to pay increased rent and putting up \$500 earnest money.

Every month, Miss Ketchum says, she has offered Eddy the rent but he has refused to take it and has demanded possession of the show house. That is the basis for his claim that there is due him \$4,000 for rent.

Miss Ketchum filed an injunction suit to restrain Eddy from ousting her from the theatre, but she lost that suit when it developed that her lease had not been signed by Eddy. Then he went to the justice court and obtained the writ of attachment on which the

constable took charge. However, she still has a suit pending in the circuit court to compel him to grant her a ten-year lease on the theatre building.

Miss Ketchum, who is teacher of the kindergarten of the Blair Public School, devotes the afternoon and evening to supervising her amusement places. She was prompted by the necessity of supporting her 83-year-old mother and invalid sister to enter the picture business. Her sister suffered an injury to her spine in a fall nine years ago and has been bedridden ever since. Through the success of the Plaza she has been able to support her mother and sister and accumulate enough money to purchase the Aubert and Chippewa as well.

She has built up a community spirit about the Plaza and her other theatres, and for that reason it will be difficult for another exhibitor to take charge of the Plaza if Miss Ketchum is permanently dispossessed.

Voters of Sterling, Ill., on June 3 will decide the question of whether the town shall enjoy Sunday shows. Recently 1,800 residents of Sterling signed petitions asking the City Council to license Sunday movies, and specified that unless the councilmen saw fit to pass the necessary ordinances the matter should be presented at the next election. By a vote of three to two the aldermen chose the latter course.

A. B. Cantwell now is the sole proprietor of the Cantwell Theatre, Bucklin, Mo., having purchased the interest of his partner, E. D. Wiggins.

F. B. Russell is the new owner of Yale Theatre, Shelbyville, Ill., while James Colliers is operating the Rex Theatre, Lilbourne, Mo.

Houses closing for the summer include: Holmes Opera House, Nokomis, Ill.; Colonial Theatre, Gorin, Mo.; Noble Theatre, Princeton, Ind.; Pastime, Blue Mound, Ill.; Star, Sims, Ill.; Star, Trenton, Tenn.; Rainbow,

Russellville, Ark.; Princess, Success, Ark., and Ewart, Greenup, Ill.

R. F. Burkhead has opened his New Royal Theatre, Jackson, Tenn., and is using F. B. O. features six days a week.

Joe Mogler, Oscar Lehr and Hector M. E. Pasmazoglu constitute the new exhibitor representatives on the St. Louis Film Board of Trade arbitration board. They were selected by the recent convention of the exhibitors of Southern Illinois and Eastern Missouri.

Tom Young of Dyersburg, Tenn., stopped off en route to the Boston convention. Tom and other Tennessee exhibitors are alarmed over the danger of a 10 per cent state tax on admissions. It looks like the bill is also certain to pass and if it does it will mean the death knell of many picture shows throughout the state.

Out-of-town exhibitors seen along Picture Row during the week included: Frank E. Leitz, Strand, Mascoutah, Ill.; Tom Read, Duquoin; Gus Kerasotas, Springfield, and Bob Cluster, Johnson City, Ill.

Johnny Weigler, manager of the Hippodrome and Grand theatres in Alton, Ill., was seen along Picture Row during the week.

Allen Carter, manager of the Liberty Theatre, Terre Haute, Ind., was a visitor to the local Hodkinson office.

W. Simmons is opening a new theatre in Hollow Rock Junction, Tenn., the first movie palace the town has ever boasted. It will seat 250. He was in town arranging for equipment and pictures.

Nebraska

Mr. and Mrs. B. B. Holdrege of the Zenith Theatre at Shanandoah, Ia., visited Omaha recently.

C. B. Marks, Rex Theatre, Albion, Neb., was an Omaha visitor last week.

C. C. Bingaman has sold the Milo Opera House at Milo, Iowa, to Ray Steele.

H. B. Gray has sold the Electric Theatre at Clear Lake, Iowa, to Mr. Zollars.

B. C. Taylor has sold the Pastime Theatre at Dayton, Iowa, to Elmer Swannstrom.

The Orpheum Theatre at Fort Madison, Iowa, has been sold to H. F. Crinklaw.

M. C. Freed, Pender, Neb., has installed 100 new chairs in his theatre there.

H. H. Carmichael has sold the Amuzu Theatre at Dows City, Iowa, to Mr. Brooks.

Prints in All Exchanges—Now Playing



"The Hoosier Schoolmaster"

featuring HENRY HULL
and JANE THOMAS-

A WHITMAN BENNETT production
for
HODKINSON RELEASE

Paramount and Keith's to Run Atlanta House Jointly

With the announcement that Louis Cohen, of the real estate department of Famous Players, had gone to New York City for final conferences with the B. F. Keith interests, plans which were originated several months ago for a mammoth new theatre in Atlanta seem due to be consummated within the very near future, and a modern house seating more than 3,000 provided for regular big time vaudeville and pictures.

The proposed site is on Peachtree street. The new theatre will have twelve stories, the upper floors being utilized as guest rooms as a part of the new Henry Grady Hotel. Entrance to the theatre will be through a long arcade leading through the lobby of the hotel. It will be owned and operated jointly by the Famous Players theatre department and the B. F. Keith interests.

F. E. Williamson, owner of the Grand Theatre at Winter Haven and the Avalon at Avon Park, Fla., broke ground last week for a large new house at Winter Haven to cost \$75,000, which will be second to none in the state in appointments and will seat 1,000, all on one floor. It will be on the opposite side of town from the Grand.

Verdict has finally been rendered in favor of the plaintiffs in a suit which has been pending for two years in the courts of South Carolina brought by the American Society of Authors, Composers and Publishers against Albert Sotille and the Pastime Amusement Company for alleged infringement of copyright, the defendant being taxed with a fine of \$250, an additional \$100 for the plaintiffs' attorneys' fees and all costs of court. The suit was brought charging infringement from the playing of a chorus from the Witmark publication, "Kiss Me Again," by the organist of the Pastime Theatre of Charleston, S. C. The defendant claimed innocence on the ground that only a small portion of the chorus was played and that not from a printed copy but merely "by ear." The defense also contended that the organist was an independent contractor, over whose actions, while playing, the defendant had no control. It was further contended that there had been no performance for profit, since nothing was charged patrons of the theatre for hearing the music.

The large Temple Theatre in Birmingham, Ala., was opened last week under the management of Messrs. R. G. Allen and Joe Steed, attended by an audience of more than 2,500 of Birmingham's leading people, as well as many exhibitor and exchange friends of the operators. Mr. Allen is one of the South's best known showmen, having for many years operated the Superba Theatre at Raleigh, N. C. Mr. Steed for a number of years has operated theatres in Ensley and Fairfax, Ala. The Temple is Birmingham's largest house, having been built by the Masonic fraternity more than a year ago but never before operated regularly.

Sol Sugarman, well-known exhibitor of Montgomery, Ala., owner of the Grand and Pekin theatres, died suddenly of heart trouble last week. Mr. Sugarman is well known throughout the entire South and his body was taken to his former home, Syracuse, N. Y.

Howard Waugh, who manages Loew's Palace, Memphis, Tenn., is a veteran showman of varied experience. Starting as an usher in Celeron Park, New York, for Jules Delmar, he later joined a circus with which he tramped for six years, later managing shows in several New York State towns.

The Strand Theatre, Greensboro, N. C., has been taken over by S. S. Stevenson as an addition to his rapidly growing chain of 10-cent theatres in the Carolinas. It has been rechristened "Everybody's Theatre."

Monty Salmon, floor manager of the Howard, Atlanta, is recovering from a fall in the

lobby of the theatre when he sustained a broken kneecap and a broken wrist. He will be confined to the hospital for three months or more.

H. M. French, well-known Carolina theatre manager, has leased the old Anderson, S. C., Opera House for a period of twenty years. He now operates the Garden theatres at Anderson, Bennettsville and Rockingham, and the Star at Rockingham. The respective managers are C. L. Henry, J. C. Wells, Mrs. E. C. Huggins and E. A. Bailey.

Bill Kalisha, well-known showman, formerly of the Rialto Theatre, has been named manager of the Atlanta Theatre, Atlanta.

Lewis Wener, formerly shipping clerk in the Jacksonville F. B. O. exchange, has secured a theatre in Cornwall, Ontario, Can.

Georgia's youngest exhibitor is Ike Kaminkovitz, who runs the Star Theatre, Sylva, Ga., three nights a week, as well as attending high school regularly. He is just 14.

A. R. Ninninger, formerly salesman for Progress Pictures, has taken over the management of the J. W. Phillips theatres in Ocala, Fla.

John B. Snider of the Grand Theatre, Bessemer City, Ala., has been elected president of the Bessemer City Chamber of Commerce.

J. W. Wallace has opened a theatre in Stanley Creek, N. C.

Canada

E. F. Albee of New York, head of the B. F. Keith interests, visited Ottawa, Ontario, a few days ago to examine the local developments in connection with the establishment of the chain of houses under the auspices of the new B. F. Keith Company of Canada, Ltd., headquarters, Montreal. Mr. Albee conferred with J. M. Franklin, proprietor of the Franklin Theatre, Ottawa, who is a director of the new Keith Canadian company, and others in the Canadian capital.

Following the visit, announcement was made that an offer had been made for Loew's Ottawa Theatre and a special meeting of directors of Loew's Ottawa Theatres, Ltd., was called by President E. R. Fisher to consider the offer. After this meeting had been held, announcement was made that a statement would not be forthcoming until some days later because of the necessity of communicating with New York City in the matter.

The Loew Theatre in Ottawa seats 2,600 and is one of the most attractive theatres in Eastern Canada. The manager, Capt. F. W. Goodale, has intimated that he has no statement to make regarding local developments.



Scene from "The Fortieth Door," Pathe serial, directed by George B. Seitz.

Capt. Goodale has become highly popular, personally, throughout the city and has always been considered exceptionally capable in the management of the theatre. Joe Franklin has performed wonders in re-establishing the Franklin Theatre as an amusement center of Ottawa, this having been the Family Theatre until last September when it was taken over by Mr. Franklin, who removed from Halifax, N. S.

A recent arrival in Toronto, Ontario, is Miss Nina Kortsman, a former exhibitor of South Africa, who has returned to Toronto on an extended visit to her people in Canada. Miss Kortsman has been presenting picture attractions in various cities and towns of the Union of South Africa for three and a half years. She was born in Hamilton, Ontario, and graduated as a dentist from the University of Toronto. When she went to South Africa, however, she entered the picture theatre business and has made quite a success of the venture there.

After playing the Royal Alexandra Theatre, Toronto, as a road show for two weeks, "The White Sister" is having its second Toronto run at the Hippodrome Theatre, which is the home theatre of the Famous Players Canadian chain, Clarence Robson being the manager. The film has concluded a two weeks' engagement at the Capitol, Montreal, where Manager Harry Dahn played it at prices ranging up to \$1. This feature next played Loew's Theatre, Ottawa, during the week of May 26 at \$1 top prices twice daily, all seats being reserved by Manager F. W. Goodale. No vaudeville was presented at the Ottawa Loew house during the week.

Prints in All Exchanges—Now Playing

Glenn Hunter in "GRIT"

& Film Guild Production

for HODKINSON

with Clara Bow, Osgood Perkins, Dore Davidson

RELEASE

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitor

COURTSHIP OF MYLES STANDISH. (9 reels). Star, Charles Ray. People do not want this sort of picture. Ray does nothing but pose and a poor job at that. Buy it at comedy price. Moral tone good. Not suitable for Sunday nor any other time. Had poor attendance. Draw general class in town of 7,000. Admission 10-30. R. J. McLean, Palace Theatre (215 seats), Washington Court House, Ohio.

F. B. O.

BELOVED VAGABOND. (6,217 feet). Star, Carlyle Blackwell. Fair picture. No business. Star is a has been and too important. His old trouble he wants to star, direct, and be the whole show. Plays to the camera. Moral tone fair. Had fair attendance. J. J. Spandau, Family Theatre, Braddock, Pennsylvania.

DAYTIME WIVES. (6,651 feet). Star cast. Boys! I have been in the picture show business one half dozen years and this picture suited me better than any I have ever played before. Lots of my very best patrons said it was the best picture they had even seen. If you like good looking female folks in good clothes see this one. Walter Odom, Dixie Theatre, Durant, Mississippi.

DIVORCE. (5,900 feet). Star, Jane Novak. Miss Novak is a clean sweet player. Wonderful in this role. Story too monotonous and obvious to hold interest and too long. Audience indifferent. Moral tone fine and it is fine for Sunday showing. Had good attendance. Draw farming class in town of 600. Admission 15-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thompson. A very good picture. Fred Thompson is a comer in this locality. Well liked and draws fine. Draw middle and lower class in city of 50,000. Admission fifteen cents. J. H. Snyder, Scenic Theatre, York, Pennsylvania.

HUMAN WRECKAGE. (7,315 feet). Star, Mrs. Wallace Reid. Do not hesitate to book this and boost it. Well worth running in any theatre. Held up well in face of revival. Can hardly fail to please any class of patronage. Moral tone good and it is suitable for Sunday. Draw general class in town of 2,500. Admission varies. J. F. White, Jr., Capitol Theatre (300 seats), Asheboro, North Carolina.

LIGHTS OUT. (6,938 feet). Star cast. An excellent picture but on account of Holy Week did not draw so good. Draw middle and lower class in city of 50,000. Admission fifteen cents. J. H. Snyder, Scenic Theatre, York, Pennsylvania.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

MAN'S MAN. Star, J. Warren Kerrigan. Revival. Well liked but audience sensed it was old and not up to present day standards. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw farming class in town of 600. Admission 15-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

MINE TO KEEP. (5,761 feet). Star cast. A fair picture; nothing much to it but will get by. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SILENT STRANGER. (5 reels). Star, Fred Thompson. Here is a real western with a little of everything. Can't go wrong on any of the Thompson Westerns. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

THELMA. (6,000 feet). Star, Jane Novak. Very good program picture which pleased a Sunday night audience. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw largely agricultural class in town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

WHITE SIN. (6,237 feet). Star, Madge Bellamy. Very good picture. Good show in every respect. Everyone liked it very much. Film Booking are getting stronger. Moral tone good and it is suitable for Sunday. Had very good attendance. J. J. Spandau, Family Theatre, Braddock, Pennsylvania.

YANKEE MADNESS. (4,680 feet). Star cast. Good picture. Lots of action. Well liked. Fair business. Moral tone good. Had

fair attendance. J. J. Spandau, Family Theatre, Braddock, Pennsylvania.

First National

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. It may have a good reputation as a picture, but failed to please here. Patrons walked out after seeing three reels. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw laboring class in town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. No special to this. Will please as a program picture. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw laboring class in town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre (400 seats), Warren, Arkansas.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. The men said it was great. Heard do not rave about it. Fine acting and good story. Had fair attendance. Draw largely agricultural class in town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. Not what our people expected. Heard only adverse criticism. Poor box office on second night, fair first night. Personally it lacks plot and continuity. Moral tone okay and it is suitable for Sunday. Draw general class in town of 3,300. Admission 25-30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. Will rank with the best of them. Very novel in plot perfect cast, but owing to the unhappy ending many thought they didn't like it. Personally I consider it one of the most entertaining subjects of the season. Big business. Moral tone good. Draw all classes in town of 3,000. Henry Tucker, Tucker Theatre (950 seats), Liberal, Kansas.

BRAWN OF THE NORTH. (7,650 feet). Star, Strongheart (dog). A fair picture, but too long and draggy. Would have made a dandy six reeler. And another thing my patrons didn't like was the film. It was so dark that it was almost impossible to get a good clear picture on the screen. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. This caused as much excitement in our village as a real circus. Where we normally play to forty youngsters we had one hundred, and the adult patronage increased also. All seemed to be pleased. Played "Yankee Spirit," an Educational comedy, with this, and it is exceptionally fine. "Circus Days" is a great box-office attraction, and contains lots of entertainment. Moral tone good and it is suitable for Sunday. Had good attendance two nights. Draw rural class in town of 300. Admission 20-30, specials, 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Very good indeed. Pleased one hundred percent. Moral tone good and it is suitable for Sunday. Had good attendance. Draw largely agricultural class in town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. I was out of town on this showing, but they saved up their squawks till I got back, and I heard a lot of new epithets. Too bad, evidently Joe Schenck tried to make a picture and spent plenty of coin, I generally play "Constance Talmadge" two days, I was afraid of this and played it one and I'm sorry I did that. I barely played to film rental and it costs

Prints in All Exchanges—Now Playing



Bryant Washburn
in
"Try and
Get It"

With
BILLIE DOVE

presented by Samuel V. Grand

plenty to run this theatre, all of which was a dead loss. Used everything for advertising. Had good attendance, matinee, nobody at night. Draw health seekers and tourists. Draw Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. A real good costume picture. Moral tone good. Had poor attendance. Draw small town and country class in town of 1,700. Admission 10-25. J. B. Wallis, Isis Theatre (240 seats), Russell, Kansas.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. Oh Boys! How Colleen can make love. Was sure fire for box office and pleased our audience to a person. Not suitable for Sunday. Draw general class in town of 3,300. Admission, matinee 25, evening 30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FLOWING GOLD. (8,000 feet). Star cast. A picture of the Texas Old Fields of the melodramatic sort. Spectacular scenes well done, but misses by a small margin being a really big picture. Average business. Moral tone good. Had average attendance. Draw all classes in town of 3,000. Henry Tucker, Tucker Theatre (950 seats), Liberal Kansas.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. This is almost a farce comedy and the characters are all well done. Some of the scenes of the three old men smack of the Sennett stuff. Makes an interesting picture that seemed to get over pretty well. Moral tone good and it is suitable for Sunday. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Old but good, played this picture to poor business on account of bad weather. Pleased one hundred percent. Doug sure runs away with the picture. Moral tone good and it is suitable for Sunday. Had poor attendance. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. Good program picture. MacLean good. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 2,714. L. S. Goolsby, Rex Theatre (480 seats), Brinkley, Arkansas.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. Not much picture, I expected one like the "Bad Man" but did not get it. Just a picture and that's all. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw college class in town of 2,145. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. A fair program picture that is too high priced. Will please about fifty percent. Played Sunday and Monday to poor business. Moral tone good and it is suitable for Sunday. Draw country class in town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

PENROD AND SAM. (6,275 feet). Star cast. One more bad one played and thanks to goodness. Maybe we will play them all up some old day; but I don't know, for when they start they come in droves it seems to me. I am sick of such pictures. No action, no entertainment. Just a first reader class and worth to me about half what I paid. Walter Odom, Dixie Theatre, Durant, Mississippi.

PONJOLA. (7 reels). Star cast. A dandy good picture. Went over good here. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw laboring class in town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre (400 seats), Warren, Arkansas.

SON OF THE SAHARA. (8 reels). Star, Claire Windsor. A very good Arabian picture, but on the sheik order. Their action and photography very good and the picture full of pep. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

TORMENT. (6 reels). Star cast. Just as poor a picture as the title would indicate. The worst First National has done since "Tribly." Very preachy, and did not please even a few. Draw all classes in town of 3,000. Henry Tucker, Tucker Theatre (950 seats), Liberal, Kansas.

Between Ourselves

*A get-together place where
we can talk things over*

Several of the more prominent producers are recognizing the value of your reports on pictures by co-operating with reports departments these producers are providing exhibitors who run their pictures with cards or blanks for sending tips on the pictures.

It's perfectly legitimate, fellows. The producers realize that your tips are mighty well worth while. Naturally they want to build up the number of reports on their product. Send the cards or blanks just the same as you send those you get from me.

BUT—SALESMEN!—or whoever you are!—don't think you can get away with something by sending in four or more of those cards, mailed in the same town, carrying the same penciled writing and yet purporting to come from different people, different theatres, different places.

When a producer has confidence enough in his productions to ask exhibitors to send opinions on them, it only damages the cause for some fly guy to try to slip one over. From now on I'm going to turn suspected flim-flam stuff in to the exhibitor in question on the report and get the thing traced. Watch your step!—VAN.

TRILBY. (7,321 feet). Star, Andree Lafayette. Not the kind of picture that takes anywhere. Good matinee and poor attendance for the night. Better try and get them all the first show. Attendance good on account of holiday. Pass this one up. Moral tone okay but it is not suitable for any day. Had fair attendance. Draw college class in town of 2,145. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

TWENTY ONE. (6,560 feet). Star, Richard Barthelmess. Very good picture. First National's have been sure bets for us and good pictures, thus far, exception "Thundergate." Moral tone good and it is suitable for Sun-

day. Had good attendance. Draw general class in town of 3,300. Admission, matinee 25, evening 30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

WANDERING DAUGHTERS. (5,471 feet). Star cast. Good little program picture for the ladies. Used Sunday and Monday. No business on Monday. A one day picture. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw country class in town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

WANTERS. (6,871 feet). Star cast. A good modern day picture which will please the average audience. Nothing special. Moral tone good. Had good attendance. Draw small town and country class in town of 1,700. Admission 10-25. J. B. Wallis, Isis Theatre (240 seats), Russell, Kansas.

WANTERS. (6,871 feet). Star, May McAvoy. Very good. With exception of "Thundergate" all of our First Nationals have struck fire. This picture tells a story that hits home. Good comedy in spots. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 3,300. Admission, matinee 25, evening 30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

WANTERS. (6,871 feet). Star, Marie Prevost. A real good picture. Good comedy drama, but for some reason did not draw very well. Think Miss Marie Prevost is exceptionally good in this picture, but failed to find little Richard Hedrick in the story, as the press sheet quoted. Guess they did the same thing William Fox did when little Richard was advertised in "The Grail." Had just fair attendance. Draw all classes from whites in town of 3,000. W. H. Odom, Pastime Theatre (249 seats), Sanderville, Georgia.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. Here is one you sure want to play. Just let the people know what you have on and clean up with it. A real special. Admission 20-35. A. McCarty, Idle Hour Theatre, Mooresville, Indiana.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. A very good, well done melodrama from the show and story of the same name. Holds the interest and is worth running. Draw general class in city of 15,000. Admission 30-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. Must have been good as about half of my audience stayed in twice to see it, but I did not get the second rume from them. How about the traffic rules of chaulhing them when they come in, then tag 'em for the second round. It depends on the class of audience to tell whether it is suitable for Sunday. Had fair attendance. Draw all classes in city of 100,000. Admission ten cents at any time. Art. Phillips, Cozy Theatre, Tulsa, Oklahoma.

Fox

BIG DAN. (5,934 feet). Star, Charles Jones. A good program picture showing Jones away from his usual western roles. The children appearing in this one are clever and help put it across. Good boxing. Moral tone good but

Released May 18, 1924—Now Booking

HARRY CAREY
in A HUNT STROMBERG PRODUCTION
The **LIGHTNING RIDER**
A HODKINSON RELEASE

It is not unusual for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

BOSS OF CAMP FOUR. 4,100 feet. Star Thomas Egan. Jones. Very good western. First time I have ever had Thomas Egan and was very pleasing surprise. Moral tone fine and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

BOSS OF CAMP FOUR. 4,100 feet. Star Thomas Egan. Jones. Very good western. First time I have ever had Thomas Egan and was very pleasing surprise. Moral tone fine and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

CALIFORNIA ROMANCE. 4,100 feet. Star John Gilbert. A very pleasing picture of historic California. Did not pull so heavy, but pleased as who knew it. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

CAMEO KIRBY. 4,100 feet. Star John Gilbert. A very pleasing picture of the Mississippi River steamboat days with "darkies" and all the usual things of the period. Pleased one hundred percent. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

DOES IT PAY? 4,100 feet. Star Hope Hampton. A morbid story. No entertainment value. If you think it is too bad, you can say so. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

ELEVENTH HOUR. 4,100 feet. Star John Gilbert. A very good picture. Pleased as who knew it. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

ELEVENTH HOUR. 4,100 feet. Star John Gilbert. A very good picture. Pleased as who knew it. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

EVILS. 4,100 feet. Star John Gilbert. A good picture. Pleased as who knew it. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

GENTLE JULIA. 4,100 feet. Star John Gilbert. A good picture. Pleased as who knew it. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

GUN FIGHTER. 4,100 feet. Star John Gilbert. A good picture. Pleased as who knew it. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

We Welcome New Friends

It is not unusual for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

HELL'S HOLE. 4,100 feet. Star Charles Buck. Jones. The same story as the one that pleased the majority, but disappointed many with the story. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

LADIES TO BOARD. 4,100 feet. Star Tom Mix. Very good comedy picture. Pleased as who knew it. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

LOVE STAR RANGER. 4,100 feet. Star Tom Mix. The production is one of the Max masterpieces and we were forced to extend the run to enable the picture to get a fair showing. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

MADNESS OF YOUTH. 4,100 feet. Star John Gilbert. Action, suspense, good cast, well done but a rotten print. Cut out so badly we could scarcely keep track of the story. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

MAN'S MATE. 4,100 feet. Star John Gilbert. Very good picture. Pleased as who knew it. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

MILE A MINUTE ROMEO. Star Tom Mix. Some picture. Moral tone okay. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

MONTE CRISTO. 4,100 feet. Star Tom Mix. Very good picture. Pleased as who knew it. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

NO MOTHER TO GUIDE HER. 4,100 feet. Star cast. One of the pictures of Fox pictures. Very good picture. The gang liked it and business was good. Play it no matter how rotten you think it is. Moral tone not good and it is not suitable for Sunday. Had fine attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

NO MOTHER TO GUIDE HER. 4,100 feet. Star cast. Very good. Had business to tell me one of best they ever saw. Moral tone very good and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

NO MOTHER TO GUIDE HER. 4,100 feet. Star cast. A good, touching, well acted picture. Some true to life scenes. Happy ending. Moral tone okay and it is suitable for Sunday. Draw general class in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

NO MOTHER TO GUIDE HER. 4,100 feet. Star cast. Note that one was pleased hard. We played it up as a lesson to all mothers and daughters and played it two days in a row. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

PAWN TICKET NO. 210. 4,100 feet. Star Shirley Mason. A good little program picture. Pleased as who knew it. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw resort class in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

ST. ELMO. (6 reels). Star, John Gilbert. An interesting picture from a standpoint of love. This one drew mostly ladies and seemed to please them and pleased per cent. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

SHEPHERD KING. 4,100 feet. Star John Gilbert. Pleased as who knew it. Moral tone good and it is suitable for Sunday. Had good attendance. Some genuine laughs in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

SILENT COMMAND. Star Martha Mansfield. A very beautiful patriotic production that failed to draw here for some reason. A very good navy story. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

SOFT BOILED. 4,100 feet. Star Tom Mix. The best thing Tom Mix ever did. Draw better than average and Mix is not popular here. A few like this one and Tom would be a top notcher. Moral tone fine and it is suitable for Sunday. Had above average attendance. Draw neighborhood class in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

SOUTH SEA LOVE. 4,100 feet. Star Shirley Mason. A fair little program picture. Pleased but did not draw. My audience will stand for most anything and not kick but box office talks. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

WOLF MAN. (5,145 feet). Star, John Gilbert. Did not please the one and am sorry as it showed up to be one of the best pictures of the season. It is equal to "When A Man's A Man." A real red blooded picture. Boost it. Hardy picture for Sunday. Had fair attendance. Draw all classes in town of 1,000. Admission 10-15. E. L. Taylor. Pike Theatre 100 seats. Dover, Ohio.

Released May 25, 1924—Now Booking

"HOLD YOUR BREATH"

An AL CHRISTIE FEATURE

Starring Dorothy Devore

A HODKINSON RELEASE



WOLF MAN. (5,145 feet). Star, John Gilbert. A very good picture of the Gilbert class. Not so good for the money at this theatre. Draw middle and lower class in city of 50,000. Admission fifteen cents. J. H. Snyder, Scenic Theatre, York, Pennsylvania.

YOSEMITE TRAIL. (4,735 feet). Star, Dustin Farnum. A western drama that pleased those who came to see it. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw miners and farmers in town of 600. Admission 10-28, 10-33. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

Goldwyn

BROKEN CHAINS. (6,190 feet). Star cast. Well liked here, for action fans only. The last two reels makes them get on their feet. Will not be liked by the more critical. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw factory class in town of 2,800. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. Just a fair comedy drama. Had poor attendance. Draw all classes in town of 2,000. Admission 10-25. Grand Theatre (300 seats), Enfield, North Carolina.

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. A fair program picture, not a special but will please the average audience. Print in good condition. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

DAY OF FAITH. (6,577 feet). Star cast. This picture full of hokum, did not please. Doubt if it will go over anywhere. Lay off or you will be sorry. Long and drags. It is very tiresome. Could have been made in one reel. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw best class in the world, veterans of the World War. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

ENEMIES OF WOMEN. (10,901 feet). Star, Lionel Barrymore. One of the best we have ever shown, everyone well pleased at advanced admission, only complaints were it being too long. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw miners and farmers in town of 600. Admission 10-28, 10-33. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

ETERNAL THREE. (6,845 feet). Star cast. Boys this flopped the second night so you can judge on the picture. Goldwyn's are altogether overrated in rental which are not worth it. Not suitable for Sunday. Had poor attendance. Draw mixed class in town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre, Mt. Morris, New York.

GOLDEN DREAMS. (4,618 feet). Star cast. They simply ate it up and wanted more. Moral tone good and it possibly may be suitable for Sunday. Had good attendance. Draw farming class in town of 600. Admission 15-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

GREAT WHITE WAY. (10,000 feet). Star, Anita Stewart. A very interesting picture which created favorable comment from the audience. Lots of advertising for Hearst's newspaper writers and cartoonists. Keep that in mind when you buy it. Draw neighborhood class in city of 200,000. Admission 10-20. J. E. Kirk, Grand Theatre (500 seats), Omaha, Nebraska.

GREEN GODDESS. (9,100 feet). Star, George Arliss. Good picture. Acting of Mr. Arliss great. Wonderful sets. Pleased about seventy-five per cent. Direction good. Photography good. Ought to please anywhere. Moral tone good and it is suitable for Sunday. Had good attendance. Draw best class in the world, veterans of the World War. Admission 10-30. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

GREEN GODDESS. (9,100 feet). Star, George Arliss. Didn't strike fire. Too dry for small towns. Moral tone okay but it is not suitable for Sunday. Draw general class in town of 3,300. Admission, matinee 25, evening 30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

This Is YOUR Department

GREEN GODDESS. (9,100 feet). Star, George Arliss. This feature was sold to us as a special production and we paid twice as much for it as we should have. The acting of George Arliss was extraordinary but was only fit for a serial. Attendance, good the first night. Draw Pennsylvania Dutch Reginald Heffrich, Northampton St. Theatre class in town of 1,401. Admission 10-22. (224 seats), Bath, Pennsylvania.

LAST MOMENT. (6 reels). Star cast. Very good and interesting picture. Seemed to please all. Film in good condition. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw resort class in town of 960. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

LOST AND FOUND. Star, Pauline Stark. A good South Sea Island picture. Not a special but a good program. My price on it had been cut but was still too high. Story a bit unreasonable. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw college class in town of 2,145. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

MAN WITH TWO MOTHERS. (4,423 feet). Star, Cullen Landis. An ordinary program picture. Moral tone okay and it is suitable for Sunday. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

NAME THE MAN. (8 reels). Star cast. Just a fair picture. Will please about half the audience, the other half will be sadly disappointed. Do not pay much for this picture as it will not get you anymore business than an average program picture. Had fair attendance. H. W. Rible, Mayfield Theatre, Mayfield, California.

RED LIGHTS. (6,841 feet). Star cast. A picture that will please any audience one hundred per cent. for the first day and still better for the second. Suitable for Sunday. Had extra good attendance. Draw all classes in town of 2,000. Admission 10-25. Grand Theatre (300 seats), Enfield, North Carolina.

SLAVE OF DESIRE. (7 reels). Star cast. Personally thought this was a fair picture; did not please, as a whole, my patrons. While it will appeal to a few, do not consider it a good box office attraction. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw best class in the world, veterans of the World War. Admission 10-30. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

SOULS FOR SALE. (7,864 feet). Star cast. Played this picture some time ago to good

business, but only pleased about twenty-five per cent. Special in price. Only a program picture. Moral tone fair. Had good attendance. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

SOULS FOR SALE. (7,864 feet). Star cast. I was greatly surprised with this picture. I had heard so many bad reports on this one that I ran it only one day when I had it booked for two. Thought it very good and so did my audience. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. A corking good crook story. Plenty of thrills, suspense and love interest. Our patrons like it. Had good week. Has a splendid moral. Star very popular. Moral tone excellent and it is suitable for Sunday. Had splendid attendance. Draw high class in city of 250,000. Admission 10-25-40. S. Charninsky, Capitol Theatre (1,044 seats), Dallas, Texas.

THROUGH THE DARK. (7,999 feet). Star cast. Corking good picture. Best for Saturday audience. Had good attendance. Draw family class in city of 17,000. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

UNDER THE RED ROBE. (12,000 feet). Star, Robert B. Mantell. This picture is truly a masterpiece and will undoubtedly go down as one of the big productions in motion picture history. Exploit this one and you will reap a good profit. Mantell as Cardinal Richelieu makes a crafty cardinal. His screen characterization is equal if not surpassing to that of his stage characterization. Do not pay too high for it, as it is not a successor of "Knighthood." Had good attendance. Admission 20-40. H. W. Rible, Mayfield Theatre, Mayfield, California.

UNDER THE RED ROBE. (12 reels). Star cast. Costume picture that will go down as one of the best. Long and tiresome introduction, but action moves rapidly when started. Picture belongs to John Charles Thomas. Moral tone good and it is suitable for Sunday. Had very good attendance. Guy L. VanDebergh, Victoria Theatre, Los Angeles, California.

UNSEEING EYES. (8,500 feet). Star, Lionel Barrymore. A very good picture. People commented heavy on it. Excellent print. Suitable for Sunday. Draw fair class in town of 2,000. W. H. Rible, Mayfield Theatre (250 seats), Mayfield, California.

UNSEEING EYES. (8,500 feet). Star, Lionel Barrymore. Good snow picture that contains some wonderful shots of snow scenes. Lots of action. Only flaw that I could find on this is the close-ups of Miss Owen which ought to have been eliminated. Moral tone good and it is suitable for Sunday. Had good attendance. Draw best class in the world, veterans of the World War. Admission 10-30. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

National Release Date, June 15,
1924—Now Booking



"NOT ONE TO SPARE"

HODKINSON RELEASE

THE WONDER PICTURE!

PRODUCED BY MADELINE BRANDEIS PRODUCTIONS

DIRECTED BY RENAUD HOFFMAN

Hodkinson

CRITICAL AGE. (4,500 feet). Star cast. Good comedy and pleased a large audience. H. T. Scarborough, South Broad Street Theatre, Trenton, New Jersey.

DRIVIN' FOOL. (5,800 feet). Star cast. The "Drivin' Fool" is a very good comedy drama. Be sure and step on this feature, boys. Earl L. Scott, Fox Theatre, Black River Falls, Wisconsin.

DRIVIN' FOOL. (5,800 feet). Star cast. Great picture and if you buy it right you can't help but please them. It satisfies one hundred per cent. More pictures like this one. Moral tone fine. Had good attendance. Draw city and country class in town of 3,500. Admission 10-20. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

DRIVIN' FOOL. (5,800 feet). Star cast. Good from every angle, if properly exploited. Should do well anywhere. Above all, patrons will come out smiling. Peter Bylsma, Victory Theatre, Napoleonville, Louisiana.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. Some liked and others walked out. Better look before you book. Should please in the better class of house. Print new. Suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

HIS DARKER SELF. (5 reels). Star, Lloyd Hamilton. I am going to do something that I never have done before, so far as picture reporting is concerned, and that is to report on a picture that we have not shown. Recently I saw Lloyd Hamilton in "His Darker Self," at an Albany theatre, and, as an exhibitor and not as a "purist," want to advise brother exhibitors of some downright vulgarity in this feature. The incident where "Ham" is in the dance joint watching the colored couple do the shimmy, the lady in the case is much more unstable from the hips up than nature and dignity ever intended her to be in public, followed by the "jelly" and the "milk shake" episodes, constitutes the most flagrant case of suggestiveness that I have seen in pictures in many a day. And yet the censor board passed it, and the State Legislature voted to retain the censors. The censors must have felt real tolerant. Perhaps they did not want to discriminate against the colored race or perhaps they felt the picture needed a little spice injected into it to make up for its deficiencies. However, if "Ham" felt as warm as pictured, how must an exhibitor whose slogan is "clean pictures" feel when he hears his patrons gasp with astonishment. No wonder Al Jolson jumped his contract, and if "Ham" is wise, he will pass up this kind of smut in the future. Keep 'em clean and keep 'em coming, is our motto. We can't afford to offend anyone, even if thin-skinned, for we need every admission we can get. Charles W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

KINGDOM WITHIN. (6,036 feet). Star cast. A good program offering. One scene rather repulsive and could be toned down to advantage. Pleased about eighty per cent. Moral tone good. Rather weak for Sunday showing. Had average attendance.

Don't hold off sending tips until you see all you've sent in print.

It takes time to get the reports in type and time for your letters to get here.

Send every week if you please. Keep 'em coming!

Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Metro

AN OLD SWEETHEART OF MINE. (5,400 feet). Star, Elliott Dexter. An extra good production, which will bring back the memory of youth that is long forgotten. A fair attendance. Print in good condition. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. A fair production but not a picture that my patrons had any good words for. If she wants to dance instead of act, why not go on the stage? Had fair attendance. Draw town and country class in town of 900. Admission 10-30. Charles L. Nott, Opera House, Sutherland, Iowa.

DON'T DOUBT YOUR HUSBAND. Star, Viola Dana. A good program picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw laboring class in town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

FASHION ROW. (7,300 feet). Star, Mae Murray. It will please Mae Murray fans and will make new friends for her. Moral tone good. Had fair attendance. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

FASHION ROW. (7,300 feet). Star, Mae Murray. A good show but did not please. Played it one week which was three days too long. Seems they don't want to see this star in anything good. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. A good comedy drama. This one is a little better than her others, but if you saw one of her pictures you have seen them all. The attendance fair. Print in good condition. Moral tone okay. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

HEARTS AFLAME. (8,110 feet). Star cast. Two things are against this picture, the posters and the length of the picture. However, it is great entertainment for an audience that can understand the real goods, for the story is founded on a theory that is gradually being realized—the necessity for conservation of timber. The forest fire

scenes are wonderful, and there is some good comedy. Moral tone good and it is suitable for Sunday. Had fair attendance two nights. Draw rural class in town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

HELD TO ANSWER. (5,601 feet). Star, House Peters. Quite a strong plot. Pleased all who saw it. Some strong character scenes. Moral tone okay and it is suitable for Sunday. Draw general class in town of 3,300. Admission, matinee 25, evening 30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

JAZZMANIA. (8 reels). Star, Mae Murray. Regular Murray picture. Print was mixed up and rotten. Oh boy! We had it with this one. Had poor attendance. Draw mixed class in town of 2,714. L. S. Goolsby, Rex Theatre (480 seats), Brinkley, Arkansas.

JAZZMANIA. (8 reels). Star, Mae Murray. A little long. Could be cut some by cutting down on some of the scenes. Good picture. Good entertainment. Moral tone okay. Draw general class in town of 3,300. Admission 25-30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

ROUGED LIPS. (5,150 feet). Star, Viola Dana. Very good program picture. Nothing to get excited over pro or con. Will please Dana fans. Moral tone depends on your point of view. Draw general class in town of 2,500. Admission varies. J. F. White, Jr., Capitol Theatre (300 seats), Asheville, North Carolina.

THERE ARE NO VILLAINS. (6 reels). Star, Viola Dana. This little star is popular here and all her pictures please. Prints in good condition. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 360. Admission 10-25. E. L. Delano, Electric Theatre (200 seats), Agra, Kansas.

TURN TO THE RIGHT. (8 reels). Star cast. This picture drew them in and pleased all. A good story with plenty of comedy. Print in good condition as usual from Metro. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw farming class in town of 360. Admission 10-25. E. L. Delano, Electric Theatre (200 seats), Agra, Kansas.

Paramount

ADAM'S RIB. (9,526 feet). Star cast. Not an interesting story and though extravagantly produced did not please. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw all classes in town of 3,000. C. L. Hyd, Grand Theatre (700 seats), Pierre, South Dakota.

AT THE END OF THE WORLD. (5,729 feet). Star, Betty Compson. A No. 1 picture, but didn't draw hardly anybody. No fault of the picture. It should go over big anywhere. Moral tone good. Had small attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

BIG BROTHER. (7,080 feet). Star cast. Very delightful picture. One of the kind that helps business for the next picture. Had good attendance. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

BIG BROTHER. (7,080 feet). Star, Tom Moore. Children and young people went wild over this one. The adults were divided. Some calling it great, others calling it strained and sentimental. Had fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Well I guess all the boys know this one is good and will get the money. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 2,714. L. S. Goolsby, Rex Theatre (480 seats), Brinkley, Arkansas.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. An average Swanson picture. Some good comedy in it. Moral tone not good and it is not suitable for Sunday. Draw all classes in town of 3,000. C. L. Hyd, Grand Theatre (700 seats), Pierre, South Dakota.

Released June 22, 1924—Now Booking

Lois Wilson in
"Another Scandal"
 Cosmo Hamilton's
 latest and greatest novel. —



An E. H. Griffith Production
 produced by
 Tilford Cinema Corp'n.
 for **HODKINSON** Release



Every Tip Helps

COWBOY AND THE LADY. (4,918 feet). Star, Mary Miles Minter. Very good. More modern than most western pictures are. Probably suitable for Sunday if patrons are not too critical. Print in good condition. Moral tone okay. Had fair attendance. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. Can't say a great deal for this. Good program picture with lots of action. The inconsistencies of the fire scenes are so evident that the effect is entirely lost. Moral tone good. Had average attendance. Draw all classes in town of 3,000. Henry Tucker, Tucker Theatre, Liberal, Kansas.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. A very good companion picture to the "Covered Wagon." A good Zane Grey story that should go anywhere. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw general class in town of 9,000. Admission 15-35. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

HERITAGE OF THE DESERT. (5,785 feet). Star, Bebe Daniels. A real picture. Pleased one hundred per cent. The picture full of interest and very entertaining. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. Good picture. Pleased all. One of Grey's best filmed stories. Moral tone okay but it is not suitable for Sunday. Had good attendance. Draw general class in town of 3,300. Admission 25-30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

HOMeward BOUND. (7,000 feet). Star, Thomas Meighan. A good sea story; rather slow in places but on the whole a good picture that will please the majority. Moral tone good and it is suitable for Sunday. Had good attendance. Draw miners and farmers in town of 600. Admission 10-28, 10-33. John Russell, Russell Theatre (250 seats), Mather-ville, Illinois.

IF YOU BELIEVE IT, IT'S SO. (5 reels). Star, Thomas Meighan. Very, very good, boys. Get behind this one; will stand up. A regular Meighan type. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 2,714. L. S. Goolsby, Rex Theatre (480 seats), Brinkley, Arkansas.

IS MATRIMONY A FAILURE? (5,612 feet). Star cast. With rain, interrupted electric service, and home talent show for two days before, "Matrimony" failed at the box office, but those who did come evidently were repaid for their efforts, if laughter is any indication. A mighty good program picture that should have done better business. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

LAWFUL LARCENY. (6,237 feet). Star, Lew Cody. A wonderful picture. One of the best I have seen in some time. Will stand a small advance in admission. Had all kinds of opposition. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw college class in town of 2,145. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

MAN FROM HOME. (6,895 feet). Star, James Kirkwood. A good program picture that appeals especially to the "eye." Foreign scenes are very good and the story will appeal more to the city than to the rural trade. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

MISS LULU BETT. (5,904 feet). Star, Lois Wilson. The older folks liked it but not the younger folks. It has an excellent cast and is well acted. I don't think it should be used if your audience is largely young folks. Moral tone good. Had fair attend-

ance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

MONTMARTRE. Star, Pola Negri. Made in Germany in the days when Pola was not known to anyone except the Germans. Refreshed for local consumption with heroic attempt at good titling. Patrons leave sometimes before the first few reels and what they say is not fit to print. Not suitable for Sunday. Had good attendance. Draw high class in city of 53,000. Admission thirty-three cents. Frank Vesley, National Theatre (900 seats), Stockton, California.

NEER DO WELL. (7,414 feet). Star, Thomas Meighan. Rather old, but it is one of Tommy's best. Very good acting on the part of Lila Lee. Can't go wrong on it. People in this town will turn out for almost any Paramount picture. Good print. Draw good class in town of 2,000. H. W. Ribble, Mayfield Theatre, Mayfield, California.

NEXT CORNER. (7,081 feet). Star cast. Very disappointing. Not convincing. Not suitable for Sunday. Had very poor attendance. Draw all classes in town of 2,000. Admission 15. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

ONLY 38. (6,175 feet). Star cast. People here received this very well. Didn't have to mortgage the place for this one. Paramount our best bet. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw town and country class in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctville, Iowa.

ONLY 38. (6,175 feet). Star cast. Very good picture, but no good for small towns. Suitable for Sunday. Had fair attendance. Draw mixed class in town of 2,000. Admission 10-25. C. P. Dunn, Grand Theatre (340 seats), Enfield, North Carolina.

ON THE HIGH SEAS. (6,050 feet). Star cast. A pleasing melodrama, with the stars and support showing their ability to the best advantage. Should not fail to please. Moral tone okay. Had fair attendance. Draw all classes in town of 1,800. Admission 15-20, 15-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

OUR LEADING CITIZEN. (6,634 feet). Star, Thomas Meighan. Following shortly after "Back Home and Broke," this program picture actually got us more money on a one-night run than the former did in two nights. Not quite as good as "Back Home and Broke," but runs a close second, at least, for small town audiences. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural class in town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. A dandy good picture. Pleased them all. Moral tone good and it is suitable for Sunday. Had good attendance. Draw high class farming community in town of 5,000. Admission 10-25. E. Lee Dye, Olympic Theatre (441 seats), Plainview, Texas.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Good picture of its kind, but some kicked on this picture because of the kid story. Does not please the majority as "Back Home and Broke" and "Woman Proof" did. Moral tone good and it is suit-

Send Every Week

able for Sunday. Had good attendance. Draw all classes in town of 3,000. Admission 10-20-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

PRINCE THERE WAS. (5,533 feet). Star, Thomas Meighan. As usual drew well. Pleased well. Something like the "Bachelor Daddy." Supporting cast fair. Photography good. Prints fair. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

PRODIGAL DAUGHTERS. (5,216 feet). Star, Gloria Swanson. Extra good one with Gloria in the role of a flapper. Had several compliments on this one. Moral tone good and it is suitable for Sunday. Had good attendance. Draw miners and farmers in town of 600. Admission 10-28. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

RIGHT TO LOVE. Star, Mae Murray. An old one, but it's there with everything. You can buy it right and it's a blessing to the small town exhibitor. Had good attendance. Draw rural and small town class in town of 1,500. Admission 10-22-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

RUGGLES OF RED GAP. (7,500 feet). Star cast. People here didn't like it. I personally thought it good. Don't book for small town. Didn't come up to expectations. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw small town and country class in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctville, Iowa.

RUGGLES OF RED GAP. (7,500 feet). Star cast. One of the best high-class comedy-dramas I ever ran and it will please one hundred percent. Go after this one big; moral tone good and it is suitable for Sunday. Had fair attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

RUGGLES OF RED GAP. (7,500 feet). Star cast. Excellent picture. Many good laughs. Those who came well satisfied. Played it four days to poor business. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. Very well made but story the same old line of bunk. Would consider it another waste of film. Possibly suitable for Sunday. Had very poor attendance. Draw family and student class in town of 4,000. Admission 15-25. R. J. Relf, Star Theatre (600 seats), Decora, Iowa.

SALOMY JANE. (6,270 feet). Star cast. Consensus of opinion was that it was a fair show, that's all. It meant nothing at the box office. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. One of the best pictures in which

Released July 13, 1924—Now Booking



HARRY CAREY IN
"Tiger
Thompson"

A HUNT STROMBERG PRODUCTION

HODKINSON RELEASE Season 1924-1925
Thirty First-Run Pictures

we have seen the above star since "Passion." Play this picture if you can buy it at a fair price. We played the above for two days. We did a nice business. Moral tone good, but it is not suitable for Sunday. Had fair attendance. I. M. Hirshblond, Traco Theatre, Tom's River, New Jersey.

SILENT PARTNER. (5,866 feet). Star cast. A picture with clever situations. Think it would please the majority in any audience. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Traveled, Elite Theatre, Placerville, California.

SILENT PARTNER. (5,866 feet). Star cast. Fair picture for a Sunday, Monday change. Moral tone good and it is suitable for Sunday. Had only average attendance. Matlock Theatres, Pendleton, Oregon.

SIXTY CENTS AN HOUR. (5,632 feet). Star, Walter Hiers. Just got over and that's all. Very light comedy drama. Hiers don't go very good here. Had also two reel "Leather Pushers." Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw town and rural class in town of 1,200. Admission 10-25. Cecil Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

STRANGER. (6,660 feet). Star, Betty Compson. Audience very critical, mostly unfavorable comments. Did not like it myself. Had poor attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Petty, Red Wing Theatre (300 seats), Laurel, Maryland.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. A real good northern picture. Lots of good scenery and other things of the North. Attendance, real good. Town of three thousand. Admission 15-30. L. P. Grimm, Olympic Theatre, Floydada, Texas.

WILD BILL HICKOCK. (6,893 feet). Star, William S. Hart. One of the worst pictures of the season. Took an awful flop. Stay off of Hart's. They will kill what business you have established. Moral tone poor and it is not suitable for Sunday. Jack Hoeffer, Orpheum Theatre, Quincy, Illinois.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. One of the best of the "awful 39." Really a pretty fair entertainment. Moral tone fair and it is possibly suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WORLD'S APPLAUSE. (6,526 feet). Star, Lewis Stone. A splendid picture. Pleased everyone in attendance. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 1,780. Admission 10-20-25. Herbert Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

YOUNG RAJAH. (7,705 feet). Star, Rudolph Valentino. Very good picture pleased a majority of my patrons although a number of my people say they do not like Rudy. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,780. Admission 10-20-25. Herbert Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

ZAZA. (7,076 feet). Star, Gloria Swanson. This is a good picture but don't pay too much

Keep the Pages GOING BIG and GROWING BIGGER

for it. Gloria Swanson always makes money for us. We paid too much for it. Moral tone medium and it is suitable for Sunday. Had good attendance. Draw all classes in town of 7,500. Admission 10-35. Otis Woodring, Palace Theatre (850 seats), Blackwell, Oklahoma.

Pathe

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). Excellent picture, especially to dog lovers. Jack London's book come to life. Buck not as good as Rin-Tin-Tin. Breed of dogs may make difference. Moral tone okay and it is suitable for Sunday. Draw general class in town of 3,300. Admission 25-30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). A program picture that got a little extra business. Nothing to rave about, but will please. Beautiful scenery. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw country class in town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

COLUMBUS. (3 reels). Star cast. Worked with the public and Catholic schools on this and packed the house with two matinees after school. Also did good at night. Used it as a filler. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw general class in town of 9,000. Admission 15-35. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

DR. JACK. (4,700 feet). Star, Harold Lloyd. Went over big. Sharing arrangement gave distributor one-third more money than I got. Moral tone good and I guess it is suitable for Sunday. Had big attendance. Draw farming class in town of 600. Admission 15-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

WHY WORRY? (6 reels). Star, Harold Lloyd. Played two nights at raised admission. Pleased fairly well. Not as good as some of his other feature pictures he made. Did not draw very good. We should have received a better print for the price we paid. Moral tone good. Attendance good first night, fair second. Draw better class in town of 4,500. Admission 10-15. C. A. Angle-mire, "X" Theatre (403 seats), Nazareth, Pennsylvania.

Preferred

SINNER OR SAINT. Star, Betty Blythe. Good little program picture. Had fair attendance. Draw better class in city of 10,000. Admission 10-25. Paul Barcroft, Pastime Theatre (500 seats), Coshocton, Ohio.

VIRGINIAN. (8,010 feet). Star, Kenneth

Harlan. Really a special and it surely brought forth words of praise. All the boys boosted this one, so bought it from New Orleans Exchange and found that it backed up every word that the boys had said about it. A truly big picture of the old west and while it would have been better in seven reels instead of eight, it pleased everybody, big and small. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Selznick

MODERN MATRIMONY. (5 reels). Star, Owen Moore. This was the biggest pile of cheese we ever had. Everybody was disgusted and we never intend having this star again. Had poor attendance. Draw small town class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

QUEEN OF SIN. (8 reels). Star cast. This is a good program picture. Pleased all that saw it. Did not seem to have much drawing power. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 7,500. Admission 10-35. Otis Woodring, Palace Theatre (850 seats), Blackwell, Oklahoma.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. Nice picture up until the ending which ruined everything. First night good but second night was almost an empty house. Not suitable for Sunday. Had poor attendance. Draw small town class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. A fine feature. Betty at her best. Pleases any audience and women love it. Moral tone fair. Draw high class in city of 300,000. Admission 35-50-75. Lee D. Baisly, Liberty Theatre, Kansas City, Missouri.

United Artists

BIRTH OF A NATION. Star cast. Played this one two days to a good crowd. Prints good as I ever saw only wish could get all prints like this. Had good attendance. Draw all classes in town of 3,500. Admission 10-25. E. C. Bays, Globe Theatre (240 seats), Buena Vista, Virginia.

BIRTH OF A NATION. Star cast. The outstanding picture of the world today and packed my house for two days. Book it for first or second run. Clean up. Moral tone excellent and it is suitable for Sunday. Had record attendance. Draw all classes in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

GIRL I LOVED. (7,100 feet). Star, Charles Ray. A well made and finely acted picture that proved an exceedingly poor box office attraction. Ray overacts and balance of cast ordinary. Moral tone excellent and it is suitable for Sunday. Attendance, off, fifty per cent. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

HILL BILLY. (5,734 feet). Star, Jack Pickford. Good picture but is not a special by any means, would get over better in the city than it does in small town. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town class in town of 450. Admission 10-22. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HILL BILLY. (5,734 feet). Star, Jack Pickford. Only fair picture. Not as good as "Garrison's Finish" but an action picture that pleased the gallery crowd and kids. Not a woman's picture and the women are the backbone of our business. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 10,000. Admission 10-20-30. Albert W. Anders, Coleman Theatre (800 seats), Southington, Connecticut.

HILL BILLY. (5,734 feet). Star, Jack Pickford. This should go good in houses whose patrons like these rough looking characters. This is good of its kind; excellent backgrounds, well produced and high

Coming Soon

HUNT STROMBERG
& CHARLES R. ROGERS
presents

Priscilla Dean in "The Siren of Seville"

Story by H.H. VAN LOAN-Directed by JEROME STORM



class. Moral tone average. Had fair attendance. Draw all classes in town of 3,000. Henry Tucker, Tucker Theatre (950 seats), Liberal, Kansas.

MARK OF ZORRO. (7 reels). Star, Douglas Fairbanks. An excellent picture which was liked by those that saw it. We can't get them in with any picture, no matter what it is at this time of the year. Had poor attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

ORPHANS OF THE STORM. (13,400 feet). Stars, Lillian and Dorothy Gish. A little old for us, but as fine a picture as we have ever showed, print good. Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Petty, Red Wing Theatre (300 seats), Laurel Maryland.

ORPHANS OF THE STORM. (13,400 feet). Stars, Lillian and Dorothy Gish. Here is a real masterpiece which will be worth anyone's seeing. Gives a vivid idea of the great French Revolution and Reign of Terror. Moral tone good and it is suitable for Sunday. Had fair attendance. E. A. Aughinbaugh, School Theatre, Lewiston, Ohio.

ORPHANS OF THE STORM. (13,400 feet). Stars, Lillian and Dorothy Gish. Very good picture but too long and our audience was worn out which caused some to dislike it. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw small town class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

RICHARD THE LION HEARTED. (7,298 feet). Star, Wallace Beery. Well done. Pleased those who cared for this sort of picture, but there were very few, and the more advertising the less attendance we had. The public does not seem to care about historical films and costume plays. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw high class in city of 53,000. Admission thirty-three cents. Frank Vesley, National Theatre (900 seats), Stockton, California.

ROSITA. (8,800 feet). Star, Mary Pickford. A beautiful piece of work, but we find our people are becoming tired of period and costume pictures. Moral tone good. Had fair attendance. Draw small town and country class in town of 1,700. Admission 10-25. J. B. Wallis, Isis Theatre (240 seats), Russell, Kansas.

WAY DOWN EAST. (11 reels). Star, Lillian Gish. Just as good as it is old. Played it to the best house of the year. Will please any place it has not been shown lately. Will repeat. Moral tone okay and it is suitable for Sunday. Had fine attendance. Draw farming class in town of 360. Admission 10-25. E. L. Delano, Electric Theatre (200 seats), Agra, Kansas.

WHITE ROSE. (11 reels). Star, Mae Marsh. This picture was highly praised by those who saw it, but it drew the smallest Sunday house in months. Rental too high for drawing power. Moral tone good and it is suitable for Sunday. Had small attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

WOMAN OF PARIS. (8,000 feet). Star, Edna Purviance. Consider this to be the best picture produced this year. Directed without a flaw. Did not please more than eighty per cent. Went over the heads of some. Production out of the ordinary. Handled in masterful style. Moral tone good and it is suitable for Sunday. Had good attendance. Draw the best class in the world, veterans of the World War, in town of 600. Admission 10-30. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

Universal

ACQUITTAL. (6,523 feet). Star cast. In eight reels. A really good entertainment if you can get them in. In fact, one of the best Jewels. Not a special or a picture that should have cost a fortune to make; just good actors. Claire Windsor is a beauty and a real star. Barbara Bedford is all right, too. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 3,600. Admission 10-



Baby Peggy will be seen in five Universal Century comedies; this scene is from an early release

20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

DANCING CHEAT. Star cast. Original Saturday Evening Post story, "Clay of Ca'lina," by Cal Johnston of Kansas City. One critic panned it, but patrons praised it. We put on a criticism contest, offering twenty-five dollars for three best. Moral tone okay but it is a better Saturday night picture. Draw family and high class in city of 300,000. Admission 35-50-75. L. D. Balsly, Liberty Theatre (1,012 seats), Kansas City, Missouri.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Fine. Did a good matinee on children and good business on night show. Outdrew Jackie Coogan in "Circus Days," which we played a week before. Moral tone good and it is suitable for Sunday. Had good attendance. Draw country class in town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

DON QUICKSHOT OF THE RIO GRANDE. Star, Jack Hoxie. The author, Stephen Chalmers, lived in Santa Fe three or four years ago and this fact gave the picture a more personal appeal. A good western. Suitable for Sunday. Draw Americans and Cubans. Admission 20-40. Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

DRIFTING. (7,394 feet). Star, Priscilla Dean. Picture rated as special which is just an average program picture. Universal is slipping. Make a good one and three poor ones. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in town of 4,200. Admission 10-25-30. W. E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

EXCITEMENT. (4,913 feet). Star, Laura LaPlante. Here is the best that Universal has put out for some time. This girl is a comer. Can't go wrong on it. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

FORTY HORSE HAWKINS. (5,149 feet). Star, Hoot Gibson. Well, I just cannot see any entertainment in this picture. It is the biggest nothing, absolutely nothing, ever flashed on the screen. Six reels and if it had been seven I would have shot my operator before I would have let him run it. I was mad and boiling over to see a star act funny. Walter Odom, Dixie Theatre, Durant, Mississippi.

FORTY HORSE HAWKINS. (5,149 feet). Star, Hoot Gibson. Most patrons will like Hoot Gibson's pictures and they will like this one. There are comical situations a plenty. Moral tone good and it is suitable for Sunday. Had good attendance. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

GALLOPING ACE. (4,561 feet). Star, Jack Hoxie. The worst Hoxie that I have had for some time. No action. Suitable for Sunday. Had good attendance. Draw working class in city of 135,000. Admission 10-20. Favorite Theatre (187 seats), Piqua, Ohio.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Hardly up to the novel Gibson standard though it pleased fairly well. People are tiring of firemen stories. They are all alike. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 800. Admission 10-25-35. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

LADY OF QUALITY. (8,640 feet). Star, Virginia Valli. Another one of "them things." The sooner the producers learn that costume pictures are passe the better it will be for all of us. Pleased those who saw it but will not draw. Moral tone good and it is suitable for Sunday. Had very poor attendance. Draw all classes in city of 16,000. Admission 10-35. Mark C. Read, Jefferson Theatre (850 seats), Coffeyville, Kansas.

LEGALLY DEAD. (6,076 feet). Star, Milton Sills. Good program picture. Played this during the middle of the week and should please, but it seems it's impossible for me to get by with a program picture. My patrons will not take it. Moral tone good but it is not suitable for Sunday. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

MAN FROM WYOMING. (4,717 feet). Star, Jack Hoxie. A fair western; good on Saturday night for small town. Moral tone good but it is not suitable for Sunday. Had just usual attendance. Draw country class in town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

MERRY-GO-ROUND. (9,178 feet). Star cast. A picture a little above the program picture. Advertised this big for two weeks but failed to draw. Don't know why unless it was the foreign story. Played three days to very poor business. Lost money on it. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw country class in town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

MILLION TO BURN. (5 reels). Star, Herbert Rawlinson. I wished it had burned before I got it. This was awful, at least everyone said it was. Rawlinson doesn't draw film rent for me lately. Moral tone



Announcing "The WISE VIRGIN"

STARRING

Patsy Ruth Miller & Matt Moore

AN ELMER HARRIS-
SPECIAL PRODUCTION

for

HODKINSON RELEASE

okay but it is not suitable for Sunday. Had poor attendance. Draw farming class in town of 360. Admission 10-25. E. L. Delano, Electric Theatre (200 seats), Agra, Kansas.

NEAR LADY. (4,812 feet). Star, Gladys Walton. A dandy little comedy drama which went well with our patrons. Pleased fully ninety per cent. Just a little below the best for this star. Moral tone excellent but it is a little weak for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

RAMBLING KID. (6,295 feet). Star, Hoot Gibson. Well, boys! Here is a big six-reel picture that made them yell and holler as if they had gone wild. It is a thriller that gets them from head to foot. In this picture Hoot is a real hero and keeps it up from start to finish. Walter Odom, Dixie Theatre, Durant, Mississippi.

RIDERS UP. (4,904 feet). Star, Creighton Hale. A fast moving drama of the race track done in a most entertaining manner. Story holds the sympathy and is worth running. Cast supporting is good and all help put over a convincing story of the tracks. Draw general class in city of 15,000. Admission 30-40. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

TRIFLING WITH HONOR. (7,783 feet). Star cast. A good show which pleased the youngsters, due to baseball atmosphere. Did not draw near as well as we expected and barely split even with it. Moral tone good. Had poor attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

TRIFLING WITH HONOR. (7,785 feet). Star cast. A mighty good picture with a different theme. Pleased all. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw largely agricultural class in town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

TRIFLING WITH HONOR. (7,785 feet). Star, Buddy Messinger. People do not care for star. Picture passable. Moral tone okay and it is suitable for Sunday. Had ordinary attendance. Draw resort class in town of 960. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

Vitagraph

FLOWER OF THE NORTH. (7,130 feet). Star cast. The book was popular here, so it was a good puller. Some thought it fine, others were disappointed. Print in fine condition. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw farming class in town of 360. Admission 10-25. E. L. Delano, Electric Theatre (200 seats), Agra, Kansas.

LEAVENWORTH CASE. (5,400 feet). Star cast. Another one of the mystery stories that pleased my patrons. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 900. Admission 10-25. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

LEAVENWORTH CASE. (5,400 feet). Star



Seena Owen, a featured player in "I Am the Man," second Lionel Barrymore Special, being produced by Chadwick Pictures Corp.

cast. A clever detective story of life on old Broadway. Not a big special but fairly good entertainment. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 9,000. Admission 15-35. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

LOYAL LIVES. (5,950 feet). Star cast. No special, but is a good program picture. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw small town class in town of 450. Admission 10-25. Roy E. Cline, Osage Theatre (225 seats), Osage, Oklahoma.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. Very good picture, but, with only the usual opposition, failed to draw. Pleased those who did see it. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 16,000. Admission 10-35. Mark C. Read, Jefferson Theatre (850 seats), Coffeyville, Kansas.

MAN FROM BRODNEY'S. (7,100 feet). This is a splendid production. Did a fair business with it. Our patrons don't enthuse over anything with oriental touch. Should go in most any first run house. Moral tone pleasing and it is suitable for Sunday. Had fair attendance. Draw high class in city of 250,000. Admission 10-25-40. S. Charninsky, Capitol Theatre (1,044 seats), Dallas, Texas.

MAN NEXT DOOR. (7 reels). Star, Alice Calhoun. Very good. No rough stuff but good, clean picture all the way through. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farmers and small town class in small town. Admis-

sion 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MAN NEXT DOOR. (6,937 feet). Star cast. A very good program picture but I could not class it as a special. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 900. Admission 10-25. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

MASTERS OF MEN. (6,800 feet). Star cast. This is one of the best pictures I have shown in a long time. It's a picture of the sea that stirs true patriotism. It should please anywhere. Moral tone good and it is suitable for Sunday. Draw town and country class in town of 900. Admission 10-25. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

MASTERS OF MEN. (6,800 feet). Star, Alice Calhoun. Our first Vitagraph show and a good one. Young and old liked it. It has plenty of good, fast action in it that should please in a small town. Print okay. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

MIDNIGHT ALARM. (6,000 feet). Star cast. Very good picture for those who like excitement. Had many good comments. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw small town and farmer class in town of 600. Admission 10-20, 30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

NINETY AND NINE. (6,800 feet). Star cast. One of the best pictures I have played this spring. They raved over this one and I didn't blame them. Print in fine condition. Moral tone okay and it is suitable for Sunday. Had extra attendance. Draw farming class in town of 360. Admission 10-25. E. L. Delano, Electric Theatre (200 seats), Agra, Kansas.

NINETY AND NINE. (6,800 feet). Star cast. A real drama with a little of everything in it. Makes you hold your seats. Suitable for Sunday. Had good attendance. Draw working class in city of 135,000. Admission 10-20. Favorite Theatre (187 seats), Piqua, Ohio.

ON THE BANKS OF THE WABASH. (7,154 feet). Star cast. Brother exhibitors, here is a picture fit to show in any theatre, large or small, and they'll come out and tell you how good it was. Pleased one hundred per cent. Moral tone good and it is suitable for Sunday. Had small attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

PIONEER TRAILS. (6,920 feet). Star cast. My patrons expected more than they saw. The first reel was a real western picture tacked onto a fair dramatic offering. I say again it was not as good as we expected from the advertising. Draw town and country class in town of 900. Admission 10-25. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

PIONEER TRAILS. (6,920 feet). Star cast. Just a fair program picture; not a special by any means. So many scenes copied from other pictures that some of my patrons said they had seen it before. Vitagraph had ought to get an original story at least before they make another so-called special and not film off a bunch of junk and a couple of stars and call it a special. G. M. Tockey, Dixie Theatre, Wynona, Oklahoma.

PIONEER TRAILS. (6,920 feet). Star cast. One hundred per cent. picture from every angle. Big settings and a highly interesting, logical story. The kind of a picture that the masses "eat up." Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

PIONEER TRAILS. (6,920 feet). Star, Cullen Landis. Played to capacity and enjoyed by all. A picture you can boost and make money with. Moral tone good and it is suitable for Sunday. Had capacity attendance. Draw all classes in town of 4,200. Admission 10-25-30. W. E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

In Production



FLORENCE VIDOR
A Super-Special Film Dramatization
"BARBARA FRIETCHIE"
BASED ON PLAY BY ~
CLYDE FITCH
Directed by LAMBERT HILLYER
for HODKINSON
RELEASE~

Warner Bros.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. Beautiful picture. Barrymore's splendid performance is the outstanding feature. Patrons go out praising it to the skies. Ran here a week to fair attendance. Not a box office attraction. Draw high class in city of 53,000. Admission thirty-three cents. Frank Vesley, National Theatre (900 seats), Stockton, California.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. Great comedy. Had big attendance. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. If your patrons like stories referring to an Irishman it will please as it did here. Certainly a good comedy drama. No question about it. Plenty of hokum. Suitable for Sunday. Had good attendance. Draw mixed class in town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre, Mt. Morris, New York.

GEORGE WASHINGTON, JR. (6,700 feet). Star, Wesley Barry. Played this on Saturday and pleased exceptionally well. Barry fans will surely enjoy this. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw best class. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. Average comedy; situations fair. Adults did not care for it but the kids ate it up. Moral tone excellent and it is suitable for Sunday. Had poor attendance. Guy L. Van Debergh, Victoria Theatre, Los Angeles, California.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. Corking good comedy for Saturday. Barry out of short pants and had a good story back of him. Had big attendance. Draw family class in city of 17,000. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

GOLD DIGGERS. (6,500 feet). Star cast. Good, entertaining picture. Some good comedy. It is not a western. We advertised this fact, as the title may be misleading. Moral tone okay and it is suitable for Sunday. Draw general class in town of 3,300. Admission 25-30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Warner Brothers' pictures are consistently good, and this is one of their best. Work of the star particularly good, with Louise Fazenda a close second. Wynham Standing also deserving of special mention. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 16,000. Admission 10-35. Mark C. Read, Jefferson Theatre (850 seats), Coffeyville, Kansas.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Here's a pipkin. Good for any class except the "roughnecks." Had lots of patrons say it was the best yet. Moral tone okay, but it is not suitable for Sunday. Had fair attendance. Draw all classes in town of 2,000. Admission 10-20. Henry Greife, Opera House (450 seats), Windsor, Missouri.

HEROES OF THE STREET. (6 reels). Star, Wesley Barry. This is a usual dandy Barry picture. Barry goes good here. You will make no mistake in buying this one. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 500. Admission 10-25. A. F. Schriever, Oneida Theatre (225 seats), Oneida, South Carolina.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star cast. Pleased nearly everyone. Many patrons said best show of its kind in a long time. A splendid Sunday picture. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,250. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, Carolina.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. Good picture. Pleased all. Commented as best race horse picture ever seen. Moral tone okay but it is not suitable for Sunday. Draw general class in town of 3,300. Admission 25-30. Kriehbaum Brothers,



From one of the new Century comedy series, five in all, starring Baby Peggy, coming from Universal

ers, Char-Bell Theatre (800 seats), Rochester, Indiana.

LUCRETIA LOMBARD. (7,500 feet). Star, Irene Rich. A real good picture and print in good condition. A picture of real life itself. Moral tone good. Had good attendance. Town of three thousand. Admission 15-30. L. P. Grimm, Olympic Theatre, Floydada, Texas.

TIGER ROSE. (8,000 feet). Star, Lenore Ulrich. A good picture of the North Woods with splendid scenery. One patron told me seeing the scenery was worth the price of admission. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 9,000. Admission 15-35. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin-Tin-Tin. A good snow picture of the far north. Don't be afraid to boost. Rin-Tin-Tin, the famous police dog. This one took them by storm here for three days. Moral tone good but it is not suitable for Sunday. Had very good attendance. Draw general class in town of 9,000. Admission 15-35. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin-Tin-Tin (dog). This wonderful dog is a sure fire box office attraction, and surely deserves all the nice things that have already been said about him. You can't play this one up too strong. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw all classes in city of 16,000. Admission 10-35. Mark C. Read, Jefferson Theatre (850 seats), Coffeyville, Kansas.

Comedies

ARABIA'S LAST ALARM. (Fox). It is an uproar. Has a big negro and a trained dog and horse that kept the people laughing from start to finish. Moral tone okay. Had only fair attendance. Draw all classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

BALLOONATIC. (First National). Star, Buter Keaton. A one hundred per cent. knockout comedy chock full of originality of the first water. If you have a special day get this one. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

BARNYARD CAVALIER. (Educational). Star, Bobby Vernon. A 1921 release with film in better shape than some of the 1924 stuff we have been getting. Educational comedies from the New Orleans exchange are always in excellent condition and show up fine on the screen. This is a "fast and furious" comedy that will please anywhere.

Played it with "Sonny" and had A No. 1 program. Moral tone okay and it is suitable for Sunday. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BEFORE THE PUBLIC. (Pathe). Star, Snub Pollard. Good. More action than the average Pollard comedy. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

BIG MOMENTS IN LITTLE PICTURES. (Pathe). Star, Will Rogers. I enjoyed this, but these seem to be over the head of the small town crowd. I believe that they are a higher type of comedy than most people wish. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,200. Admission 10-20-30. Charles Leehyde, Grand Theatre (500 seats), Pierre, South Dakota.

BONE DRY. (Pathe). Star, Jobyna Rawlston. One reel; good; plenty of action. Draw farmers and business class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

CAPTAIN APPLESAUCE. (Arrow). Star, Eddie Lyons. Not as good as other comedies. However, there are quite a few laughs in it. Book the Lyons and Monte Banks comedies and give the Independents a chance; you won't repent it. H. W. Ribble, Mayfield Theatre, Mayfield, California.

CHASED BRIDE. (Educational). Two-reel comedy. One of those kind of comedies without a laugh or really funny situation at all. It is a joke comedy. Draw town and country class in town of 900. Admission 10-30. Charles L. Not, Opera House, Sutherland, Iowa.

CHOP SUEY. (Educational). Star, Dorothy Devore. Plenty of action in last half of second reel and that's all. High class comedy, though, and ought to go well in nearly any place, but wasn't very well appreciated here. Moral tone good and it is suitable for Sunday. Draw mixed class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

COLD CHILLS. (Educational). Star, Louise Fazenda. Fairly good comedy. Might bring roars of laughter in some places but failed to draw a giggle here, although amusing in spots. Miss Fazenda not very popular here. Moral tone fair and it is suitable for Sunday. Draw mixed class in town of 1,000. Admission 10-25 regular, 15-35 special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

COME AND GET ME. (Pathe). Star, Leo Maloney. This one and several of these two-reels that I have run are the best Westerns I have seen. I believe these will please anywhere. Moral tone okay and it is suitable for Sunday. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

COURTSHIP OF MILES SANDWICH. (Pathe). Star, Snub Pollard. This take-off on "Miles Standish" is fine. Pleased my audience immensely. The burlesque is fine. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

COURTSHIP OF MILES SANDWICH. (Pathe). Star, Snub Pollard. A very good comedy, with plenty of action. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

CYCLIST. (Fox). Star, Clyde Cook. A mighty good two-reel comedy that kept the house in an uproar. You can boost this one. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

DUDE. (Educational). Star, Jimmie Adams. Had several fine comments on this "Cameo" comedy. It is a fast moving comedy from start to finish. Moral tone okay and it is suitable for Sunday. Had poor attendance. R. K. Russell, Legion Theatre, Cushing, Iowa.

EDUCATIONAL COMEDIES. (Educational). We play one a week. The average is fair; of late not so good. Moral tone good. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

FALL GUY. (Vitagraph). Star, Larry Semon. Just another Larry knockout. This one gets swifter and deeper. Fast comedy after comedy. Larry comes across with the goods. There is no gamble when this is on the bill. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 10-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

GUMPS COMEDIES. (Universal). Every one good and have made me money. Pleased young and old. I have played four of them and none bad. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 4,000. Admission 10-20. George L. Sallerwhite, Empress Theatre (350 seats), Webb City, Missouri.

HELP ONE ANOTHER, ROUGH SEAS. (Pathe). Spat Family. These two Spat Family pictures are good. Rough Seas best we have shown of these pictures. Laughs from start to finish. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HEY RUBE. (Christie Comedy). Star, Bobby Vernon. A real good two-reel comedy. The Christies are all good average comedies and these old ones can be bought right. Had good attendance. Draw rural and small town class in town of 1,500. Admission 10-22-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

HIGH SCHOOL DAZE. (Universal). Star, Bert Roach. Am including this one-reel comedy in this report as it is so seldom that one of Universal's one-reelers brings laughs that something ought to be said when one does bring results. Grown-ups thought this silly but the kids were greatly tickled during the schoolroom scene. Bert Roach does better when away from Neely Edwards, it seems. Moral tone okay and it is suitable for Sunday. Draw mixed class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HORSESHOES. (Vitagraph). Star, Larry Semon. Semon not what he used to be. Not making the comedies he made two years ago. Draw railroad class in town of 2,700. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvine, Kentucky.

I DO. (Pathe). Star, Harold Lloyd. Thirty minutes of chuckles. Lloyd gets more laughs "dressed up" than others "made up." Screen's greatest, excepting only MacLean. Good print. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

JUNGLE PALS. (Fox). Two-reel comedy that was excellent. Best monkey comedy ever shown here and the producer should have heard the young 'uns squealing during the bike race between the apes. Footage was short, not over 1,500 feet. Don't know whether part was missing or just made that way. Good anywhere. Moral tone good and it is suitable for Sunday. Draw mixed class in town of 1,000. Admission 10-25 regular, 15-35 special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

JUNGLE ROMEO. (Educational). Star, Snooky. Two-reel comedy that failed to bring a laugh. However, this picture is well worth adding to regular program, as it shows a wonderfully well-trained monkey playing a double role. Although slow in action, I heard no complaints. Moral tone good and it is suitable for Sunday. Draw mixed class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

JUNGLE ROMEO. (Educational). Star, Snooky. Snooky certainly performs wonderfully, but I am rather doubtful as to the entertainment value of these comedies for the grown-ups. Draw better class. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

KISS ME, CAROLINE. (Christie—Educational). Good; in fact real good; better than half the newer ones at twice the price. Used regular advertising. Had good attendance. Draw small town class. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

LET 'ER RUN. (Educational). Star, Dor-

For Mr. Gruppe

"See a request for reports from a brother, Henry Gruppe.

"The only picture of the group that I have played or recall seeing on the screen is 'Under the Lash' (Paramount), featuring Gloria Swanson.

"Her support was Mahlon Hamilton. The picture was very good, a different type from the usual Swanson picture. As I remember it, the scene of the story was South Africa, near the diamond mines. I do remember, however, that it was entertaining and pleased my audience.

"I would be glad to help Mr. Gruppe on others, but no doubt there are plenty of brothers who have the requested dope."—Guy C. Sawyer, Town Hall, Chester, Vermont.

AS A MATTER OF FACT THIS IS THE FIRST RESPONSE TO MR. GRUPPE'S ASK-US FOR TIPS ON A LIST PUBLISHED SEVERAL WEEKS AGO. COME ON, FOLKS. HELP A BROTHER EXHIBITOR.

othy Devore. Fast horse race comedy that brought forth a number of laughs. Plenty of action here. That's what today's fan desires, action, action, action; and the film companies ought to begin to catch the drift. Action comedies and action features seldom fail to please. Moral tone good and it is suitable for Sunday. Draw mixed class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MAK SNETT COMEDIES. Star, Harry Langdon. Just played "Shanghaied Lovers." This one caused a riot of laughter. I saw "Picking Peaches" in the exchange. It was a knockout. Book this series and clean up. Draw fair class in town of 2,000. H. W. Ribble, Mayfield Theatre (250 seats), Mayfield, California.

MERMAID COMEDIES. (Educational). I use these comedies as fast as they make them. The exchange treats you fair; the comedies please one hundred per cent. What more do we want? E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

MILE A MINUTE MARY. (Educational). Star, Dorothy Devore. A dandy comedy with just enough laughs and thrills to balance it. The print was in good condition. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

MUMMY. (Fox Sunshine Comedy). Only fair, and a rotten print. Turned over in middle of second reel. No title. How long must we suffer this poor print problem? Moral tone, none. Draw small town class in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

PATHE COMEDIES. (Pathe). We run one a week. Sennetts, Turpins, Gang all good. "Old Sea Dog" excellent. "Smile Please" good. Draw small town and country class in town of 2,000. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

PLEASANT JOURNEY. (Pathe). "Our Gang." A pleasing comedy that made 'em chuckle and roar. The kids are surely on the go and make things pretty fast for themselves and especially those on the train. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 10-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

PLEASANT JOURNEY, STAGE FRIGHT. (Pathe). Our Gang. Both good comedies, the first being perhaps a little better of the two. However, the life of an exhibitor would be more serene if all comedies could be depended upon to please as well as "Stage Fright."—Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

ROUGHING IT. (Pathe). Spat Family. One of their best comedies. These are not generally liked here, but this one was real good. Moral tone good and it is suitable for Sunday. Had punk attendance. Draw working class in town of 2,800. Admission 15-25, 20-30. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

SPAT FAMILY COMEDIES. Here is one of the best comedies on the market today. More actual funny incidents, not slapstick, than any other brand of comedy. Have played all the first series and every one proved to be a laugh-getter. Will please especially in a high-class neighborhood. Draw fair class in town of 2,000. H. W. Ribble, Mayfield Theatre (250 seats), Mayfield, California.

TROUBLE BREWING. (Vitagraph). Star, Larry Semon. As usual Semon made a big hit but this comedy is not up to his usual high standard; at that, everybody enjoys Semon here. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

TWO WAGONS, BOTH COVERED. (Pathe). Star, Will Rogers. Mildly amusing. Not a box office attraction. People expect more from Rogers than his "screen children" give. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw family and high class in city of 300,000. Admission 35-50-75. L. D. Baisly, Liberty Theatre (1,012 seats), Kansas City, Missouri.

WISE CRACKER. (Fox Sunshine Comedy). Nothing to this one at all. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

Serials

LEATHERSTOCKING. (Pathe). Star cast. Have run five chapters, and feel that Pathe made a mistake when they called this a serial. It is a classic just as the books from which it was adapted were classics. The photography and scenery is beautiful. Will please the people who dislike the regular run of serials. Good enough for any house. Moral tone good. Suitable for Sunday. Had good attendance. Draw general class in town of 2,500. Admission varies. J. F. White, Jr., Capitol Theatre (300 seats), Asheboro, North Carolina.

Short Subjects

FIGHTING BLOOD. (F. B. O.). Best money makers I ever saw. I have run both series and made big money on them. All exhibitors should book these "Fighting Bloods." Moral tone good and are suitable for any day. Had great attendance. Draw farmers and town class in town of 3,500. Admission 10-25. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

FOOLISH PARENTS. (Pathe). Another "little" picture that beats the supposed "big" ones. If you want a dandy fill-in picture, get this. Can be bought right. The story is immense and capably acted. Pleased one hundred per cent. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

JULIUS SEES HER. (F. B. O.). This is the beginning of a series of "The Telephone Girl." Not much to brag about the first one. Don't know what the others will be. Moral tone good and it is suitable for Sunday. I. M. Hirschblond, Traco Theatre, Toms River, New Jersey.

JULIUS SEES HER. (F. B. O.). Star, Alberta Vaughn. This is the first of H. C. Witwer's "Telephone Girl" series now running in the Cosmopolitan Magazine. Well done and excellent comedy. The audience enjoyed it. There are twelve of them and we're mighty glad to have booked the entire series. Moral tone good. Had capacity attendance. Draw good class in city of 30,000. Admission thirty-three cents. Frank Vesley, National Theatre (950 seats), Stockton, California.

Highly Successful Meeting of S. M. P. E. Held in Roscoe, N. Y.

By F. H. RICHARDSON

THE meeting of the Society of Motion Picture Engineers held at Lakewood Farm Inn, Roscoe, N. Y., May 19 to 22 inclusive was, it was generally conceded, the most successful and the most valuable meeting ever held by the Society. As I said last week, the holding of the meeting in a place of that sort did much to promote good fellowship, which in the end, will lead to a greater and more effective co-operation. Chicago was chosen as the next meeting place but the committee was instructed to select a suburban lake-front hotel for meetings.

The various papers were of unusual interest. The Motion Picture Chamber of Commerce contributed one through W. W. Kincaid, upon the requirements of the educational and non-theatrical entertainment field. The discussion following this paper cannot, I think, fail to bring about at least considerable good. The demonstration, given by G. C. Ziliotto, of the Panoramic Motion Pictures, accompanied by a most enlightening paper dealing with the methods pursued in securing the results, was an eye-opener in so far as regards the possibilities for acceptable panoramic motion pictures. Mr. Ziliotto placed upon the screen panoramic motion pictures embracing both sixty and ninety degree angles. These pictures were on

standard films, projected by standard projector. The resultant picture had the same width as the standard screen picture but the effect was that of a very wide, comparatively close-up, view and an apparent widening of the screen itself. All the comments I heard on the Ziliotto demonstration were favorable. Mr. Albini, the inventor, was also present, but unfortunately speaks only Italian.

The Lakewood Farm Inn was opened a week early in order to accommodate the convention, therefore, the membership and guests "owned" the hotel. I'll tell the broad, wide world that Kroesen in golf slippers, and Cudmore (weight 400) on the hurricane deck of a horse, are quite some considerable sights. Porter wept tears of anguish because it rained two days and a golf mobberette or mobsome or something of that sort he had planned to pull off could not be inflicted upon the assembled multitude.

Taken all in all, the meeting was, as I have already said, hugely successful, both from the helpful and the entertainment viewpoints.

Queries: Could Herbert Griffin, Doc Kellner, or L. C. Porter kill a clay pigeon with an axe? Is it possible to play a golf mobsome using canoes? Why did so many wives come along? Were they suspicious? What effect has cold water and a dull razor on Willard Cook's temper? Ask the hotel management. What were the actual thoughts of the ladies concerning the he-male contingent while the stag was in process?

Substitute Pastels for Many Expensive Sets, Says Artist

By TOM WALLER

AN exhibition of the pastels made by Warren A. Newcombe for the two Educational releases, "Sea of Dreams" and "The Enchanted City," has brought much admiration and praise from artists and critics in New York City, where the showing closed May 17.



One of Warren A. Newcombe's pastels in "The Sea of Dreams," an Educational release

Newcombe's ability as one of the country's foremost artists has long been recognized. It is "art for art's sake" with him and he maintains that in no way is he violating his standard by doing such work for the movies.

"Thousands and thousands more people go to the picture theatre over those who visit infrequently a museum of art," he emphasized to members of the trade press at a recent luncheon. "It has been proven especially by my productions that art can truly be transmitted to the screen without so much as marring a single detail of its beauty. The industry should be quick to realize this great opportunity not only from the standpoint of art but also from the viewpoint of economy."

The cost of production could be reduced to a minimum, Newcombe maintains, by substituting many works of art of this kind for expensive sets. Such a painting would have all of the essentials of many sets, the artist asserted. Newcombe is art director for D. W. Griffith.

Warners Get "Recompense"

Warner Bros. announce they have the screen rights to "Recompense," a sequel to "Simon Called Peter," by Robert Keable.

"Recompense" will be included among the twenty productions to be made by the Warners for the coming 1924-25 season.

It will be one of the twenty Warner pictures for the 1924-25 season.

Ten Pathe Films Extolled

Pathe has again been commended for its presentation of worthwhile pictures by having ten of its current releases chosen for the selective list of Photoplay Guide in the April number of that paper, the monthly bulletin of the National Committee for Better Films, affiliated with the National Board of Review.

They include: "The First Hundred Years," "Signing of the Declaration of Independence," "Birds of Passage," "Sporting Speed," "It's a Bear," and five issues of the Pathe Review, from numbers 15 to 19 inclusive.

Hughes Added to Cast

Gareth Hughes has been selected for the role of "Collie" King, supporting William Desmond in a new Universal special production tentatively titled "Desert Law," which Ernst Laemmle is directing. It is an important juvenile characterization.

"Desert Law" is a film version of Henry Herbert Knibbs' novel, "Overland Red," with Desmond starring in the title role and Hughes, Lucille Hutton, William A. Steele, S. E. Jennings, Clark Comstock, Albert J. Smith and Bob Kortman in supporting roles.

"Traffic in Hearts"

"Traffic In Hearts," the latest C. B. C. production has just been completed and is now ready for release.

The cast includes Charles Wellesley, Edwin Tilton, John Herdman, Betty Morrissey, Thomas O'Brien, Fred Kelsey, Arthur Rankin.

First National Signs Nazimova

Nazimova, who has been absent from the screen for several seasons, is going to return to motion pictures. This will be good news to her large following and to the exhibitors of the country. Richard A. Rowland, general manager of First National Pictures, Inc., announces a contract with Nazimova to appear in a story by a foreign author which will be made in Los Angeles in the near future.

Negotiations between Nazimova and First National have been in progress for some time. She decided to give up her vaudeville engagements to return to the screen because she believes the leading role in the vehicle for which she has been engaged, will give her a great part.

The name of the story in which Mme. Nazimova will appear for First National is being withheld for the present time, until negotiations with the author have been completed.

Temple Theatre Company Is Reorganized in Toledo, Ohio

THE Temple Theatre Company was reorganized in Toledo, Ohio, last week. The new company which will operate this theatre in the future will be known as the Horater Temple Theatre Company, with H. C. Horater as president and general manager. The new company is incorporated for \$65,000.

The policy of the new company will be entirely changed. The house will close June 28 for the summer and will reopen for the fall season on August 18. The new policy which will be inaugurated with the opening of the fall season calls for the showing of only the big attractions in the film industry. Under no circumstances will a picture be shown for more than a week and the prices charged for admission will be governed by the character of the pictures shown that particular week.

"My thirty-nine weeks at the Temple have proved to my entire satisfaction that prices charged for admission do not mean a thing to the public. If you have the picture that the public want they will gladly pay any price you ask, hence I am going to start out with our new organization with no definite policy as to price; simply fix my price according to what we believe the picture is worth and I am confident the public will pay the price," said Mr. Horater.

Persistent rumors are afloat both in picture and financial circles to the effect that Loew's Valentine will wind up affairs in Toledo about August 1 and the Valentine Theatre will again be turned over to the legitimate big show attractions. The Valentine building is owned by E. D. Libbey, Toledo millionaire. The building now is occupied by city offices and Loew's pictures. The city offices will move out next year as soon as the new city hall now under construction is completed, and Libbey intends to turn the building into a large department store.

Toledo at present is forced to stage its big productions at the Newboys' Auditorium. This house is way out of the theatrical district and the newsboys are desirous of taking over their building and turning it into a workshop which would leave Toledo without a first-class theatre.

The Valentine is the ideal spot for the big shows. It is one of the prettiest theatres in the Middle West. It originally was built for the big shows but lost money under George Ketcham's management. Since that time, however, Toledo has grown over 100,000 in population and there is no question but that as a first-class legitimate house it would prove a winner.

Big Merger Leaves "Uncle Lou" Unattached; Has Great Record

THE Goldwyn-Metro merger brought about a number of unusual happenings, but not the least of the surprises to us to find "Uncle Lou"—known to every showman in Texas, Oklahoma and Arkansas—loose for the first time in the memory of man. Here's laying an odds on bet that he won't be that way very long.

"Uncle Lou"—that's what exhibitors call him—is officially L. B. Remy. He has been supervisor of the district mentioned above for Goldwyn-Cosmopolitan and dates back

to the original Sain Goldwyn organization. We could go on for a column about his reputation but doubt if we could do the job any better than it was once done by a very close friend of ours in a personal letter. This friend, one of the most prominent exhibitors in the country, wrote:

"He built up a fine business in Texas, Oklahoma and Arkansas a good deal like A. T. Stewart built up a business in New York City, where, the best authorities tell me, he went to work for a dollar a day and built up a fortune of forty million dollars. Remy hasn't built up any fortune but he has built up a tremendous line of good-will. He is indeed one of the personalities in the sales end of film business. Religiously honest in all his dealings, able to get top prices for his pictures and leave a sweet taste in the mouths of his patrons, I doubt if another man in the Goldwyn organization could have kept revenue up the last few years when the Goldwyn product was in and out. Remy could always go back to the same exhibitor and sign for the coming product regardless of how unsuccessful the preceding product had been."

[R. E. W.]

Shirley Mason for Fox

Production has been started at the William Fox West Coast Studio on the latest Shirley Mason star series attraction, temporarily titled "The Phantom Jury." Denison Clift is directing this picture from the story by Shannon Fife and the scenario by Thomas Dixon, Jr. William Collier, Jr., has been signed for the leading male role.



ABE BLUMSTEIN

Resigns After 20 Years

Blumstein Ends Long Service With Fox; Joins Commonwealth

Abraham Blumstein, for 20 years connected with William Fox, has resigned that connection and on June 1 will join Commonwealth Film Corporation.

Samuel Zierler, president of Commonwealth, stated: "Mr. Blumstein joins Commonwealth in the capacity of general sales manager. Needless to say, I consider our firm and myself fortunate in obtaining the service of such an able man as Abe Blumenstein."

Mr. Blumstein stated: "Naturally one does not leave an employer he has served as long as I have served Mr. William Fox without regret. But the proposition that I have been offered with Commonwealth is so engaging that I would not be true to myself were I to refuse."

They Saved the Show

High Praise in Los Angeles for Short Subjects

Two more instances of the Short Subject "saving the show" are noted in the reviewer's column of the Los Angeles "Times," both reviews appearing in one issue. The first instance is that of the bill of Loew's State, Los Angeles, where after criticising the feature the review concludes with the following:

"Much needed comedy relief is furnished by Lloyd Hamilton in 'Killing Time' which has many high spots of fun, with perhaps the funniest moment the scene at dinner in which a bare lady dances and smoke issues from the comedian's shirt front and collar as he inadvertently sits on a chair above a chafing dish on the floor."

The next review is that of the program of Grauman's Metropolitan, and again the comedy is credited with being the saving feature of the bill.

"Here's another case," writes the reviewer, "of drab boredom being turned to sweetness and light by a comedy! 'Flying Finance,' a Jack White Comedy, pages the giggles. There is a cyclone sequence that is one of the funniest things in all picturedom."



LEWIS BARTON REMY



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Aggressive Campaigns for *Girl Shy*

Aid Southern Enterprises Managers

ALTHOUGH the temperature in the South has reached an altitude that discourages many theatre patrons, with the glorious weather coaxing them to stay outdoors, several house records on Southern Enterprises were broken anew by Harold Lloyd in *Girl Shy*, and almost everywhere the reports indicate that the new comedy is the best liked of the comedian's longer releases. W. E. Drumbar, of the Riviera, Knoxville, Tenn., for example, reports that an unusual number of persons came a second time, and regrets that his house capacity was only slightly in excess of one thousand seats.

The most thorough campaign from that territory is reported by Guy Kenimer, of the Arcade Theatre, Jacksonville, who broke both the attendance and financial records, this last in spite of the fact that the picture was paid at regular prices.

Aid to Future

He writes: "I feel that this picture is a lubricant to future business and started people coming who needed stirring up." He also expresses the opinion that it would have brought out about as many at advanced prices. This is more or less open to question.

He started off with a float used in a local parade, originally intended as a pageant, but which has degenerated into a series of advertising displays, gorgeous, but not representative of the original idea. The Arcade had the only theatre float in the night parade, and as the turnout was watched by about 75,000 persons in a 91,000 town, it can

be seen that the result was far-reaching. After the parade the two cutouts were taken down, one being placed intact over one entrance to the house and the other cut for display on a marquee. The latter was spotlighted from a nearby window.

Hooked to Sewing Machine

Hooking *Girl Shy* to a sewing machine may seem a bit far-fetched, but it will be recalled that there is a scene with Lloyd at a machine in the tailor shop, and this cutout was tied to a local display, gaining an excellent window. He also got into a jeweler's window, which was making a special display for an anniversary week, and the candy hook-up worked well.

An adaptation of this last was worked on the liveliest restaurant with the copy: "Are you *Girl Shy*? Bring her in here and win her heart through her appetite (they are always hungry), then take her to see *Girl Shy* at the Arcade."

The teaser copy was worked over for regular single twos, and the supplied cartoon was run in a South Jacksonville paper. There was a resemblance contest with a parade, the house having several added starters, including the man in a barrel. This last was used as a perambulator for a week.

The result was a standout even on the deadeast night, which is Thursday in Jax.

Ran Well Up

H. B. Stiff, of the Tivoli, Chattanooga, did not break any record, but if you have ever taken any of the wonderful auto rides around Lookout Mountain you can understand why even Lloyd could not draw the

autoists in at this time of year. It was Music Week and a special organist had been dated in to mark that fact. He was given a generous share of the advertising, but Lloyd got four banners along the main street, and his share of the newspaper work. The best display was the foyer design. The Tivoli foyer is second only to that at the Howard, Atlanta.

Went Fifteen Miles

Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., spent only \$6.75 to break records for a three-day run. He used a 24-sheet cutout and two threes for the lobby,



A Pathe Release

THE OTHER BANNER

with balloons and circle cards. He also used netted balloons in a store window, the spheres being kept in motion by means of a concealed fan. Twenty five balloons were inflated with gas and set adrift. Each car-



A Pathe Release



AN EXAMPLE OF THE DOUBLE USE OF CUTOUTS. THE SAME MATERIAL WAS USED ON FLOAT AND FRONT Guy Kenimer, of the Arcade Theatre, Jacksonville, used this cutout on a local night parade; the only theatre float in the turnout. After the parade the cutout was used above one entrance, as shown, and the other side was used on the marquee of a second entrance, so that the same material worked for a week or more instead of merely for the single night of the parade. Figure on this when you arrange your own perambulators.

ried a note promising a ticket for the return of the balloon. One got fifteen miles out of town, which was good for a dog story. Balloons were given the children, and the circles were tied to parked autos.

Atlanta Handicapped

With the Metropolitan Grand Opera Company in town, the Howard Theatre, Atlanta, was unable to break the record. He got about two pages in the Constitution with prizes to the children making the largest number of sentences out of the letters contained in the phrase "Harold Lloyd's latest and best comedy is Girl Shy." The contest was divided into classes for Adults, High School and Grammar School patrons. Kingsmore paid to part of the space, which does not sound so good.

Most of the opera stars accepted his invitation to visit the matinees and their comments were shot over to the newspapers; he also horned on a special week.

This was Law and Order Week, a local affair handled by the Junior Chamber of Commerce. One of the stunts was the hanging of an effigy. Kingsmore hung out two in advance of the official lynching with "This is not Law and Order, but just Harold Lloyd in Girl Shy." The resemblance to Lloyd was excellent as to the goggles. Kingsmore also put a banner in the parade. He did a nice, but not a record business.

Knoxville Was Good

The Riviera Theatre, Knoxville, broke the attendance but not the cash records, since this was played at regular admissions. He figures that he could have broken the record with a full week, as he was still turning people away the fourth day.

He used five cutouts for the lobby display and gave a pair of seats each day as a prize in a newspaper contest for the best incident reported by a reader. The contest had nothing to do with the picture, but brought good publicity. The marquee was bannered and street car signs were used.

Tied to a House

In Spartanburg, S. C., the big idea was a miniature house supplied by a local building company. This was mounted on a float and bannered "Don't be Girl Shy. You get the girl—we'll build the home. See Harold Lloyd in Girl Shy."

Production Hints from Edward L. Hyman

Managing Director Mark-Strand Theatre, Brooklyn

THE WOMAN ON THE JURY" is a drama of the heavier sort, a surrounding program was put together of lighter stuff, the nearest approach to the more solid classics being the Meditation from "Thais" as violin solo and ballet number in a presentation of three divertissements. The latter consisted of three incidents, and besides these there were two other musical offerings, the Topical Review and an Aesop Fable film. This brought the show up to an even two hours, with the feature picture taking up one hour and twenty-one minutes, the Topical Review eight minutes, the Fable five minutes and the musical numbers twenty-six minutes altogether.

"Overture Populaire" was a symphonic blending of Victor Herbert's "A Kiss in the Dark" and Jolson's "California Here I Come," arranged and orchestrated exclusively for this theatre. The lighting included Mestrum 150 ampere floods from the dome on the musicians, straw and rainbow. Blue foots and borders large stage; red coves, amber entrance spots covering fabric ceiling drapes and the sides; transparent windows, amber. The gold draw curtains were closed over the production stage and arch spots of orange were spread over the pleats. Six minutes.

"Bits of Old Southern Tunes," as the name would suggest, was presented in a setting consisting of a levee drop, showing a big round amber moon and a boat with lighted windows. Set bales of cotton here and there, water ripple effects on the water, and a bench to the right. An open box lamp, blue, from either side, gave the soft night focus to the back drop and set. The singer, a basso costumed as Uncle Tom, sang various Southern melodies, picked out by a soft

straw spot from the side. From the booth there was a medium blue Mestrum flood, 150 amperes, on the musicians and there was no other front lighting. Seven minutes.

The Divertissements opened with the Meditation from Massenet's "Thais" by a ballet of ten, in white draperies, red wigs, and carrying a bunch of red roses each. The background was deep blue plush cyclorama. As they danced, while the concert master under an amber baby spot played violin accompaniment, the ballet were covered by light pink spots from either side. There was no other lighting for this. The second of the divertissements was a duet on the apron of the small stage, by soprano and tenor. They were in front of the gold draw curtains which had just closed in the "Meditation." First an amber spot from the dome picked out the tenor, in dress suit, as he stood singing the first verse and chorus of Irving Berlin's "What'll I Do." Then this spot died out and a white spot from the dome fell on the soprano, who sang the second verse and chorus. Then both sang another chorus, under orange spots. "In Holland," a Dutch novelty dance, concluded the divertissements. This was before a specially painted back drop of Dutch houses in bright colors. The dancers wore Dutch dresses of blue and white. Two orange floods from the dome covered the production stage, and an orange flood from the booth was on the musicians. Foots were blue full and green one-half. Magenta entrance spots on ceiling and sides. Transparent windows light green. Spots for production stage, to augment the orange flood, were light blue, straw and orange. Thirteen minutes.

This was perambulated, and the same idea was made the basis of a co-op. page with advice as to where to get the furniture, the ring, the candy and similar bait.

J. H. Stelling also used the word contest with ticket prizes and got a lot out of

this without contributing more than the idea and the tickets.

A Teaser Started

At the Imperial Theatre, Gadsden, Ala., A. L. Snell started off with teasers reading: "Three days of joy next week. Are you G. S.?" Twenty-five half sheet cards were put out in good locations and the same copy was painted on the mirrors of soda bars, in barber shops, drug stores and on windows.

Milk bottle hangers were used by three dairies the Sunday before the opening, and the schools permitted Mr. Snell to distribute blotters to all pupils.

When it rained the second day, prominent people were called to the phone and offered taxi transportation to the theatre. This brought in a hundred paid admissions at a cost of \$3.60 for gas and six passes to the taxi company officials.

He used the sewing machine cutout, and the ambulance stunt, perambulating the latter. He also used an A board truck in Gadsden and two suburbs, and got the first street car hangers ever permitted by the traction company. He got his reward for his hustle in a nice increase in business.

Thorough

William Epstein, of the Royal Theatre, Laredo, Texas, is a dyed in the wool First National fan. He splits his advertising 50-50 between the title and the brand.



A Pathe Release

THE TIVOLI THEATRE, CHATTANOOGA, SHARED WITH AN ORGANIST It was Music Week and H. B. Stiff gave his foyer to a combination of Girl Shy and C. Sharpe Minor. No records were splintered, but an exceedingly nice business was done on a Monday-Thursday engagement, which was good enough for the Spring season.



A First National move.

MOVING THE MOVIES IS A GOOD STUNT IN LONDON

Horace Judge, exploitation suggester for Great Britain's share of the First National pictures, fitted up a van for daylight showing of the trailer on *Secrets* and materially helped that Norma Talmadge production when it opened at the Palace.

Kid Parade Helped Sell Love Master

The day before *The Love Master* opened at the Imperial Theatre, Jacksonville, there was a parade connected with Boys' Week, and a section was devoted to children's pets. Morrison arranged to have two children enter police dogs which were blan-keted for the showing. It beat the usual newsboys' parade four ways.

There was a series of special lectures on

children's poems at the public schools and Morrison arranged to have the lecturer say a few words about the dog and the play; then Morrison himself would lead the children in a song and plug for the special Saturday matinees.

Not only was the general business good but the Saturday morning special pulled 1,652 and had to be switched to the Palace, a larger house.

Of course the parade was a stroke of good fortune, but Morrison had the alertness to press his luck, so he is entitled to the score. It's seldom that he overlooks any good bet.

Moving Pictures Really Did Move

Horace Judge knocked the props from under the perambulating street car when Norma Talmadge opened at the Palace Theatre, London, in *Secrets*.

He fitted a moving van with a daylight screen, set up a machine and a juice factory and ran the van all over the Metropolitan District with the short trailer on the play.

He got as much of a crowd as the most exacting exploiteer could demand, and by picking his territory to reach the class of persons most likely to produce results at the box office, he boosted business to a gratifying degree. That isn't "Uncle Horace" standing beside the van. It's George King, of the First National staff, who was temporarily made the manager of the moving movie. Can you imagine what would happen if an American exploiteer should frisk into town with kid gloves? George wears them, though the tall hat is no longer required.

The window trailer is not new over here, but the portable display is not exactly common.

Copies Boston

Peep shows, after the Boston style, were used by Charles E. Sasseen, of the Tremont Theatre, Galveston. He had two. One was *The Great American Bat*, which you probably have guessed was a brickbat, but remember that a "bat" is only half a brick. The other was billed as "The Great American Hoo Doo." This was a sign reading: "There are some people who do not believe in this hoodoo, and there are some who do." Although it was Texas, Sasseen was not lynched for this atrocious pun. They laughed at it and stood around to see someone else get bitten.

For a side line he got 1,200 balloons from a store, which were attached to cards telling of the underline.



A Fox Release

NOW THAT HOT WEATHER IS COMING, HERE IS A VERY SIMPLE SNOW LOBBY

W. F. Brock, of the Strand Theatre, Knoxville, Tenn., gets all the value of heavy building with a painted banner and four dead trees wrapped in cotton batting. Less cost, less fuss, less dirt, and just as much money brought up to the box office in exchange for tickets to see Tom Mix in *North of Hudson Bay*. And don't forget that very often whitewash makes good snow as well as cotton.

Says Fashion Show Broke All Records

L. W. Carroll, of the Princess Theatre, Berlin, N. H., writes that in spite of Lent and hard times he broke all house records with a style show pinned to Mae Murray and Fashion Row, but his letter makes it plain that he did not just put on the show and expect it to do all the work unaided. He put it over.

First of all he started in with windows. The paintings that came with the picture were washed and the frames regilded. Then two were placed in the windows of the store which supplied the men's and women's costumes. These windows, (there were two of them) were dressed to suggest a draped stage with dummies replacing the live models.

In the hat store he pasted the stills on the tops and sides of hat boxes, which proved more effective than a straight display. Here he also used the 11x22 lobby cards.

The shoe store got one oil painting and some framed stills. In addition there was a pair of nearly new slippers purporting to have been worn by Miss Murray in the production. These were given the woman who filled them most acceptably, with five consolation prizes of passes. This was a store stunt and free to everyone. The contest was held the day prior to the opening.

Then Mr. Carroll had a friend in New York send three telegrams. One to the store read: "I congratulate the women of Berlin that the same high class designer who makes my gowns supplies your trade." The milliner was asked to send her best model for Miss Murray's next picture and one to Carroll himself congratulated him on the style show and rooted for good business.

For the show Mr. Carroll rented a gold cyclorama and purple drapes, which gave a new and rich stage effect. He had six girls and one man, the girls making three changes and the man two. One of the buyers from the clothing store made the announcements, and two little girl pages opened the curtains on the models. The show ran 28 minutes after the picture and held the crowd.

And we read with amazed wonder that



A Universal Release

THIS LADY OF QUALITY WORKED IN A WINDOW

One of the stunts tried by George Miller in putting over *A Lady of Quality* at the Suffolk Theatre, Holyoke, Mass. The camera libels her, for the girl really was good looking, but you can get the idea, and the moving figure was a powerful attraction as she shuffled the stills.

"all stage lights were full up, white, with a white spot from the booth, to show the gowns to best advantage." We did not know there was a single manager who had the good sense to keep the colored spots off the costume show. We are glad that there is one man who has not yet gone crazy about color effects. It has been years since we saw a clear, white stage, and yet white lays all over color for real effect. Try white light some time. It will be a novelty, to say the least, and most people will like it.

A Combination

Combining the 24-sheet with the three gave W. J. Murray, of the Rialto Theatre, Atlanta, Ga., a better lobby than either paper by itself since the combination illustrated the sub-title "He is your husband's baby. He is my son. That's woman to woman. Now will you take him?"

The star stunt was an envelope printed "Not for men's eyes, but Woman to Woman." The insert was a special herald made from stock cuts and plain book talk.

More Clothes

Now it is *A Lady of Quality* which is made the excuse for a Fashion Show. George A. Miller, a Universal exploiteer, went to Holyoke, Mass., to help the Suffolk Theatre, and he landed five local merchants on a show, with the argument that a lady of quality wants the best. Old stuff, but it had the inevitable result of big business.

But Miller has a new one, too. Really new. In the evenings a live *Lady of Quality* worked in a book store window for the joint interest of the photoplay edition and the picture. Keep that idea where you can pick it up in a hurry. It's going to be mighty useful to you some day.

David Bader Works Dual Exploitation

David Bader, personal press representative of the Stern Brothers in Universal's New York office, was given the job of helping put over *Baby Peggy* in *The Darling* of New York at the Garden and Roosevelt theatres in the Richmond Hill-Woodhaven districts.

While in Greater New York, these sections were formerly towns in their own right, and still retain many of the characteristics of the old form, so that the campaign was practically putting the picture over in two places.

A general locality paper was tied to the idea with *Peggy* resemblance contests with five prizes in each section, the top one being \$15 in cash, with the rest tapering, most of the prizes being contributed by local merchants in return for the publicity.

There was a daily story for about two weeks, with an increasingly large number of entrants listed, and the co-operating merchants came out for *Peggy* in their store advertising as well as in window displays, with the result that there was a heavy advertising play on a very small investment. And the further result was that a heavy rain the opening night could not affect the attendance. Both houses were capacity for the opening.



A Paramount Release

ADVERTISES THE PICTURE TO STOCK AUDIENCES

W. E. Drumbar, of the Riviera Theatre, Knoxville, Tenn., also manages the Bijou, a stock house, and he advertises his films on the advertising curtain on the proposition that if they will go once they will go again. It seems to work that way.



A First National Release

THIS ENCHANTED COTTAGE HAD A MIDGET FAMILY

It was a doll house loaned by a little girl in return for passes and was tenanted by a troupe of midgets from a carnival company with the exception of the baby, which is the child of H. B. Vincent of the Beacham Theatre, Orlando, Fla., who made the display

Lloyd Exploitation Used Mostly Brains

Figuring that costly stunts would be wasted on Harold Lloyd in *Girl Shy*, John B. Carroll of the Victory Theatre, Tampa, directed his energies to getting the name over, knowing that the mere announcement, if made sufficiently intensive, would bring results.

This truck display, each side made from a 24-sheet, is about the most expensive stunt he worked, but he backed this with a lot of other ideas. The truck carried a locomotive bell to get attention.

The first shot was started two weeks in advance. This was a banner with only "Are you *Girl Shy*?" When this had sunk in, Mr. Carroll started a set of six slides with plan book copy. Three days later he started the trailer to supplement the slides, working this for a week.

About the same time 5,000 circular heralds were tied to doorknobs and automobiles, and a clothing store used a number of cutout heads to give point to the statement that if you wore their clothes you did not feel *Girl Shy*.

The day before the opening 500 balloons were thrown from the roof of a tall building. Some of them were chased half a mile in the strong wind before they landed.

He sold the street car company into using fender cards for the first time, and made a lobby display of a large cutout head, mounted on a rocker and animated by a fan motor. He also strung the girls' heads around the lobby until it looked like the morgue of a wholesale Bluebeard.

Business could not have been any better, so a greater expense would have been a waste.

Don't envy other managers their exploitation. Do the same things for your own house. You can if only you have the news.

Hooked Fish

When the Liberty Theatre, Portland, Oregon, came to play *Galloping Fish*, it shot off on a new angle and got out a double truck co-op. page with all fish dealers paying the bulk of the bill. Evidently fish are a favored article of diet in Portland.

There was also an effort to use a galloping fish on a street float but apparently the local fish could not be taught to gallop, so that had to be called off.

On the other hand some \$200 were profitably invested in teaser ads, and brought in an exceptionally good business.

Sell some local merchant on the idea of giving you some advertising fans.

Had a Sample Copy of Enchanted Cottage

Playing *The Enchanted Cottage*, H. B. Vincent, of the Beacham Theatre, Orlando, Fla., borrowed a playhouse from a little girl who won it at the Sub-tropical Midwinter Fair. She was glad to loan it in return for a bunch of passes—not too large a bunch. It was tenanted at showing times by a troupe of midgets who work with the Johnny Jones show. The photograph shows the midget family with the baby of Mr. Vincent.

Similar houses, or at least houses large enough for dolls to live in, can be located in almost any town, and they will work well on this title. Dwarfs are not generally available, but children can be dressed up, if desired.

For a by-product Frank H. Burns, the advertising manager, hooked in pictures of Barthelmess to a drive on Colgate products. This brought samples of face powder and shaving cream as well as combination sample packages for lobby distribution and also permitted the theatre to tie in on them newspaper advertising done by the stores at no cost to the house.

There was none of the usual testimonial bunk. The window cards merely said that Barthelmess knew the advantage of a smoothly shaven face and that all men might have good shaves by using the advertised products.

The theatre also permitted the foyer to be used for an advanced display of the products with reference to the merchant displays in nine windows. It was a nicely worked reciprocal campaign.

L. R. Towns, of the Strand Theatre, Birmingham, put out 3,000 rotos on *A Society Scandal*, slipping them into the doorways of the better class of residences.

They swelled the receipts like the chest of a ward politician listening to the speeches at a dinner given in his honor.



A Pathe Release

MAKING A PERAMBULATOR FROM POSTER MATERIAL FOR LLOYD

John B. Carroll, of the Victory Theatre, Tampa, Fla., used this on *Girl Shy*, getting his material from a 24-sheet. There is a similar display on the other side, and it helped to pull them in by backing up a lot of other inexpensive stunts.

Why Men Leave Home Offers Many Stunts

About every three or four weeks Walter Eberhardt seeks to break into print with another, "most comprehensive campaign ever staged" in Los Angeles. He never seems to achieve the ultimate for he has as many "most comprehensive" campaigns as the average house has broken records, but they really did a lot of things for Why Men Leave Home at Lowe's State Theatre, Los Angeles.

"They" in this instance are Charles Condon and Bert Lennon.

About the best idea was to have Judge Summerfield, who tries the divorce cases, go on the air for two nights telling why men leave home as he sees it. He was also the guest of honor at a radio night at the Cinderella Roof, where he was presented with a well-earned loving cup. These two semi-humorous talks about divorce causes were real interest-exciter.

Of course they had to drag the Cinderella Roof in. No Los Angeles campaign would be complete without some hitch to this dance hall. They must have about 23 "special" picture nights a week, every week, to judge by what we get and do not print. Anyhow the

Cinderella had an ankle contest with the contestants inside a revolving curtain. "Ankle" seems to be liberally construed in Los, which is the home of the one-piece bathing suits for girls. It was good eye-filling publicity.

Poetry booklets telling in rhyme why men etc., etc., were generously distributed on the lines of The Flirt books, and the automobile summons was used with police permission.

Fifty-five hundred postcards were supplied by the St. Francis Hotel, San Francisco and mailed from that city, and 6,000 laundry slips were used by a laundry which sends 'em home with all the buttons replaced.

The Inquisitive Reporter asked five people for their idea of the moving cause, and each night the receipts were taken to the day and night bank with great ostentation, an armored car being provided. Plants circulated through the crowd telling the dumbbells what was up. This gave a window in the bank building; really a very pretty window.

A chain of drug stores, used to being hooked, showed Alma Bennett using medicated electricity for a chest cold or something, and taking a fresh cold in the process, and a chain of groceries coppered the idea and offered 57 reasons why men did not leave home, the reasons being the well-

known Heinz products, as shown in the display sign.

There was an ambulance with a man who had laughed himself to death and an appreciation of the Western Union wire service, which the W. U. played up in enlarged reproductions.

A stock concern used leg models to show why and there were a number of independent windows.

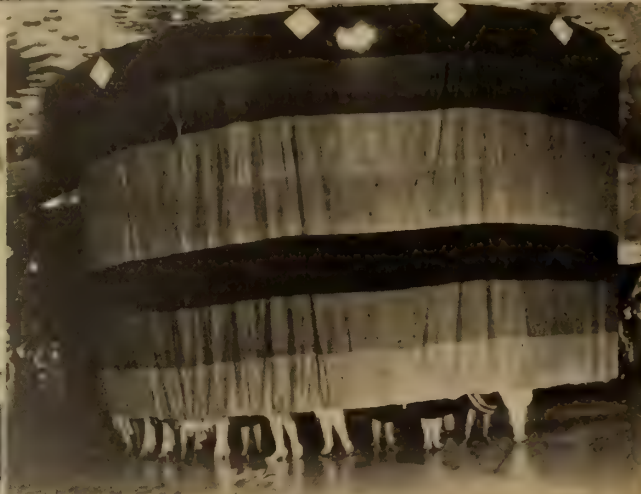
They also used the recruiting service on the general idea that men left home to see the world, and the newspapers and bill posters were not neglected.

That's being comprehensive, perhaps even to the superventive degree.

A Pretty Idea

Because he played The Dawn of a Tomorrow Easter week, J. P. Harrison, of the Hippodrome, Waco, Texas, made his slogan "With the Dawn of Easter comes The Dawn of a Tomorrow."

Following this line, his lobby banner was a purple ground with white letters outlined in gold. A cutout painted lily was placed either side for supporters, and the banner itself carried the head of the star against a country landscape.



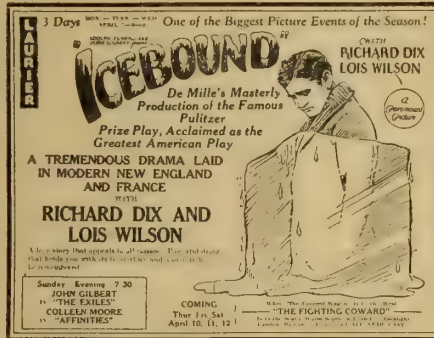
A First National Release

SOME OF THE STUNTS WORKED ON WHY MEN LEAVE HOME FOR ITS LOS ANGELES SHOWING

On the top line are the ambulance stunt, the Navy A boards and the Heinz hook-up showing 57 reasons why men do not leave home. Below are the advance advertisement for an ankle contest on the Cinderella Roof and the contest itself. If that Cinderella roof ever goes out of business we cannot imagine what the press agents will do. It's the tried and true friend of the exploiter.

Plan Book Cut Is Basis of Display

W. C. Benson has produced a slightly four sevens for the Laurier Theatre, Woonsocket, R. I., from a plan book cut on Icebound, working in the type in such a fashion as to suggest that the cut was planned for the space rather than a space built up around a cut. The title seems to be taken from the plan book, but is notched to let in type be-



A Paramount Release

FROM THE PLAN BOOK

low, which gives a more harmonious display than where part of the space is hand lettered to use up all of the cut. The lines just below are a little large for the space, but evidently Mr. Benson wanted to put over the idea with emphasis. His best line, about the New England locale, is slightly covered by all capitals, but this is good work, taken by and large, though by no means representative of Mr. Benson's best, for he has a nice taste in type. Evidently he left too much to the printer here.

Good Program

A neat program form comes in from J. Miller, of the Lafayette Theatre, New Orleans. It is a four pager, about six by eight, with the program for the month on the inside pages and with the super features repeated on the back page. What we particularly like is the fact that the two comedies for each day are given by title. Mr. Miller seems to realize that comedies have a selling value, so he gives them a chance to sell. He uses two good slogans, "The most of the best for the least" and "Any seat, any time, one dime."

Hand Drawn Ads by Former Cartoonist

Reginald V. Tribe, formerly a newspaper cartoonist, is now manager of the Empire Theatre, New Bedford, Mass. He is doing some nice work for the Empire advertising, and has the good sense to use type for the lettering and stick to art work where art work will do best. He has done better than usual with this drawing of Gloria Swanson in *A Society Scandal*, getting a real likeness and handling his high lights to clearly indicate the turban in the black band at the top. The thumbnail sketch to the right of the larger cut is not so well done. It looks as though it had been forced in. Setting it over to the right a trifle would have given proper room. Apart from this the art work really is art, and using type where the artist

is capable of doing good lettering shows intelligent restraint. This is five six and a half, which gives a nice proportion and a double shot at the reader, since selling talk can be carried on both sides of the cut with little trouble. The copy matches the art work, making the display pretty close to 100 per cent.

Plan Book Cuts are Worked into Design

This 100 by 3 from Loew's Columbia Theatre, Washington, might be a specially prepared layout, but it is not. It is simply a type panel with the rule cut into a plan book cut. It looks like an original layout so it



A Metro Release

USING A PLAN BOOK CUT

has all of the value of hand work without the cost. Most copy writers seem to regard the supplied cuts as things apart from the local type. They use the cut and the type rather than the cut with the type. The Columbia has always worked the two into a design, and achieves this effect even more simply with a mat from Paramount on *Triumph*. Here there is no matching the rule

to the cut, but the rule is cut through to give De Mille's name greater prominence. We think that in this display an error has been made in setting the names of the cast



A Paramount Release

ANOTHER PLAN BOOK CUT

in all capitals. Four three inch lines of closely set boldface twelve point without even the saving grace of leads is a deterrent to reading. The names do not stand out but strike the eye as a solid mass and are apt to pass unread. The play-up of the submarine feature of *The Uninvited Guest* is a far better piece of display, though here there is a double line of lighter caps just over the title. But this is beside the point made, which is that you can make the plan book cut the basis of a harmonious display instead of merely one factor in a two or three unit display. In both instances you see the advertisement as a whole and not as a combination of a cut and some text. It is apt to have a stronger effect on the reader and to make more business for the house. The Columbia does this about nine times out of ten, and usually on the tenth try. And since it can be done by the Columbia, it can be done by others. About 98 per cent. of the



A Paramount Release

A HAND DRAWN DISPLAY BY A MANAGER-ARTIST

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Gaiety Girl"

Universal Jewel Starring Mary Philbin Is
Pleasing and Picturesque Romance of
a Little English Girl

Reviewed by C. S. Sewell

Universal's third Super-Jewel for fall release, "The Gaiety Girl," is an adaptation of a novel, "The Inheritors," by I. A. R. Wylie, which contrasts the prosaic atmosphere and outlook of the present day with the stirring traditions of the past. It is a pleasing picture that should find a welcome in the majority of theatres.

"The Gaiety Girl" is an unusually picturesque production with beautiful backgrounds, much of the action being laid in the enormous entrance hall of the ancestral castle of the great Tudor family which gave five kings to England, and while it is in no sense a costume picture, the effect of past

FEATURES REVIEWED IN THIS ISSUE

Code of the Sea (Paramount)
Gaiety Girl, The (Universal)
Good Bad Boy, The (Principal)
High Speed (Universal)
Hold Your Breath (Hodkinson)
Napoleon and Josephine (F. B. O.)
Turmoil, The (Universal)

grandeur and power figures largely in the story, and King Baggot, who has finely directed the picture throughout, is especially to be congratulated on the manner in which he has made the atmosphere and influence of bygone days register so forcibly.

The story is one which is unusually sympathetic and strong in heart interest, and this is largely due to the magnificent work of Mary Philbin in the pathetic role of a frail little girl who in the strange surrounding of modern London struggles bravely to make a living on the stage, and sacrifices her own happiness by marrying a new-rich snob that her aged grandfather may spend his last days in the ancestral castle from which he has been evicted. Miss Philbin was an ideal selection for this role. She brings to it not only ability of a high order but indescribable charm. It is about the finest thing she has ever done and her portrayal of the pathetic little girl struggling against an adverse fate makes the story seem very real.

The star is ably assisted by Joseph J. Dowling as the aged Earl, and James Barrows as the family servant, who looks as if he just stepped out of some old book. The performance of these three holds your interest and makes you overlook the obvious artifices of a story where incidents and situations are moulded for their dramatic effect.

Otto Hoffman, DeWitt Jennings, Freeman S. Wood and Grace Darmond all give good character portrayals of modern types, but it is in the atmosphere and traditions of other days that its greatest charm lies. We think that the majority of patrons will be pleased

with "The Gaiety Girl." It is an out-of-the-ordinary story and in addition to the angles of appeal enumerated there is a climax which is melodramatically thrilling where the heroine's husband is killed by the falling of a huge chandelier. This serves to bring about a happy ending by allowing her to marry the sweetheart of her childhood, whom she thought was dead.

Cast

Irene Tudor	Mary Philbin
William Tudor	Joseph J. Dowling
Owen Tudor	William Haines
Evan Evans	Otto Hoffman
Juckins	James O. Barrows
John Kershaw	DeWitt Jennings
"Kit" Kershaw	Freeman S. Wood
Duke	Tom Ricketts
Pansy	Grace Darmond

Based on Novel "The Inheritors" by I. A. R. Wylie.

Scenario by Bernard McConville.
Photographed by Charles Stumar.
Directed by King Baggot.
Length, 7,419 feet.

The Oscar C.
Buchheister Co. Inc.
ART TITLES
Printed Titles & Special Effects
245 W. 55th St.
New York City
Circle 6240 ~1

RECENT PRODUCTIONS TITLED BY US

"WANDERER OF THE WASTELAND"

A ZANE GREY STORY IN TECHNICOLOR

A HODKINSON RELEASE

"ANOTHER SCANDAL"

"YOLANDA"

"Just Off Times Square"

FILMLAB

203 WEST 40TH STREET

Phone—Penn. 2373

**BUILT
ESPECIALLY FOR
NEGATIVE DEVELOPING
SAMPLE PRINTING
TITLES**

**BEST QUALITY ONLY
ACCOMMODATIONS FOR
CUTTING AND PROJECTION**

Use
Powers
Prints

New York Office:
POWERS BUILDING
Cor. 4th St. & Seventh Ave.

POWERS FILM

"Survives The Long Run"

Twenty-five per cent. more bookings per print means a lot of money. That's all extra profit for you if your pictures are printed on POWERS FILM. No additional cost.

POWERS FILM PRODUCTS, INC.

They
Last
Longer

Factory & Laboratories:
ROCHESTER, N. Y.

Story

William Tudor, last of the long line of Tudors who gave to England five kings is faced with eviction from the ancestral castle at Pencarrag through poverty. Finally the castle becomes the property of Kershaw, a war millionaire who gives it to his son Kit, owner, old Tudor's nephew goes to Africa to recoup his fortunes in a mine belonging to his father, he finds he is being robbed and his death is falsely reported. Tudor's granddaughter, Irene, gets a job at the Galety Theatre and makes a hit. Kit Kershaw falls in love with her and she repulses him, but when her grandfather gets ill, she accepts him so that her grandfather may return to the old castle. Just after the wedding Owen returns. The ancient curse of Pencarrag is visited on Kit who is killed by the fall of a huge chandelier. Owen buys Pencarrag from the elder Kershaw and he and Irene complete their broken romance.

"Hold Your Breath"

Christie-Hodkinson Feature Comedy with
Dorothy Devore as Human Fly Is
Surely a Humdinger

Reviewed by C. S. Sewell

Dorothy Devore certainly gets right up in the front rank of the "big-time" comedians in "Hold Your Breath." Al Christie's first comedy of feature length, which Hodkinson is distributing. Just recall the most breath-taking and hair-raising human fly stunts you ever saw, then picture these with a lot more new ones even more thrilling performed by a little slip of a girl, and you have an idea of what this picture offers. In her chase up the front of a skyscraper Dorothy does not have to take a back seat for anyone when it comes to providing excitement.

Don't get the idea that this film depends entirely on its thrills plus Dorothy's personality, for it is crammed full of honest to goodness comedy. Not only is this sandwiched in with the human fly stuff, but there is excellent by-play in the crowd on the sidewalk and in the events preceding the building climbing episode, when Dorothy as a reporter with a camera manages to keep things humming. When you get an audience which comprises a lot of hard-boiled exhibitors to laugh out loud at frequent intervals you have done something, and this is just what happened at the special showing.

There is good human interest in this picture in the situation which shows Dorothy as undertaking this job to help her brother, who is down and out as a result of being gassed in France, and a rebuke at the attitude of certain employers in the sequence contrasting their patriotic utterances before the boys went away with their treatment on their return. This introduces several scenes of marching troops and shots of the boys on the battlefield.

It is impossible in such limited space to give much of an idea of the many thrills and laughs in this film, but some of the stunts Dorothy performs include hanging onto an electric sign, which breaks loose, falling onto an awning which gives way, grabbing hold of a hose reel which unwinds, landing on a plank which begins to totter from her weight, grasping a lighted cigar

and losing her hold, being pulled up so that her head hits a protruding plank. The sidewalk scenes include some particularly funny business on the part of a Hebrew peddler, and a "drunk" who struggles to get from under a load of mattresses and hay placed in the event that Dorothy falls, while the preliminary scenes show her chase after the mayor and a chorus girl precipitating a near riot in a restaurant, a mad run after fire engines which are returning home, a chase after a falling aeroplane involving a ride in a baby carriage fastened to an auto, during all of which she is followed by a comic flat-footed negro, and her various attempts to get an interview in various disguises.

There is a good cast including Walter Hiers and Tully Marshall, but Dorothy is the whole show and she is wonderful, a regular female Harold Lloyd.

"Hold Your Breath" is aptly named, for if it does not make you do just that thing we don't know what will. Once it gets under way, it moves with great rapidity, with a laugh or a thrill or both in nearly every foot. It is corking good entertainment for any type of house. We are confident that the vast majority of patrons will enjoy it immensely and that it will prove a great big box-office winner.

Cast

The Girl Dorothy Devore
Her Fiancee Walter Hiers
Art Collector Tully Marshall
Proprietor Jimmie Adams
Sister Priscilla Bonner
Her Husband Jimmie Harrison
Editor Lincoln Plumer
Hairdresser Patricia Palmer
Customer Rosa Gore
Salesman Victor Rodman
Merchant Max Davidson

Story by Frank Poland Conklin.

Directed by Scott Sidney.

Photographed by G. Peterson and
A. Phillips.

Length, 5,000 feet.

Dorothy working in a beauty parlor, ruins a customer's hair giving her a permanent wave, and is fired. Her brother, who has been gassed in France, has an attack and is ordered to take a long rest, his wife has just invested all their savings in oil stock. Dorothy keeps this from her brother and also refuses to marry her fiance who wants to take care of the whole family. Dorothy goes to the editor and taunts him so for wanting to fill her brother's job, reminding him of the way he talked when he went to France, that he offers her the place and sends her out to get news and pictures. She gets something on the mayor and finds he owns the paper. Finally she is to get an interview from an antique collector. After many failures she gets the news but a monkey steals a valuable bracelet and Dorothy is accused. To save herself she chases the monkey all the way up the front of the building, meeting with thrilling and numerous adventures. At last she gets the necklace, but is glad to give up her job and marry her fiance.

"Napoleon and Josephine"

F. B. O. Production Effectively Depicts the
Blighted Romance of Napoleon and
Josephine

Reviewed by C. S. Sewell

In the F. B. O. production, "Napoleon and Josephine," it is the human side of the great

military genius that is stressed by showing the romance between himself and his first wife and the effect it exerted on his life and destiny, how at the instigation of the crafty Talleyrand he was persuaded to divorce Josephine because she had not borne him a son, and how almost immediately after the birth of a son following his marriage to the Austrian arch-duchess his fortunes began to decline.

There is probably no more pathetically appealing romance in all history than Josephine's love for Napoleon which he sacrificed to his personal ambition. But even divorce could not kill her love and we see how it endured through all his vicissitudes, evidencing itself in the acceptance of snubs from the new empress and the quelling of a riot by showing the young king of Rome to the crazed populace and how following his return from Elba at great risk to herself she exposed the treacherous plot of the Duke of Beaumont.

The main points of Napoleon's career from the time he became emperor are pictured, events which are dramatic and impressive, for his life-story is one of the most fascinating recorded in history. We see him at the height of his glory, during his disastrous campaign before Moscow, his exile at Elba, his triumphal return, his defeat at Waterloo and second exile and death at St. Helena.

The picture has been given good direction, the strong human interest angle brought out forcefully and the highlights of his military career satisfactorily handled including the disaster in the sunken road at Waterloo. The backgrounds are excellent and these scenes are impressive.

The story is portrayed by a cast of unfamiliar players with the exception of Gertrude McCoy, whom some of your fans will remember as a star with Edison several years ago. She gives a good account of herself in the role of Josephine. Napoleon is portrayed by Gwylm Evans, who, while like him in physical stature, does not register the overpowering and dominating force of this conqueror of Europe. Jerrald Robertshaw contributes an excellent character portrayal of the scheming Talleyrand.

History has been followed in filming this picture and it is therefore obvious that it lacks the familiar happy ending, as Napoleon and Josephine were never reunited, but this is compensated for by showing her undying love and his realization of what he had sacrificed. "Napoleon and Josephine" is a picture that should have its greatest appeal from a historical standpoint, but the story as outlined should prove impressive and dramatic enough to interest the general run of patrons.

Cast

Napoleon Bonaparte Gwylm Evans
Marie Louise Mary Dibley
Stephanie De Beauharnais Lillian Hall-Davis
King of Rome Myrtle Peters
Marquis de Talleyrand Jerrald Robertshaw
De Beaumont Gerald Ames
Grimaud Tom Reynolds
Gen. Augereau Robert Lang
Josephine Gertrude McCoy
Story by W. G. Will and G. G. Collingham.
Scenario by Walter Summers.
Directed by Alexander Butler.
Length, 6,591 feet.

Story

Napoleon after he has become Emperor of France and has conquered the greater part of Europe is faced by the fact that no child has been born to his wife Josephine and at the urgency of Talleyrand that the security of the empire depends on a son to continue the dynasty, he arranged to divorce Josephine. Napoleon marries Arch-Duchess

PERFECT DEVELOPING AND PRINTING

Swift service without sacrificing quality

RAW STOCK

ROTHACKER FILM MFG. CO.

1339 Diversey Parkway, Chicago, U. S. A.

TITLES

Marie-Louise of Austria to whom a boy is born. Napoleon continues to love Josephine. Napoleon's career begins its descent with his retreat following the burning of Moscow. The royalists foment a rebellion but the appearance of the beloved Josephine quells the riot. His enemies force Napoleon's abdication and he goes to Elba, but later returns and the populace flocks to him and he enjoys a brief career of victory but meets his defeat at Waterloo at the hands of the Duke of Wellington. Then occurs his exile to St. Helena where he dies.

"The Code of the Sea"

Exciting Sea Action Including Rescue During Fierce Storm in This Paramount Production

Reviewed by C. S. Sewell

The fact that the story of the Paramount production, "The Code of the Sea," was written by Byron Morgan, who was responsible for many of the snappy automobile stories in which the late Wallace Reid was starred, leads one to look for plenty of speed and action, and while this is not evident in the earlier reels, the later ones certainly make up for lost time, affording about as fast moving and stirring action in the sea scenes as have ever been screened.

The story is essentially one of regeneration and a lot of footage has been used in planting the idea that the hero is a coward who believes this failing to be due to heredity, as his father was a coward. His "finding" of himself through the love of a girl and his unusually heroic rescue of her may not be entirely plausible and coincidence has certainly been stretched in placing him not only in the same position in which his father found himself but even involving a ship commanded by the same captain; nevertheless, so effective and so well handled is the action during a fierce storm at sea that they make up for any defects, and we believe that it will please the average patron.

In the scenes approaching the climax, we see the hero still faltering between love on the one hand and cowardice which finds a convenient alibi in his orders not to leave his post on the other. But he rises above these and in a small launch he starts to the rescue of his sweetheart; the raging seas swamp his boat, not until he has caught a line fired by the life-saving crew, and by swimming to the ship he brings about the rescue of all except himself. The ship goes down and he is found still alive the next morning clinging to a spar. Possibly some of this action may be too heroic to be altogether convincing but it is certainly stirring and exciting enough to satisfy anyone who likes to be thrilled or is fascinated by stories of the sea.

There is the usual romantic angle and quite a few touches of comedy, one of the best being where the hero's dog, previously a coward, chases a bull pup away, thus emulating his master's new found heroism. This provides an unusual and effective ending. There are also some very interesting scenes showing the United States life saving corps at work, including an unsuccessful attempt to launch a boat in the high waves, the firing of a life line and rescue with a breeches buoy.

The cast is a high-class one. Rod LaRocque gives a good performance in the leading role and Jacqueline Logan is attractive as the girl. George Fawcett gives a forceful characterization as a sea captain, while Maurice Flynn is satisfactory as the hero's rival.

Cast
 Bruce McDow.....Rod LaRocque
 Jenny Hayden.....Jacqueline Logan
 Captain Hayden.....George Fawcett
 Ewart Radcliff.....Maurice Flynn
 Captain Jonas.....Luke Cosgrave
 Mrs. McDow.....Lillian Leighton
 John Swayne.....Sam Appell
Story by Byron Morgan.
Adapted by Bertram Milhauser.
Directed by Victor Fleming.
Length, 6,038 feet.

Story

During a storm at sea Bruce McDow refuses to go aloft to fix the rigging, is taunted as a coward and fired in disgrace. Everyone in the village calls him "yellow" and jeers at him but one girl, Jenny Hayden, who believes in him. Twenty years before, Bruce's father was disgraced for taking the lightship into harbor during a storm, causing the wreck of a passenger liner, and Bruce believes his cowardice is the result of heredity. Jenny's father was captain of the liner and he hates the name of McDow. Jenny gets Bruce a job as mate of the lightship. Months later during a severe storm, as Jenny's father is bringing his ship home, it loses a propeller in a fierce storm. Jenny comes to meet him in a yacht which goes on the rocks. A wireless call is sent out. Bruce receives it. Jenny's father receives it and sends a message to Bruce to go to save Jenny, that he can get in alone. Bruce finally decides to respect the code of the sea, so he sets out in a launch. It sinks under him after he has received a lifeline, but he swims to the ship. All are rescued except him before the boat goes down. Next morning Jenny finds him on the beach clinging to a spar, and he is received as a hero.

"The Good Bad Boy"

Fine Human Story Well Acted in This Principal Picture

Reviewed by Sumner Smith

B. F. Zeidman's "The Good Bad Boy," a Principal Picture, impresses as one of the best human-interest kid pictures of recent months, suggestive of Mark Twain and Oliver Optic and Frank Stockton, as it is a simple, appealing and very understandable film. The homely plot and the excellent characterization of the players provide an almost ideal combination of real pathos and real humor. It is a picture in which children especially will delight, and who knows but that some town's bad boy may be more leniently treated after the inhabitants have seen this sympathetic delineation of a mischievous chap.

Most of the heart interest is provided by Forrest Robinson and Lucy Beaumont as the parents. Robinson particularly makes the most of his part, that of an easy-going, well-meaning man who can't leave the bottle alone. Miss Beaumont serves as an excellent foil for his characterization. The picture almost lives in the scenes where the father tries hard to maintain sobriety.

Joe Butterworth's portrayal of the small boy is of the best. He scores in such amusing scenes as when he, needing good clothes for a party at his sweetheart's house, tells a playmate undressing for a swim, "The last in is a lemon," and then swipes his clothes. A battalion of Los Angeles Boy Scouts appears near the end of the picture and helps Joe capture the villain who is stealing his father's invention. There is a good chase scene participated in, it seems, by hundreds of boys. Mary Jane Irving is a delight as the boy's sweetheart.

Brownie the dog is a wonderful member of the cast and is used to supply both pathos and humor. Two scenes are especially rich—where his tail serves as a fishing pole while the boy sleeps, and where Brownie gathers his gang of dogs when beset by a big police dog and puts him to flight. A big scene is

when the boy's sweetheart is caught in a fire and the boy stages a rescue that leads the town to regard him in a different light.

Cast
 Billy Benson.....Joe Butterworth
 Judge Fawcett's daughter.....Mary Jane Irving
 John Benson.....Forrest Robinson
 Mrs. Benson.....Lucy Beaumont
 Sidney Marvin.....Arthur Hull
 Walter Howe.....Richard Wayne
 Judge Fawcett.....Edwards Davis
 Brownie, a dog.....Himself
Directed by Eddie Cline.
Length, 5,198 feet.

Story

John Benson spends half his time trying to perfect an invention and half violating the Volstead law. Billy, their only son, has a local reputation as a bad boy. His only champions are Brownie, a dog, and Judge Fawcett's daughter. The invention proves a success. Sidney Marvin, a lawyer, and Walter Howe plan to steal it. They concoct a false charge and Benson is locked up. Mrs. Benson becomes desperately ill, and Billy is left alone in the home. The judge's daughter calls on him there and they see Howe searching the house for the invention. It takes fire and Billy rescues the girl. Howe flies with the model in the judge's car, in which the girl is hiding. Billy summons the Boy Scouts and hundreds of them pursue. Howe and the car are blown down an embankment by the explosion of a mine and is captured, while the girl escapes injury. Everything then takes a turn for the better with the Benson family.

"High Speed"

Herbert Rawlinson's Newest for Universal Is Filled with Fast Action and Amusing Comedy

Reviewed by C. S. Sewell

Whoever picked out the title of "High Speed" for Herbert Rawlinson's newest feature for Universal certainly selected a name that fits the tempo of the production, for it moves along at an unusually rapid pace. This, plus a lot of good comedy situations, make the picture just about the best in which this star has appeared.

The story is comedy drama depending on farcical situations for a number of the laughs, of which there is no dearth. After licking a professional in a prize fight, the society athlete-hero elopes with the girl, is jailed for speeding, married by a burglar posing as a minister, gets routed from a hotel by a fire, has his sweetheart kidnapped by her own father, follows them to a deserted shack, arriving in time to rescue the party from the burglar and then gets married in a regular way under romantic circumstances.

While there is nothing startlingly original in the story, and in fact it follows along familiar lines, it has been given good direction by Herbert Blache, is well played by a good cast, moves so fast and introduces such amusing situations that you do not have time to ponder on the obviousness of the plot or its improbabilities. It should therefore prove not only entirely satisfactory to Rawlinson's many admirers, for it certainly shows him in a congenial role, but should prove a thoroughly worth-while program attraction. Everyone likes speed and good comedy and "High Speed" has both in abundance. It is peppy, snappy, thoroughly amusing entertainment.

Rawlinson is at his best. Carmelia Geraghty is attractive and capable as the girl. Bert Roach, who can always be depended upon, gives a good performance as the disappointed suitor, and Otto Hoffman does excellent work as the irate father seeking to prevent the wedding.

(Continued on page 579)



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Rupert of Hee-Haw"

(Pathe-Comedy—Two Reels)

This the newest Stan Laurel burlesque of popular features is a very broad travesty on "Rupert of Hentzau" the sequel to the "The Prisoner of Zenda." The action of the original which centered around the attempt to keep an indiscreet letter of the queen's from reaching the drunken king and involving the impersonation of the king by his double, is treated in a very broad burlesque vein with a lot of slap-stick and much rough and tumble comedy, sword-play, falls, etc. Laurel appears in the dual role of the king and Rudolph Razz. A feature of this comedy is the elaborateness of the sets, several representing castle interiors are quite pretentious for a comedy of this type. Laurel has a congenial role and especially in his impersonation of the intoxicated king he gives a good performance and is responsible for a lot of laughs. The remainder of the cast, including such favorites as Billy Engle, James Finlayson, Sammy Brooks and Ena Gregory, show to advantage. This film certainly pokes a lot of good-natured fun at the highly romantic type of swashbuckling costume drama and should duplicate the record of the previous Laurel burlesques, as there are a number of amusing sub-titles and situations.—C. S. S.

"Hot Air"

(Educational-Comedy—Two Reels)

Jack White's newest Mermaid comedy for Educational has Lee Moran as the leading comedian and shows him as a poor lawyer who goes to great lengths to get clients to keep from starving. This serves to introduce a number of stunts and situations which are sure to amuse the majority of admirers of slap-stick comedy. While this two-reeler does not contain as much distinctive and original material as the usual Jack White production he has introduced some clever comedy business particularly with a parrot in the court-room scene. This bird pulls some amusing stunts that will be sure to get laughs. An amusing sequence shows Moran joining in a chase after a crook, when he finds the cop is liable to catch him he races ahead and presents a card to the crook offering his services and asking for a retainer. A pretty woman causes him to give up another case and finally gets him to try and serve divorce papers on her rough neck husband. This leads to some pretty strenuous rough and tumble and slap-stick stuff. The film concludes with a courtroom scene in which the villain has hidden a bomb in an invention to stop snoring, this causes everyone to exit in a hurry. There are a number of laughs in this scene.—C. S. S.

"Yukon Jake"

(Pathe-Comedy—Two Reels)

Mack Sennett's latest two-reeler for Pathe starring Ben Turpin is a combination burlesque starting off as a good-natured travesty of a "rip-roaring" western and bad men, kidnapping, heroic sheriff etc. and then by

"SHORTS" REVIEWED IN THIS ISSUE

Fearless Fools (Universal)
Flying Carpet, The (Pathe)
Hot Air (Educational)
Pathe Review, No. 23 (Pathe)
Powerful Eye, The (Universal)
Rest In Pieces (Universal)
Rupert of Hee-Haw (Pathe)
Up and At 'Em (Pathe)

taking the characters into the snow covered country ends up with a travesty of the familiar northwestern stories except that not a single member of the mounted police figures in the action, the change from the west being largely one of locale. Adding to the burlesque idea is the appearance of a whole troupe of attractive bathing girls in fur-trimmed bathing suits who sport about on the snow and dive into a hole cut in the ice. A mix-up in which a bear is mistaken for the villain in his fur-covered coat adds to the merriment, there is also a comedy dog team in which some of the dogs are so small that when running the others lift them clear off the ground. There is considerable familiar humor of the type which has proved good for laughs and some new situations. On the whole this picture should get a favorable reaction from admirers of the Sennett-Ben Turpin comedies although it is not as hilarious as some of the others of the series.—C. S. S.

COMING A "HISTORIET" TEAPOT DOME

(Not a Review)

Illustrated, Animated and "Cartoonized"
with "Multi-Color" Titles

Something new and unusual.

TO FOLLOW:

"Famous Sayings of Famous Americans"

"Witty Sayings of Witty Frenchmen"

"Witty Naughty Thoughts"

"Love Affairs of Famous Men" (A Series)

ALL Our "Historiets" Are

Illustrated, Animated and "Cartoonized"

AND BESIDES

Have "Multi-Color" Titles and Scenes

"See It in Colors"

REEL-COLORS, Inc.

LABORATORIES, LYNTHURST

(Art Studios and Offices)

85 RIVERSIDE DRIVE

NEW YORK

Phone Endicott 7784-7384

"Up and At 'Em"

(Pathe-Comedy—One Reel)

Hal Roach's familiar all-animal troupe consisting of a number of monkeys augmented by a big dog, present a story of the type where a country boy rebelling at farm life goes to the city, gets a job with a bank, is robbed and suspected of being in league with the crooks but finally proves his innocence and is hailed as a hero. This is one of the popular "Dippy-Do-Dads" series and is just as ingenious and amusing as the earlier numbers. With the exception of the dog that portrays a bank watchman, all the others, including the hero, the girl, the banker and two crooks are monkeys, and the stunts these animals do, the cleverness shown in devising the situation, the facial expressions and actions of these animals should amuse any type of audience and especially delight the children. These animals appear in miniature autos and even in a chase between an auto and an aeroplane.—C. S. S.

"Fearless Fools"

(Universal-Comedy—Two Reels)

For all around audience laughs this two-reel Century starring Harry McCoy should fill the bill. In it are repeated a lot of familiar slapstick turns. As these are all tried and proven laugh provokers, such as the situation in which two men accidentally annoy another man's wife and the husband is too fat to chase them along the window sills of a tall hotel building, the success of this bit of nonsense in the average town is obvious. The men suddenly inherit a fortune and the chauffeur of their new car happens to be the fat husband. The ride he gives them, which winds up over a big cliff, is dizzy with the thrills and merriment of this type.—T. W.

"Pathe Review No. 23"

(Pathe—Magazine—One Reel)

Just to show that Japan has no monopoly on beauty in cherry-blossom time, Pathe presents a beautifully photographed section showing familiar spots in Washington, D. C., including the Washington monument and the Lincoln Memorial as seen through a vista of cherry trees covered with blossoms. Another interesting section shows difficult stunts in classical acrobatic dancing in slow motion. There is a color section dealing with Spanish dancing and another portion of the film shows the building of a gigantic ocean liner in miniature.—C. S. S.

"Rest in Pieces"

(Universal-Comedy—One Reel)

Some good scenes of a railroad hospital provide this comedy with an unusual background for a part of the footage. Bert Roach, who is featured, finds that the noises in the open air office in this yard are far more soothing to his headache than the spring-cleaning clangings of his wife. It is up to the average of the series in amusement value.—T. W.

"The Powerful Eye"

(Universal—Western—Two Reels)

This two-reeler, featuring Pete Morrison, should prove a good program attraction in the average theatre. It is not as fast moving as some of Morrison's work, but there is a certain suspense, uniquely provided by the antics of a student of hypnotism, which gives it an audience appeal. Two cowboys are in love with a single lass. A hypnotist shows up one as a sheik which turns her affections to the other. Morrison as the "sheik" desires to regain her interest. He studies hypnotism. His powers of putting his fellow ranchmen, who are wise to the situation, asleep, works to perfection. But his competitor does not fall but fells him instead. This reawakens the girl's interests and she forgets about the sheik qualities of the other cowboy as played by Morrison. —T. W.

"The Flying Carpet"

(Pathe—Cartoon—One Reel)

As usual, Cartoonist Paul Terry's wonderful imagination and sense of humor stands him in good stead. In this number of the Aesop's Fables, he has the familiar cat smoking a pipe and soaring away on a magic carpet. The old farmer tries the same pipe and dreams he is journeying with the cat to the orient meeting with wonderful adventures. Thinking he is dancing with a beautiful girl he awakens to find he is embracing a goat and the animal promptly chases him. This reel is well up to the standard of the series as a laugh getter.—C. S. S.

"High Speed"

(Continued from page 577)

Cast

Hi Moreland.....Herbert Rawlinson
Marjorie Holbrook.....Carmelita Geraghty
Dick Farrell.....Bert Roach
Daniel Holbrook.....Otto Hoffman
Rev. Humphries.....Percy Challenger
Burglar.....Jules Cowles
Taxi Driver.....J. B. Russell

Story by Fred Jackson.

Scenario by Helen Broderick.

Photographed by Merritt Gersted.

Directed by Herbert Blache.

Length, 4,927 feet.

Story

Hi Moreland, the suitor for the hand of Marjorie Holbrook, meets the opposition of her father, who favors Dick. Hi further incurs the father's displeasure when he beats the man he is backing in an amateur bout. Hi and Marjorie elope; father and Dick follow. All are arrested for speeding. Marjorie uses father's bail to get Dick out. They go to be married, but a burglar, who has imprisoned the minister, performs the ceremony. Father discovers this and begins a frenzied hunt to find Marjorie. When he locates her there is a fire in the hotel in which she and Hi are staying. Father takes her away. His car breaks down, and the burglar comes along and is about to rob the party in a shack. Hi comes on the scene, overcomes the burglar, wins father's gratitude and consent, and the minister performs the ceremony.

"The Turmoil"

Universal-Jewel Is Absorbing Version of Popular Human Interest Novel by Booth Tarkington

Reviewed by C. S. Sewell

Universal, the company which produced "The Flirt," which proved a big success, is offering as one of its Jewels for fall release "The Turmoil." These two pictures have

much in common, for both are adaptations of popular novels by Booth Tarkington, both were directed by Hobart Henley and both are human interest stories. This in itself is a showmanship angle which should prove of value in your exploitation. However, "The Turmoil" standing alone should prove a thoroughly satisfactory offering for the majority of patrons in any type of theatre.

First and foremost is its very human story. It deals with real people who think and act just as ordinary persons do in everyday life and for each character you can find a counterpart in reality. It tells in a likeable way the story of a father who by his own efforts rose to be a captain of industry and how he sought to dominate his four children, three boys and a girl. It reveals the inner life and thoughts of this family and makes you feel almost as if you were prying into a private home so great is Tarkington's skill in character drawing and so skillfully has Henley transferred this to the screen with the assistance of a cast of well selected players.

The dominating figure in the story is the father, though the most sympathetic character and the one who figures in the indispensable romantic angle is the youngest son, who is forced to work in the shop though he longs to be a writer, a chap who is looked down on by the others but who wins the love of the heroine and proves to be the best of the lot. While it is the human interest angle that is uppermost, there is a melodramatic thrill in the breaking of a dam, but this is brought logically into the story and leads up to one of the most intense and best handled scenes in the picture where the father learns that his favorite son has lost his life.

The cast is an excellent one throughout and is composed of well-known players, all of whom are not only true to type but give exceptional performances, including Eleanor Boardman as the girl, Theodore Von Eltz and Edward Hearn as the older brothers, Eileen Percy as a particularly "catty" mischief maker and Pauline Garon as the impetuous younger daughter. Every one of these players has a prominent role, as the

story does not confine itself with any one player but traces the thoughts and actions of the entire family and their relations to each other. The main drama is in the conflict between the father and the younger son. Emmett Corrigan gives a magnificent and true-to-life portrayal of the father, never, even in the strong emotional sense, overacting the least bit and the same is true of George Hackathorn in the more sympathetic role of the son.

We feel sure that "The Turmoil" will please your patrons.

Cast

Bibbs Sheridan.....George Hackathorne
James Sheridan, Sr.....Emmett Corrigan
Mary Ventrees.....Eleanor Boardman
Mr. Ventrees.....Winter Hall
Jim Sheridan, Jr.....Theodore Von Eltz
Roscoe Sheridan.....Edward Hearn
Edith Sheridan.....Pauline Garon
Sybil Sheridan.....Eileen Percy
Mrs. Sheridan.....Victory Bateman

Based on novel by Booth Tarkington.

Scenario by E. T. Lowe.

Photographed by Charles Stumar.

Length, Seven reels.

Story

James Sheridan is an industrial power in his town. Two of his sons, Jim and Oscar are following his footsteps, but the third, Bibbs, wants to be a writer. Sheridan forces him to work and he goes to pieces. The Sheridans move into a mansion and next door live the Ventrees whose fortunes are on the decline. Mary Ventrees understands her parents expect her to marry into the Sheridan family and finally an engagement is arranged with no real love on either side. Mary meets Bibbs and her sympathy helps him so that he makes a success of his work. Roscoe's business gives him little time for his wife and she, Sybil, falls for a lounge lizard who tires of her and tries to win Edith. Sybil, jealous, tries to get Mary to help her but Mary sees the parallel between her own position and that of the lounge lizard and writes to Jim breaking the engagement. That day, a dam Jim is building bursts and he is drowned. Jim taunts his father with causing him to lose his wife's love. Sybil gives Bibbs the impression that Mary is after his money. He proposes on a plea of wanting to help her and she refuses him. Sheridan senses the cause of his lack of interest even though Bibbs is making good in a big job and arranges to bring Mary and Bibbs together, and all ends happily.



"Tootsie Wootsie," Educational-Christie Comedy

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Loving Lies	Monte Blue	Feb. 2.....	6,526
No More Women	Matt Moore-Bellamy	Feb. 2.....	6,186
The Hill Billy.....	Jack Pickford	Mar. 22.....	5,734

ARROW

Days of '49	Neva Gerber serial	April 5.....	6,438
Gambling Wives	Marjorie Daw	Mar. 22.....	6,438
Romeo Mix-Up	Edmund Cobb	Mar. 22.....	6,438
Western Yesterdays	Edmund Cobb	Mar. 22.....	6,438
Western Fate	Hatton-Gerber	Mar. 22.....	6,438
Whirlwind Ranger	Hatton-Gerber	Mar. 22.....	6,438
Notch Number One	Ben Wilson	Mar. 22.....	6,438
Models and Artists	Bobby Dunn	Mar. 22.....	6,438
Oh, Billy	Billy West	Mar. 22.....	6,438
Come On Cowboys	Dick Hatton	May 24.....	4,700
Mysteries of Mah Jong	Novelty	May 24.....	2,000
Two After One	Billy West	May 24.....	2,000

ASSOCIATED EXHIBITORS

The Yankee Consul	Douglas MacLean	Feb. 23.....	6,148
When A Girl Loves	Star cast	May 3.....	5,876
The Lone Wolf	Holt-Dalton	May 10.....	6,000
The Chechacos	Star cast	May 17.....	7,000

EDUCATIONAL FILMS CORP.

Jumping Jacks	Hodge-Podge	Mar. 1.....	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1.....	2,000
Cave Inn	Sid Smith	Mar. 1.....	1,000
The Ant Lion	Secrets of Life	Mar. 8.....	1,000
Long Ago	"Sing Them Again"	Mar. 8.....	1,000
The New Sheriff	Tuxedo comedy	Mar. 8.....	2,000
Under Orders	Clyde Cook	Mar. 15.....	2,000
Midnight Blues	Lige Conley	Mar. 22.....	2,000
Family Life	Jack White prod.	Mar. 29.....	2,000
Bargain Day	Sid Smith	Mar. 29.....	1,000
Barnum Jr.	Juvenile comedy	Mar. 29.....	2,000
The Fly	Scientific	April 5.....	1,000
Killing Time	Lloyd Hamilton	April 5.....	2,000
Dusty Dollars	Cameo comedy	April 5.....	1,000
Dandy Lions	Neal Burns	April 12.....	2,000
Safe and Sane	Jimmie Adams	April 12.....	2,000
There He Goes	Mermaid comedy	April 19.....	2,000
Heart Throbs	"Sing Them Again"	April 19.....	2,000
Realm of Sport	Hodge-Podge	April 19.....	1,000
Fold Up	Cameo comedy	April 19.....	1,000
Going East	Lloyd Hamilton	April 26.....	2,000
The Fun Shop	Humor reel	April 26.....	1,000
The Trader Keeps Moving	Bruce scenic	April 26.....	1,000
The Lady Bird	Instructive	April 26.....	1,000
Cornfed	Bobby Vernon	May 3.....	2,000
Out Bound	Cliff Bowes	May 3.....	1,000
The Fun Shop	Humor Reel	May 3.....	1,000
Powder Marks	Cliff Bowes	May 3.....	1,000
Lost Chords	"Sing Them Again"	May 3.....	1,000
The Junior Partner	Juvenile comedy	May 10.....	2,000
The Bonehead	Tuxedo comedy	May 10.....	2,000
Flowers of Hate	Wilderness Tale	May 17.....	1,000
Nerve Tonic	Christie comedy	May 17.....	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17.....	1,000
Air Pockets	Mermaid comedy	May 17.....	2,000
Lunch Brigade	Lige Conley	May 24.....	1,000
Dizzy Dalsy	Mermaid comedy	May 24.....	2,000
Good Morning	Lloyd Hamilton	May 24.....	2,000
Tootsie-Wootsie	Christie comedy	May 31.....	2,000
Just Waiting	Robert Bruce series	May 31.....	1,000
Echoes of Youth	"Sing Them Again"	May 31.....	1,000

FAMOUS PLAYERS-LASKY

The Ten Commandments	Cecil B. DeMille prod.	Jan. 5.....	12,000
Shadows of Paris	Pola Negri	Mar. 1.....	6,471
Icebound	Dix Wilson	Mar. 15.....	6,471
A Society Scandal	Gloria Swanson	Mar. 22.....	6,433
The Fighting Coward	James Cruze prod.	Mar. 29.....	6,591
The Dawn of a Tomorrow	Jacqueline Logan	April 5.....	6,084
Singer Jim McKee	A. S. Hart	April 12.....	7,008
The Breaking Point	Star cast	April 19.....	6,064
The Confidence Man	Thomas Meighan	April 26.....	6,064
The Moral Sinner	Dorothy Dalton	April 26.....	5,439
Triumph	C. B. DeMille prod.	May 3.....	8,292
Bluff	Ayres-Moreno	May 10.....	5,442
Men	Pola Negri	May 17.....	6,594
Wanderer of the Wasteland	Jack Holt	May 31.....	6,700

FILM BOOKING OFFICE OF AMERICA

Week-End Husbands	Alma Rubens	Feb. 9.....	6,700
White Sin	Madge Bellamy	Feb. 23.....	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb. 23.....	6,154
Damaged Hearts	Featured cast	Mar. 1.....	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar. 8.....	2,000
North of Nevada	Fred Thompson	Mar. 15.....	5,000
Galloping Gallagher	Fred Thompson	Mar. 29.....	4,700
Money to Burn	"Telephone Girl"	Mar. 29.....	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29.....	2,000
Yankee Madnes	Larkin Dove	April 5.....	4,680
His Forgotten Wife	Bellamy-Baxter	April 12.....	6,500
The Silent Stranger	Fred Thomson	April 19.....	5,000

The Beloved Vagabond	Carlisle Blackwell	April 26.....	6,217
William Tells	"Telephone Girl"	May 3.....	2,000
Girl of the Limberlost	Glorio Grey	May 10.....	6,000
Untamed Youth	Ralph Lewis	May 10.....	5,000
For the Love of Mike	"Telephone Girl"	May 17.....	2,000
The Danger Line	Sessue Hayakawa	May 24.....	5,800
The Spirit of the U. S. A.	Emory Johnson prod.	May 31.....	8,312
The Dangerous Coward	Fred Thomson	May 31.....	6,000

FIRST NATIONAL

The Song of Love	Norma Talmadge	Jan. 19.....	8,000
The Love Master	"Strongheart"	Jan. 19.....	6,779
Painted People	Colleen Moore	Feb. 9.....	5,700
When A Man's A Man	John Bowers	Feb. 16.....	6,910
Flowing Gold	Nilsson-Sills	Mar. 1.....	8,005
Lilies of the Field	Corinne Griffith	Mar. 22.....	8,510
The Galloping Fish	Thos. H. Ince prod.	Mar. 22.....	6,000
Secrets	Norma Talmadge	April 5.....	8,345
The Enchanted Cottage	Richard Barthelmess	April 19.....	7,120
Cytherea	Rich Stone	May 3.....	7,400
The Goldfish	Constance Talmadge	May 17.....	7,145
Why Men Leave Home	1 M. Stahl prod.	May 24.....	7,990
The Woman on the Jury	Feature cast	May 31.....	7,351
A Son of the Sahara	Feature cast	May 31.....	7,603

FOX FILM CORP.

Just Off Broadway	John Gilbert	Feb. 2.....	5,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb. 9.....	4,823
The Net	Barbara Castleton	Feb. 9.....	6,000
Highly Recommended	Al St. John	Feb. 9.....	2,000
Shadow of the East	Featured cast	Feb. 16.....	5,874
School Pals	Imperial comedy	Feb. 16.....	2,000
Ladies to Board	Tom Mix	Feb. 23.....	6,112
The Blizzard	Featured cast	Mar. 1.....	5,800
Frogland	Special	Mar. 1.....	1,000
Love Letters	Shirley Mason	Mar. 8.....	4,749
The Weaking	Sunshine comedy	Mar. 8.....	2,000
A Sculptor's Paradise	Instructive	Mar. 8.....	1,000
The Wolf Man	John Gilbert	Mar. 15.....	5,145
Be Yourself	Al St. John	Mar. 15.....	2,000
Rivers of Song	Instructive	Mar. 15.....	1,000
The Vagabond Trail	Charles Jones	Mar. 22.....	4,562
The Cowboys	Imperial comedy	Mar. 22.....	2,000
Feathered Fishermen	Instructive	Mar. 22.....	1,000
The Arizona Express	Charles Jones	Mar. 29.....	6,316
The Plunderer	Frank Mayo	April 5.....	6,000
On the Job	Chimpanzees	April 12.....	5,041
A Man's Mate	John Gilbert	April 12.....	1,000
A New England Farm	Instructive	April 12.....	5,812
The Circus Cowboy	Charles Jones	May 3.....	6,400
Slippery Decks	Card sharps exposed	May 3.....	1,000
The Trouble Shooter	Tom Mix	May 17.....	5,702
He's My Pal	Chimpanzees	May 17.....	2,000
The Lone Chance	John Gilbert	May 24.....	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24.....	2,000

GOLDWYN

Through the Dark	Colleen Moore	Jan. 19.....	7,990
Yolanda	Marion Davies	Mar. 1.....	12,000
Wild Oranges	King Vidor prod.	Mar. 15.....	7,000
Nellie, the Beautiful Cloak Model	Star cast	April 5.....	7,000
Three Weeks	Pringle-Nagle	April 12.....	7,340
Recoil	Blythe-Hamilton	April 12.....	2,000
Greed	Von Stroheim prod.	April 12.....	2,000
True As Steel	Rupert Hughes prod.	April 12.....	2,000
Janice Meredith	Marion Davies	April 12.....	2,000
Second Youth	Star cast	April 19.....	6,169
The Rejected Woman	Nagel-Rubens	May 3.....	7,761
Second Youth	Star cast	May 3.....	7,761

HODKINSON

Grit	Glen Hunter	Jan. 12.....	5,800
Love's Whirlpool	Kirkwood-Lee	Mar. 22.....	6,028
The Hoosier Schoolmaster	Henry Hull	Mar. 29.....	5,556
His Darker Self	Lloyd Hamilton	April 5.....	5,000
Try and Get It	Bryant Washburn	April 12.....	5,607
Which Shall It Be?	Star cast	April 19.....	5,000
The Night Hawk	Harry Carey	April 19.....	5,000
Try and Get It	Bryant Washburn	April 19.....	5,000
Wandering Husbands	Kirkwood-Lee	May 10.....	6,300
Wandering Husbands	Betty Compson	May 10.....	6,300

METRO

Scaramouche	Rex Ingram prod.	Oct. 13.....	9,600
Our Hospitality	Buster Keaton	Nov. 24.....	6,200
Fashion Row	Mae Murray	Dec. 8.....	7,300
Half a Dollar Bill	Anna O. Nilsson	Dec. 15.....	5,700
The Heart Bandit	Viola Dana	Jan. 19.....	4,900
The Fool's Awakening	Harrison Ford	Feb. 16.....	5,763
The Man Life Passed By	Novak Marmont	Mar. 1.....	6,200
Thy Name Is Woman	Mona La Marr	Mar. 1.....	9,087
The Uninvited Guest	Jean Tolley	Mar. 8.....	6,146
Happiness	Laurette Taylor	Mar. 8.....	7,700
Women Who Give	Reginald Barker prod.	Mar. 22.....	7,300
A Boy of Flanders	Jackie Coogan	April 5.....	7,618
The Shooting of Dan McGrew	Star cast	April 19.....	6,318
Mademoiselle Midnight	Mae Murray	May 17.....	6,778
Sherlock, Jr.	Buster Keaton	May 17.....	4,065

(Continued from preceding page)

PATHE

		Review	Footage
Love's Detour	Charles Chase	Mar. 8.	2,000
The National Raah	"Sportlight"	Mar. 8.	1,000
The All Star Cast	Terry cartoon	Mar. 8.	1,000
The Buccaneers	"Our Gang"	Mar. 8.	2,000
Herman the Great Mouse	Terry cartoon	Mar. 8.	1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15.	1,000
The Mandan's Oath	Frontier series	Mar. 15.	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15.	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15.	1,000
Wolfe and Montcalm	Chronicles of America	Mar. 22.	3,000
Scarem Much	Sennett comedy	Mar. 22.	2,000
Fields of Glory	"Sportlight"	Mar. 22.	1,000
Hunters Bold	"Spat Family"	Mar. 22.	2,000
From Rags to Riches & Back Again	Terry cartoon	Mar. 22.	1,000
Don't Forget	Charles Chase	Mar. 22.	1,000
King of Wild Horses	Rex (horse)	Mar. 29.	5,000
Big Moments from Little Pictures	Will Rogers	Mar. 29.	2,000
Fraidy Cat	Charles Chase	Mar. 29.	1,000
Shanghai'd Lovers	Harry Langdon	Mar. 29.	2,000
The Champion	Terry cartoon	Mar. 29.	1,000
Dirty Little Half Breed	Frontier series	Mar. 29.	2,000
Seein' Things	"Our Gang"	April 5.	2,000
Birds of Passage	Bird Novelty	April 5.	3,000
Running Wild	Terry cartoon	April 5.	1,000
Friend Husband	Snub Pollard	April 5.	1,000
The Swift and Strong	"Sportlight"	April 5.	1,000
Girl-Shy	Harold Lloyd	April 12.	7,457
Our Little Nell	"Dippy-doo-dad"	April 12.	1,000
Medicine Hat	Frontier series	April 12.	2,000
Brothers Under the Chin	Stan Laurel	April 12.	2,000
Gateway of the West	8th Chronicle	April 19.	3,000
The Hollywood Kid	Sennett comedy	April 19.	2,000
Hit the High Spots	"Spat Family"	April 19.	2,000
One At a Time	Earl Mohan	April 19.	1,000
If Noah Lived Today	Terry cartoon	April 19.	1,000
A Trip to the Pole	Terry cartoon	April 26.	1,000
Sun and Snow	"Sportlight"	April 26.	1,000
Get Busy	Snub Pollard	April 26.	1,000
Highbrow Stuff	Will Rogers	April 26.	2,000
Flickering Youth	Sennett comedy	April 26.	2,000
Commencement Day	"Our Gang"	May 3.	2,000
An Ideal Farm	Terry cartoon	May 3.	1,000
Homeless Pups	Terry cartoon	May 3.	1,000
Sporting Speed	"Sportlight"	May 3.	1,000
Publicity Pave	Charles Chase	May 3.	1,000
When Winter Comes	Terry cartoon	May 10.	1,000
Near Dublin	Stan Laurel	May 10.	2,000
North of 50-50	Dippy-Doo-Dads	May 10.	1,000
The Fortieth Door	Allene Ray-Serial	May 17.	2,000
April Fool	Charles Chase	May 17.	2,000
The Pilgrims	Chronicles series	May 17.	3,000
Fishin' Fever	"Sportlight"	May 17.	2,000
Black Oxhords	Sennett comedy	May 17.	2,000
Bottle Babies	Spat Family	May 17.	2,000
Going to Congress	Will Rogers	May 24.	2,000
Position Wanted	Charles Chase	May 24.	1,000
The Cat's Meow	Sennett comedy	May 24.	2,000
Cradle Robbers	"Our Gang" comedy	May 31.	2,000
One Good Turn Deserves Another	Terry cartoon	May 31.	1,000
Building Winners	"Sportlight"	May 31.	1,000
Before Taking	Earl Mohan	May 31.	1,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3.	4,284
------------	---------------	---------	-------

PREFERRED PICTURES

Poisoned Paradise	Kenneth Harlan	Mar. 8.	6,800
-------------------	----------------	---------	-------

PRINCIPAL PICTURES

Listen Lester	Feature cast	May 10.	6,242
Daring Youth	Daniels-Kerry	May 17.	5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24.	6,000
The Masked Dancer	Helene Chadwick	May 31.	4,987

SELZNICK

Daughters of Today	Patsy Ruth Miller	Mar. 15.	7,000
Woman to Woman	Betty Compson	April 26.	6,804

TRUART FILM CORP.

Drums of Jeopardy	Elaine Hammerstein	Mar. 15.	6,529
On Time	Richard Talmadge	Mar. 15.	6,630
In Fast Company	Richard Talmadge	May 24.	6,000

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13.	8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17.	10,000

UNIVERSAL

Hats Off	Pete Morrison	Feb. 9.	2,000
Down in Jungle Town	"Joe Martin"	Feb. 9.	1,000
The Fast Express	Wm. Duncan Serial	Feb. 9.	9,000
Jack O' Clubs	Herbert Rawlinson	Feb. 16.	4,717
Lone Larry	Eileen Sedgwick	Feb. 16.	2,000
You're Next	Century comedy	Feb. 16.	2,000
The Jail Bird	Neely Edwards	Feb. 16.	1,000
Memorial to Woodrow Wilson	Special	Feb. 16.	1,000
Ride For Your Life	Hoot Gibson	Mar. 1.	5,310
A Society Sensation	Valentino (reissue)	Mar. 1.	2,000
The Very Bad Man	Neely Edwards	Mar. 1.	1,000
Peg O' the Mounted	Baby Peggy	Mar. 1.	2,000
The Law Forbids	Baby Peggy	Mar. 8.	6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8.	2,000
Sons in Law	Century comedy	Mar. 8.	2,000
Should Poker Players Marry?	Neely Edwards	Mar. 8.	1,000
Fool's Highway	Virginia Valli	Mar. 15.	6,800
Big Boy Blue	"Leather Pushers"	Mar. 15.	2,000
The Oriental Game	"Pal" Century	Mar. 15.	2,000
Keep Healthy	Slim Summerville	Mar. 15.	1,000
Phantom Horseman	Jack Hoxie	Mar. 15.	4,380
Stolen Secrets	Herbert Rawlinson	Mar. 22.	4,742
The Young Tenderfoot	Buddy Messenger	Mar. 22.	2,000

		Review	Footage
Nobody to Love	Neely Edwards	Mar. 22.	1,000
The Night Message	Gladys Hulette	Mar. 29.	4,531
Ship Ahoy	Bobby Dunn	Mar. 29.	1,000
That's Rich	Arthur Trimble	Mar. 29.	2,400
The Galloping Ace	Jack Hoxie	April 5.	4,561
Hit Him Hard	Jack Earle	April 5.	2,000
Marry When Young	Neely Edwards	April 5.	1,000
Checking Out	"Pal" the dog	April 12.	2,000
Spring of 1964	Neely Edwards	April 12.	1,000
Excitement	Laura LaPlante	April 19.	4,913
The Storm Daughter	Priscilla Dean	April 19.	5,303
The Racing Kid	Buddy Messenger	April 19.	2,000
Forty Horse Hawkins	Hoot Gibson	April 26.	5,149
One Wet Night	Neely Edwards	April 26.	1,000
Pretty Plungers	Follies Girls	April 26.	2,000
Riders Up	Creighton Hale	May 3.	1,904
Politics	Slim and Bobby	May 3.	1,000
Green Grocers	Slim and Bobby	May 3.	1,000
A Lofly Marriage	Jack Earle	May 3.	2,000
Ridgeway of Montana	Jack Hoxie	May 10.	4,843
Taxi, Taxi!	Harry McCoy	May 10.	2,000
The Pigskin Hero	Lyons-Moran reissue	May 10.	1,000
The Bulltoss	Pete Morrison	May 10.	2,000
The Dangerous Blonde	Laura LaPlante	May 17.	4,919
Fast Steppers	New Series	May 17.	2,000
Trailing Trouble	Buddy Messenger	May 17.	2,000
My Little Brother	Slim Summerville	May 17.	1,000
The Lone Round-Up	Jack Dougherty	May 17.	2,000
The Signal Tower	Super-Jewel	May 24.	6,714
Tired Business Man	Al Alt-Follies girls	May 24.	2,000
Why Pay Your Rent?	Bert Roach	May 24.	1,000
The Honor of Men	Neal Hart reissue	May 24.	2,000
The Reckless Age	Reginald Denny	May 31.	6,954
The Fighting American	Star cast	May 31.	5,251
Case Dismissed	Summerville-Dunn	May 31.	1,000
Boss of the Bar-20	W. E. Lawrence	May 31.	2,000
Delivering the Goods	"Pal" the dog	May 31.	2,000

VITAGRAPH

The Ninety and Nine	David Smith prod.	Dec. 23.	6,800
Modern Banking	Urban Classic	Dec. 22.	1,000
Newspaper Paper	Urban Classic	Dec. 22.	1,000
Horseshoes	Larry Semon	Dec. 22.	2,000
The Last Stand of Red Man	Urban classic	Dec. 29.	1,000
Let Not Man Put Asunder	Feature cast	Jan. 26.	8,000
My Man	Patsy Ruth Miller	Feb. 23.	6,800
Virtuous Liars	David Powell	April 19.	5,650
Between Friends	Blackton prod.	April 26.	6,900

WARNER BROTHERS

The Marriage Circle	Ernest Lubitsch prod.	Feb. 16.	8,500
Conductor 1492	Johnny Hines	Feb. 23.	6,500
Daddies	Belasco play	Feb. 23.	6,800
George Washington, Jr.	Wesley Barry	Mar. 22.	6,700
Beau Brummel	John Barrymore	Apr. 17.	10,000
Broadway After Dark	Adolphe Menjou	May 31.	6,300

MISCELLANEOUS

		Review	Footage
Rough Ridin'	Buddy Roosevelt	April 26.	4,670
The Average Woman	All star cast	Feb. 2.	6,000
Restless Wives	Doris Kenyon	Feb. 16.	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23.	6,293
C. B. C.			
Hallroom Boys	Twice a month	Nov. 24.	2,000
The Barefoot Boy	Star cast	Nov. 24.	5,800
Forgive and Forget	Estelle Taylor	Nov. 10.	5,800
The Marriage Market	Pauline Garon	Dec. 29.	6,297
Innocence	Anna Q. Nilsson	Jan. 26.	5,923

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29.	12,000
---------------------	-------------------	----------	--------

PHIL GOLDSTONE

His Last Race	"Snowy" Baker	Sept. 1.	5,000
Danger Ahead	Richard Talmadge	Dec. 29.	5,000
The White Panther	Rex (Snowy) Baker	Feb. 9.	4,000
Marry in Haste	William Fairbanks	Mar. 8.	5,000

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8.	14,000
---------	--------------	---------	--------

INDEPENDENT PICTURES CORP.

In the Spider's Web	Alice Dean	Sept. 29.	
---------------------	------------	-----------	--

LEE-BRADFORD

Shattered Reputations	Johnnie Walker	Oct. 27.	5,000
-----------------------	----------------	----------	-------

LOWELL PRODUCTIONS, INC.

Floodgates	John Lowell	Mar. 8.	7,000
------------	-------------	---------	-------

MONOGRAM PICTURES

The Whipping Boss	Star cast	Dec. 8.	5,800
-------------------	-----------	---------	-------

ROCKETT-LINCOLN CORP.

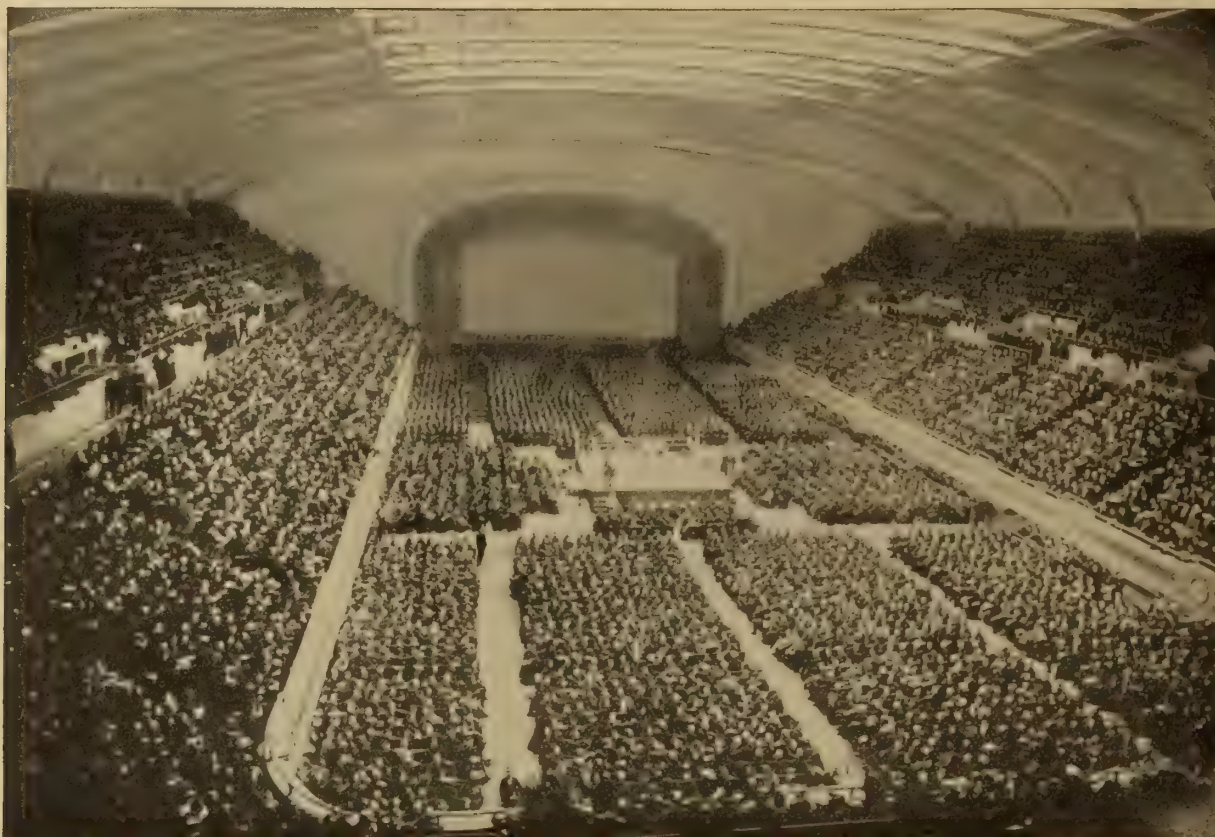
Abraham Lincoln	George A. Billings	Feb. 2.	12,000
-----------------	--------------------	---------	--------

WM. STEINER PROD.

Surging Seas	Charles Hutchinson	April 26.	4,700
Hutch of the U. S. A.	Hutchinson serial	May 31.	

N. J. WINKLER

Alice's Wild West Show	Cartoon series	May 10.	1,000
Alice's Day at Sea	Cartoon series	May 10.	1,000



CLEVELAND PUBLIC HALL

Where the Republican National Convention of 1924 Will Be Held
Seating by American Seating Company

No Seating Problem Is Too Big

or too difficult for our Theatre Seating Engineering Department to handle satisfactorily.

The Cleveland Public Hall is one of the largest auditoriums in the world. It cost \$6,000,000, and seats 12,000. It was the deciding factor in the selection of Cleveland for the Republican National Convention of 1924.

The seating of this great auditorium offered engineering difficulties far beyond the mere number of chairs to be provided and installed. It was a big undertaking and could only be carried out by a big, experienced, and competent organization.

But whether the undertaking be great or small, the same thoughtful care and experienced attention is given every theatre seating or reseating problem that is entrusted to us.

Suggestions and estimates gladly submitted without obligation.

American Seating Company

General Offices: Chicago, 4 East Jackson Boulevard

NEW YORK
640-119 W. 40th St.

BOSTON
77-A Canal St.

PHILADELPHIA
1211-L Chestnut St.

OFFICES IN ALL PRINCIPAL CITIES.

EQUIPMENT · CONSTRUCTION · MAINTENANCE

Fight the Heat

Put Your Theatre in Shape for the Summer—Make It Look Cool—An Inexpensive Wrinkle That Will Help

WHAT are YOU doing to your theatre this year to combat the forthcoming onslaught of sizzling hot weather? What are you doing to compete with the beaches, the amusement parks, motoring, outdoor sports and the thousand and one other Summer attractions?

If you haven't done anything at all as yet—if you are just letting time slip by waiting for something to happen—for the love of your bank roll **GET BUSY NOW** and put your theatre in shape to attract folks away from your added Summer competition.

First of all, make your theatre **LOOK** cool. Even if it isn't as cool as it might be, may it appear as much that way as possible. This is mighty important. For even if you have the best cooling system in the world and your theatre building IS cooler than the street you are not fully cashing in on that fact unless you make your house **LOOK** cool and inviting—especially from the outside. By a peculiar twist of human psychology we are often led to believe that a theatre or other place is cooler by suggestion.

Getting Over Suggestion

This suggestion can be conveyed in innumerable ways—by the smaller house as well as by the big palace. The smaller house can take a cue from its bigger brothers, from big theatres, hotels, etc. In establishments of this kind you will find that at the first warm breath of Summer every heavy rug is taken up. Wall spaces and the like are stripped of heavy hangings and are decorated with brightly-colored cretonnes or with other material or articles which suggest breeziness—coolness. Light, summery-looking wicker furniture replaces heavy plush chairs. Flowers and greens are used wherever practical. In fact, everything is done

that will make the interior appear cool.

If you can possibly do so, by all means use seat covers. Put your ushers and other attendants in cheap, cool-looking, white uniforms. Use as many electric fans as is feasible. Even if they don't cool your theatre thoroughly—and even if you have an efficient cooling system—the psychology of electric fans in motion helps suggest coolness.

Outside Appearance

By all means give the front of the house an overhauling. Pay particular attention to the lobby. For here is where your biggest house-selling job is done. Use only green, blue or white lights—preferably either of the former. Do not use red or orange because of the "heat" suggestion of the colors.

There are dozens of little things that can be done economically, and each one of them helps. You probably know them better than we do. What we urge is **ACTION**.

Here is a stunt that is particularly good, and which does not cost too much. We saw it at work last Summer, and it worked exceptionally well:

A pipe about five or six inches in diameter

(Continued on page 587)



A "PICTURE PALACE" IN THE PHILIPPINES

Exterior and interior views of the new Plaza Theatre, Zamboanga, P. I., conducted by W. L. Lamb, who has disposed of the old Zamboanga Theatre and built this new showhouse. Looks inviting, doesn't it?

PROJECTION

EDITED BY F. H. RICHARDSON

I. A. T. S. E. Convention

When the I. A. T. S. E. met in Cincinnati everyone was expecting a red hot session and it was freely predicted that everything less deadly than a cannon would be waved in the air if not used. To the surprise of all of us there wasn't any scrap at all. Prior to the convention the Executive Board expelled Charles C. Shay, former International President, and the convention immediately approved of the action of the Board. So that was that.

A little later I will give you a resume of the proceedings, but I can tell you right now that the convention was the most harmonious, non-political and valuable from a business standpoint that the I. A. T. S. E. has held in many years.

William Cannavan and all the various officers were re-elected. Two new vice-presidents were created in order to fully cover the territory efficiently and economically. Don't know the names of the new officers yet—will give them to you later.

New Wires for Old

A. Hannewald, projectionist, Queens Theatre, New York City, wants to know:

About six months ago we had two German mirror arc lamps installed and are using No. 10 wires connecting with the old No. 6 wires leading to the rheostats. I wanted to have all new No. 10 wires. We are using about 18 amperes. I claimed the old wires, about 55 feet of them, which were flexible about ten years ago, are wasting current, but the engineer who installed the lamps said the old wires do not waste any more current than new ones. Who is right?

That depends. If the old No. 6 wires are in good condition—have not been overheated by overload, they are all right. So far as I know copper does not deteriorate in carrying capacity, provided it is not overheated.

Examine the wires. Remove the insulation in places and scrape them clean. If they have a clean, bright copper color when scraped they are all right. If they are burned they will be dark brown in color and will bend readily and have no "spring" to them at all, in which case they are no longer fit for use.

In China

From the land of Confucius come a bit of unusual news of interest to film men and projectionists. That the introduction of American projections is making itself felt in the motion picture industry of China is not altogether unusual, but to learn that projection bids fair to outdo the telephone switchboard as a medium of female endeavor is indeed startling.

A report received from S. J. Benjamin Cheng includes the following illuminating statement:

Enclosed please find original photograph showing my wife at the Simplex Projector.

Bluebook School

Question No. 58—What is "working distance" of projection lens—what is meant by the term?

Question No. 59—What is meant by the term "Equivalent Focus?"

Question No. 59A—Of what practical value is the E. F. to the projectionist? (See pages 129 and 155 of Bluebook.)

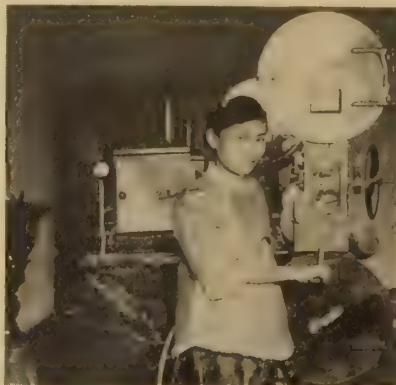
Question No. 61—Name various reasons why lenses should be kept perfectly clean. (I am changing the wording of some of the Bluebook questions in order to make the meaning more clear.)

Question No. 62—Name such solutions as you have knowledge of which you know to be satisfactory for cleaning lenses.

Both of us believe that Chinese women can easily be trained to be projectionists. It is a better profession than that of telephone operator.

The Peacock Motion Picture Corporation, of which Mr. Cheng is a member, is now building its own laboratory at 116 Sinza Road, Shanghai, and upon its completion will produce its own pictures from Chinese stories with Chinese casts.

Cecil Woods, former president of the American Projection Society and well-known Broadway projectionist, is in charge of projection throughout the chain of theatres which are operated in China by the Peacock Corporation.



A Fair Chinese Projectionist

Part of Mr. Woods' duties are to convert the native Chinese projectionist to American projectors and American methods, and that Mr. Woods' labors are not in vain is reflected in the fact that many Simplex installations are being made. A letter from Mr. Woods, which appeared in a recent issue of the American Projectionist, goes very completely into the Chinese customs and ways and is interesting also inasmuch as they give a clear insight into the problems that have thus far been presented to Mr. Woods in



Cecil Woods

his endeavors to introduce the Broadway idea in the Flowery Kingdom.

Bluebook and Charts

Chauncey L. Greene, Minneapolis, Minn., has the following to say about the Bluebook of Projection and the lens charts:

I believe the Bluebook and the lens charts use that shutter on several jobs since the—both the new one and chart No. 2 of the former one—are the most important links in our chain of knowledge. Consider what may now be accomplished by their aid. With the help of the Bluebook and lens charts a man in New York City may so plan the theatre that the fundamental principles of optic projection will not be violated. Knowing the form and dimensions of the auditorium, he may, by consulting the Bluebook, select the screen best suited to its needs. Knowing the proposed illumination level of the auditorium—which should be a known factor—he may determine just what the screen illumination ought to be, and knowing the reflective qualities of the screen, he can compute the intensity of illumination necessary to produce the required brilliancy of screen illumination. This and the screen area gives him the total light flux in lumens, and knowing the efficiency of the optical system, or more properly speaking, the utilization factor, he may arrive at the correct necessary expenditure of current at the arc, and is thus able to select a motor generator of proper size.

Helpful Data

From data contained in the Bluebook he may determine what diameter of carbon is necessary, and what the crater diameter will be. He takes the working distance of the projection lens and its working aperture—calculating the focal length of lens necessary, since he will of course know the proposed picture size and distance of projection—and from the lens charts arrives at the correct condenser combination. Part 2 of the old lens chart provides him with data with which to calculate the shutter, so that the whole equipment may be selected, packed and shipped to Singapore, with positive knowledge that each part thereof will work in perfect harmony with every other part and all will work at maximum efficiency. AND THAT IS ENGINEERING.

Brother Greene Has Faith

Brother Greene has a bit more faith in the possibilities than I have, but unquestionably a great deal of what he has set forth is en-

tirely possible, and it would all be entirely possible could the man who does the planning KNOW that the equipment would be handled by a projectionist who thoroughly understands his business, and who had the necessary energy to apply his knowledge.

The trouble lies in the fact that after all the equipment has been so carefully planned, it will only work efficiently if it be used intelligently. Suppose, however, that the equipment which has been planned to correctly illuminate the Singapore screen, and which would do it, too, if properly handled, falls into the hands of a man who operates his arc with a 45-degree crater angle and uses a spot half an inch too large in diameter. was calculated to deliver? I'll tell the world

Does the equipment deliver the goods it it does NOT, and the chap in New York City gets blamed, instead of the BOOB projectionist over in Singapore.

However, what Greene says about the possibilities of thus using the Bluebook and lens chart for intelligent planning is entirely correct, except that until projectionists as a class use the equipment as it is intended to be used, there will be trouble unless a generous leeway be allowed in capacity, for one projectionist will get far better results with sixty, or even with fifty amperes D. C., than a less careful or less competent one can get with eighty, or even with a hundred.

The information is all in the Bluebook and lens charts all right, but results will vary

with varying efficiency in application of the knowledge by the projectionist, and that variation still covers a very wide range.

Film Slaps

Arthur L. Fuller, projectionist, Regent Theatre, Allegan, Mich., writes concerning other matters, but winds up thusly:

Have trouble with the film "slapping." No matter how large or how small the lower loop may be the film slaps and makes a lot of noise. Can you tell me the cause of it?

From other things Brother Fuller says it is pretty evident that his projector mechanisms (Simplex) are considerably worn, and with the Simplex, if the teeth of the intermittent sprocket are worn too much, they may, and in some cases do, pull the film around too far before releasing from the sprocket hole. This causes the "slapping sound" you complain of. Your remedy is new intermittent sprockets, though from that your projector mechanisms ought to be what you say I think it is pretty evident sent in to the nearest Simplex station for a thorough overhauling.

Worn Mechanisms

IT NEVER PAYS AN EXHIBITOR TO ALLOW THE PROJECTOR MECHANISMS TO BECOME TOO BADLY WORN. "Saving" money that way is about the most expensive thing an exhibitor can do, though

he may not realize that fact. A badly worn projector mechanism cannot, will not and does not deliver 100 per cent results on the screen; also it almost invariably needlessly strains and injures every foot of film passing through it. Better have those mechanisms thoroughly overhauled. It will pay your manager to do it, always provided I have not erred in estimating their condition.

Later: Friend Fuller says the intermittent sprockets are new. The simplex engineers say worn sprocket teeth or the intermittent sprocket slightly loose or the shaft is the only thing which will cause such trouble, therefore, I guess the sprocket is not tight on its shaft. Examine it carefully.

Continuous Projector

A supply dealer in Washington, D. C., inquires concerning a continuous projector which someone is demonstrating somewhere soon, and wants to know if there really is such a thing as a continuous projector in existence.

As to the projector which someone proposes to demonstrate, I think if it were really a thing which its sponsors were sure of—as to the results AND the commercial possibilities of the projector—then this department would have been very promptly notified of the demonstration—in fact, would have been (Continued on page 588)

Bluebook School—Answers to Questions 25-29

Question No. 25—What does focal length mean as applied to a simple lens? Harry Dobson, Toronto; Fell, Collingsworth, N. J.; Constantino, Easton, Pa.; Lewis, Endicott, N. Y., and Paul Harrison, Mobile, Alabama, sent good replies. I have selected the reply of Constantino for publication. He says:

The focal length of a simple lens is the distance from its optical center to the image it forms when the image is in the sharpest possible focus, provided the object focused be far enough from the lens to cause the rays from it to enter the lens as approximately parallel rays. The focal length of a simple lens is determined practically entirely by the curvature of its surface.

Note: Brother Constantino is a conscientious projectionist who is trying hard to perfect his technical knowledge in projection. He is not able to handle the American language overly well, so I have had to re-write his reply, but have in no way altered his meaning. Dobson, Fell, Lewis and others had a better reply as actually worded, but none of them were better insofar as concerns the meaning. Constantino, struggling against the handicap of imperfect knowledge of the language, has replied to every question thus far. In some he was correct. In some he was not. He is learning, and I'm sure you will all not mind having put his real meaning into correct words, under the circumstances. F. H. R.

No. 26

Question No. 26—Explain, roughly, the action of light through a lens.

All the above replied acceptably; also J. L. Fuller, Spokane, Washington and I. L. Birdsall, Dallas, Texas. Birdsall says:

Millions upon millions of "light rays" are incident upon the surface of any lens exposed to light. Each ray is so small that a human hair would be a saw log, and the point of the smallest needle ever made would appear of huge proportions by comparison. When each of these infinitesimally small rays enters the lens from air, at an angle, they

are refracted, or bended in proportion to, (1) the angle at which they meet the glass, and (2) the difference in density as between the air and the glass. Once having entered the lens, the glass being of even density, they travel in straight lines until they leave the glass and enter another medium, presumably air. If the second medium be glass—another lens—the process of bending will occur and will be in proportion to (again) the angle and the difference in density (if any) between the two glasses.

In practice the simple lens, or combinations of elements forming a compound lens, is "ground" to produce a certain definite, predetermined result. In other words, the lens is made to produce a marvelously precise result in the bending of light rays, so that rays resulting from reflection from an object, or emanating from a true light source, which travel in every direction in straight lines, will be refracted with such marvelous nicety by a lens which receives them that an image of magnified or reduced size will be formed of the object at any practicable distance.

All of which means to me to be a fairly complete description of action of light through a lens. If Birdsall is a projectionist I'll say he understands one part of his equipment pretty tolerably well!

No. 27

Question No. 27—What is meant by correcting a lens?

All the foregoing replied very well, though there were minor errors in most of the replies. Dobson, for instance, said:

To correct a lens we mean that we will remove all the faults in the lens.

Umph, brother Dobson! Nothing doing. If you could do that you could get about a hundred dollars a day. We're lucky if we get some of the faults fairly well corrected. Friend Fell says:

All uncorrected lenses have the faults of spherical and chromatic aberration, as well as others. By combining various curves and glasses it is possible to "correct" lenses for faults. In such correction flint and crown glass are the two most used.

My own reply would be: "Correcting a lens" is a misnomer. We do not really correct a lens, but make a corrected lens, which means one which will have a minimum of spherical and chromatic aberration and other faults incident to simple lenses. In photography and projection it mostly means the production of a lens which will have a maximum "speed" and ability to produce a clear, sharp image. Doubtless my answer can be much improved upon, but such as it is—there it is. F. H. R.

No. 28

Question No. 28—How is an image formed?

Birdsall is the only one whom I would call correct in his answer, though Dobson, Fell, Constantino and Lewis all did very well. Birdsall says:

An image is formed by a lens "picking up" rays from each minute point of an object and so bending or "refracting" them that they reproduce the "points" upon some suitable surface placed to receive them, either in equal, reduced or magnified form. Since all "points" are thus reproduced, and in the same proportion as to reduction or magnification, an "image" is formed which is a true reproduction of the object or is not, according to the excellence in performance of the lens.

Question No. 29—How is the curvature of a simple lens determined?

All the foregoing replied correctly, but Brother Fell has the best of it this time. He says:

The curvature of a simple lens is always the segment of a circle, the diameter of which is the focal length of the lens, thus: a circle $8\frac{1}{2}$ inches in diameter would produce an $8\frac{1}{2}$ -inch focal length lens. The larger the diameter of the lens the thicker it will be.

To this I might add that, taking the $8\frac{1}{2}$ -inch circle for example, the resultant lens may have any diameter up to the diameter of the circle, but that the $8\frac{1}{4}$ -inch diameter lens would be the radius of the circle ($4\frac{1}{4}$ -inch) thick, whereas a $4\frac{1}{2}$ -inch diameter $8\frac{1}{2}$ -inch lens would be quite thin. F. H. R.

More New Theatres Announced for Cities in District Surrounding Detroit

THE summer theatre building campaign announced for Detroit, the largest in the history of the city, has been supplemented by a widespread campaign of the same sort in various cities surrounding the Michigan metropolis. New houses have been announced in at least a dozen cities in the southern section of the state.

Probably the most intensive campaign will be centered in Flint, where W. S. Butterfield recently announced plans for one of the biggest houses of his string, which represents 12 cities in the state. This week Lester Matt, who operates the Orpheum and Strand theatres in Flint, came right back by announcing the detailed plans of his new theatre, which will be one of the most imposing structures of its kind in this section, adding much to Flint's rapidly-changing downtown landscape.

The State Theatre

The new Matt theatre, six stories in height, will be of a beautifully designed appearance, having a frontage of 44 feet and a depth of 150 feet. The new house will be known as The State and, according to present plans, will be ready for opening late in October. The Orpheum, one of the city's oldest motion picture houses, will soon close, when workmen will start wrecking the old building. The front of the State will be of white enamel brick with delicately tinted terra cotta trimming. The base will be of granite, while a heavy marquis will extend over the

sidewalk. On each side of the lobby will be a store with individual entrance opening on the street.

The lobby will open into a beautifully appointed foyer. Rest rooms and telephone booths will be located at the sides of the foyer, while a 15-passenger elevator connecting offices on the upper floors will open from the lobby.

700 Seats on Main Floor

The main floor will be equipped with about 700 seats of the spring-bottom opera chair type, such as are now in use at the Strand. An orchestra pit with accommodations for 15 musicians will be located in front of the stage. A \$10,000 pipe organ also will be installed.

The balcony, which will accommodate about 500 seats, has been designed so that persons may view even the orchestra pit, no matter where they sit. Like the main floor, the balcony will be equipped with choice opera chairs. Entrance to the balcony will be gained from spacious stairs leading from the foyer to a cheerful lounging room on the second floor, which will be located beneath the balcony. Rest rooms will also be provided adjacent to the lounging room. The theatre offices will also be located on the second floor.

Special attention will be paid to decorations. Elaborate plaster relief work will be used throughout the auditorium. The walls will be decorated with mural paintings, with

a unique direct-lighting system casting a mellow light throughout the house, even while the pictures are being shown.

Proper Ventilation

To insure proper ventilation, four 48-inch blowers will be used. The system will change all the air in the auditorium on an average of every five minutes. Wall fans and ceiling fans will also be installed to assist in the circulation.

Business offices will occupy the front of the third and fourth floors. The rear of both those floors and the fifth floor will be taken up by the auditorium of the theatre. A feature of the structure will be the projection room above the balcony on the fifth floor. It will contain three projecting machines of the latest type, besides a spotlight.

Fresh Air Supply

The fan room, which will house the ventilators, will be located at the rear of the fifth floor, taking fresh air directly from the outside instead of near the basement line, as in most buildings. Space is also being provided for the installation of an artificial ice machine at a later date, which would be used to cool the air during the warm weather.

The sixth floor of the building will be given over to a ballroom. The basement will extend beneath the entire structure and will house business places in the front, while the theatre power plant and orchestra room will be located at the rear.

As soon as the new theatre is completed and opened, Mr. Matt states that he intends to remodel and renovate the Strand Theatre, which he will continue to operate for the next 11 years.

Insure your business against hot weather

You carry fire insurance—and
other insurance, too.

Why not insure against the big
summer thief — against the hot
weather that robs you of hun-
dreds, and perhaps thousands of
dollars every summer?

More than 2100 other theatres prove
positively that Typhoons will stop that
summer slump—and quickly pay for
themselves.

Write for
Booklet 35

Let us show you how easily you can
insure your business.

TYPHOON FAN COMPANY

345 West 39th Street, New York

Philadelphia Jacksonville New Orleans Dallas Los Angeles

ROLL—Machine Coupon TICKETS

QUALITY—Second to none!

SERVICE Unexcelled—our

LOWEST PRICES will be mailed to you on request.

State your requirements by mail—Today!

TRIMOUNT PRESS

LARGEST AMUSEMENT TICKET PRINTERS
IN NEW ENGLAND FOR 17 YEARS.

119 ALBANY STREET

BOSTON, MASS.

FIRE!

May result from badly installed electrical equipment or
poorly chosen materials.

Hallberg's Motion Picture Electricity

\$2.50 Postpaid

is a book that is as good as an insurance policy if you heed
its advice and get the best equipment for your needs, and
know how to have it properly installed.

CHALMERS PUBLISHING CO

516 FIFTH AVENUE

NEW YORK, N. Y.

The World's Market Place FOR SALE

Advertising under this heading \$5
per inch. Minimum space one inch.

Motion Picture Cameras and the World's
largest market of second hand and new
instruments, priced from \$50.00 up.

Send for big catalogue and bargain list.

BASS CAMERA COMPANY

109 NORTH DEARBORN CHICAGO

CLASSIFIED ADVERTISEMENTS Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure pub-
lication in that week's issue

SITUATIONS WANTED

ORGANIST, ten years' experience, exceptional
education, fine library, absolutely reliable. Only
good salary, organ considered. Particulars first
letter. Organist, Moving Picture World, New York
City.

ORGANIST—Expert picture player and soloist of
exceptional ability desires engagement. First-class
musician of international reputation. Organ
graduate two colleges. Union. Splendid library
all classes music. Play all makes. Good instru-
ment and salary essential. State full particulars.
Organist, 415 Dupont Street, Roxborough, Phila-
delphia, Pa.

ORGANIST—Thoroughly experienced union man,
wishes to connect with house where organ is fea-
tured. Any standard make organ. Box 341, Mov-
ing Picture World, New York City.

FIRST-CLASS PROJECTIONIST, five years' ex-
perience standard projectors and electrical equip-
ment. Have own tools, expert repairer. Salary
reasonable. Excellent recommendations. Box 342,
Moving Picture World, New York City.

DURATIZE
TRADE MARK
YOUR FILM

-DURA-
FILM PROTECTOR CO.

INC.
220 WEST 42ND STREET
NEW YORK

PHONE
CHICKERING 2937 ALLAN A. LOWNES
PRES.

MAILING LISTS

MOVING PICTURE THEATRES

21,776 Moving Picture Theatres, per M.....	\$5.00
8,674 Legitimate Theatres, per M.....	7.50
327 Colored Moving Picture Theatres.....	5.00
1,059 Film Exchanges.....	10.00
183 Manufacturers and Studios.....	2.00
411 Moving Picture Mach. & Sup. Dealers.....	4.00

A. F. WILLIAMS

166 W. Adams Street CHICAGO

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union
Published on the

15th and 30th of Each Month

Foreign Subscription: \$7.00 or 85 francs per Annum

Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

FIGHT THE HEAT

(Continued from page 583)

was run out under the roof of the marquee a few feet and bent so as to point down toward the sidewalk. One end of the pipe was the receiving end of a draught caused by a blower (an electric fan will do, if necessary). The other end of the pipe bring about eight or nine feet above the sidewalk. On this end of the pipe were placed brightly-colored silk streamers which, waving in the wind caused by the air passing through the pipe, attracted the eye at once. Just above the mouth of the pipe was a placard, reading something like this: "This is a sample of the temperature inside the theatre. Come in and get cooled off."

It was indeed a successful stunt. Folks would see the silk streamers, read the placard, FEEL the cool air coming out of the pipe, and, more often than not, would become customers.

This is just one stunt. It can be worked at small expense by your local tinsmith. Its use will demonstrate convincingly just how important it is to make your theatre known as the coolest spot in town.

However, whatever you do, we cannot urge too strongly that you DO IT NOW!

Schine Circuit Among Albany Incorporations

Albany.—With nineteen companies incor-
porated during the past week for the purpose
of entering the motion picture business in
New York state, and this number including
nine which form the Schine circuit, of
Gloversville, a high record in the incorpora-
tion of motion picture companies was reached
during the last few days. The companies
which incorporate to form a circuit are the
following: Lockport Temple Corporation,
Oneonta-Palace Corporation, Norwich-Colo-
nial Corporation, Gloversville-Hippodrome
Corporation, Glove Theatre Corporation,
Gloversville-Family Corporation, Dolgeville-
Strand Corporation, Palace-Lockport Cor-
poration and the Carthage-Strand Corpora-
tion. Each company gives the location of
its principal office as Gloversville, while the
name of the corporation indicates the loca-
tion of the theatre.

Photo Player Plants Busy Filling Orders

The Photo Player Company, successors to
The American Photo Player Company, re-
port an extremely satisfactory business
from all sections of the country. The new
Pit Pipe Organ has met with a most en-
thusiastic reception. The regular styles of
the "Fotoplayer" continue in steady de-
mand.

Among recent installations of the new Pit
Pipe Organ are Mate's Lincoln Theatre,
Newark, N. J.; The Tuxedo Theatre, 3rd
Ave. & 42nd Street, New York City; At-
lantic Theatre, Atlantic Highlands, N. J.;
Isis Theatre, Bristol, Va.; Freeman's Cler-
mont Theatre 3326 N. Clark Street, Chicago,
Ill.; Pekras' Rivoli Theatre, Elyria, O.; Grand
Theatre, Winterhaven, Fla.

A three-carload shipment of regular styles
of "Fotoplayers" is also being completed for
distribution for points in the Chicago terri-

Universal
MOTOR CO.
2 K.W. to 25 K.W.
Four Cylinder
ELECTRIC PLANTS

mean that no small town need be without its
"movie". No theatre, already established,
need suffer the handicap of consistently unre-
liable current. No city playhouse need face the
terrific loss that goes with even a single dark-
house. Traveling exhibitors can now produce
the finest pictures—clear and flickerless.
More "Universals" are used for permanent
or emergency exhibiting purposes than
any other make. No other so quiet,
compact, reliable or sturdy.

UNIVERSAL MOTOR CO.
140 Cape St.
Oshkosh,
Wis.

Kindly state
your problem
fully when
writing for
FREE
Catalog

**ILLUSTRATION
SHOWS 4 KW**

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the
trade in Great Britain and the Dominions. All
Official Notices and News from the ASSO-
CIATION to its members are published ex-
clusively in this Journal.

YEARLY RATE:
POSTPAID, WEEKLY, \$7.25

SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAF EXHIBITORS' ASSOCIA-
TION OF GREAT BRITAIN AND IRELAND, LTD.

**Ventilating
Oscillating**

AND all
types of
fans for
immediate
delivery, at
attractive
prices.

Fidelity Electric Co.
Lancaster, Pa.

HALLBERG
MOTOR
GENERATORS
Are the best for
Projectors.

J. H. HALLBERG
445 Riverside Drive
New York

**WELDED WIRE
REELS**

For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

**F. H. RICHARDSON'S
BLUEBOOK OF PROJECTION**

will help your projectionist get a better
picture on the screen. Send for it now!
Price, \$6.00

CHALMERS PUB. CO., 516 5th Ave., N.Y.

Projection

(Continued from page 585)

invited to gaze upon the wonder before now. That is not made as a statement of fact, of course, but merely is set forth as a probability. Many have worked and labored long, hard and expensively to produce a really practicable projector in which the film would run continuously—no intermittent movement—but to date, while I have examined many, none has appeared which could deliver the goods **COMMERCIALY**.

By "commercially" I mean a projector which not only could put a picture on the screen comparing favorably with the picture projected by modern intermittent projectors, and which could do that same under all conditions of projection lens focal length.

Have Seen Some

I have seen a picture projected by a non-intermittent projector which was to all intents and purposes as good as the pictures now being projected in theatres, **BUT** after a long stock selling—or attempt to sell—campaign, it apparently has disappeared. Frankly I don't know just what was the "bug," but believe it was inability to accommodate itself to local conditions. In other words it would be necessary to practically build a projector for each considerable variation in focal lengths of lenses in use, and this would, of course, be out of the question.

Better be careful about non-intermittent projector demonstrations, and not buy either projectors or stock in them until you are very, very sure there is not a "bug" somewhere in the ointment. As a matter of fact I am not quite so sure as I once was that a non-intermittent projector is a thing concerning which we need to emulate the baby and Castoria—cry for.

Brilliance Difficult

In the very nature of things it will be exceedingly difficult to secure brilliant screen illumination, because the spot must be large enough to illuminate either two entire frames of the film, or pretty nearly so. That is, it seems to me, pretty nearly a certainty, and it means that only a very small per cent of the light from the condenser will get through the projection lens. Of course, the absence of a rotating shutter means fifty per cent additional illumination, **BUT** spreading the spot—well, that means very real light loss.

The non-intermittent projector would conserve film sprocket holes enormously, would be noiseless and would, or should wear indefinitely and—oh, well, after all this is mostly speculation. We shall see what we shall see, but meanwhile better wait before buying **EITHER** non-intermittent projectors, vases you that a thorough **TEST** has proven or **STOCK** in them until this department add them to be commercially practical projectors. A word to the wise is quite enough—and I've already said several.

Foolishness

Recently I saw, in a certain trade paper, an inquiry, which apparently has been addressed to all trade papers, my own department included. It was answered here in April 26 issue, under "Wants Information." It was concerning the possibility and practicability of locating the projection room of a new theatre in the front of the balcony. It stated that the projection angle in the usual up-high, way-back location would be $17\frac{1}{2}$ degrees and wanted to know if that would be seriously objectionable.

The editor of the paper in question very evidently knows pretty close to just nothing at all about projection and its problems. He says:

While of course the booth (Presumably meaning the projection room.—Ed.) being placed in the latter position (front of balcony.—Ed.) gives it a straight throw without any angle, yet, in our opinion, it has many drawbacks. That is, a quarter size lens is unable, it being a $3\frac{1}{4}$ inch E. F. to (something missing here.—Ed.) much loss of light and definition resulting, in our opinion, in this manner. Personally speaking, it appears to us that a $17\frac{1}{2}$ degree angle is not so bad.

Why, Oh, Why?

What do you think of that brand of projection mis-information? Why does a man try to write about something he himself to all intents and purposes admits he knows nothing about? Great damage may be and is done that way. The writer in question has to go no further than the Society of Motion Picture Engineers to find that anything above 12 degree projection on angle is condemned. He need go no further than the S. M. P. E. nomenclature to find that it is NOT a "Booth," but a projection room. If he does not know that reducing lens diameter **IMPROVES DEFINITION**, and that a quarter size projection lens $3\frac{1}{4}$ inches E F would pick up the entire light beam without compelling an excessive arc distance, then would it not be well for him to consult a Bluebook, which is available to him, as well as to all others?

Foolish Mis-Information

Certainly I have no manner of objection to other trade papers giving instruction in matters projectional. I have on more than one occasion recommended the American Projectionist to projectionists. I do, however, very seriously object to foolish mis-information being handed out by those who, however capable as writers on some matters, know no more about projection than Cleopatra knew about these United States of America.

In my own reply I said the distortion in the picture itself could only be demedied by reducing the angle of projection. I should have added: or by tilting the screen either wholly or partially square with the lens. I am sure I did say so obvious a thing and that the printer man's eyes traveled faster than did his fingers.

Well, Well, Well!

Look who I think must be here! From Rome, the Eternal City, comes a letter signed "Your Old Fellow-Toiler, Stephen," though at that the Stephen looks more like Step her. By process of deduction and elimination I arrive at the conclusion that this is Stephen Bush, who was one time an editorial writer on the World, and a close friend of mine. He is now our European correspondent, and of course there is none better. He says:

Wretched Projection

My Dear Old Frank: No doubt you have read the frequent references in my European letters to the wretched projection which is the bane of the average European motion picture entertainment. It is as bad here in my beloved Italy as elsewhere, but there is this encouraging feature: We have the representatives of United States film concerns who are battling bravely for better projection (Umph! For God's sake, Stephen, send 'em over here. We need 'em ourselves. What interest producers here seem to take in the mere item of projection, except in the large city theatres, one may place in his eye and still see fairly well.—Ed.). Among these, and easily the foremost, is Mario Luporini, who represents the United Artists in Italy. (More power to him.—Ed.). Having wonderful pictures, he very naturally fights to have them projected in the best possible way. He is a United Statesian and speaks English like a native of our glorious Red, White and Blue land. We have talked from time to time of the handicap of poor projection and upon such occasions very naturally your picture stood in mental vision as the prophet and apostle of good projection. Mr. Luporini has seen the M. P. W. advertisement of the Bluebook and wants to buy one. Thinks the book translated into Italian would be a very great help to the industry here, and would like to undertake the work of translation. Of his competency there can be no doubt.

Oh, You Cleopatra!

I am mindful of your oft expressed desire to see Egypt—the land of Cleopatra. To get there you must pass this way, and I am authorized to say to you that you will be welcomed to the headquarters of the United Artists at the Via del Quirinale, No. 22. Before you depart thence you will be introduced to various sorts of—but what he describes here would get me in werry, werry bad with Mister Volstead, did I print it—distilled from the fruits of the vines growing on volcanic soil. Should you desire it the government will issue to you a permit to ascend Vesuvius on your Go-Devil. Doubtless your enemies would love to see you encircle the edges of the crater, hoping you'd strike loose sand and tip the wrong way. In view of the fact that the M. P. World needs you, may I suggest due caution when this is pulled off?

More "Wells!"

Well, well, well! It's Stephen Bush alrighty right! Well, I'll be danged! Hello Old Topper! Pleased t' meet chu! Thought sure you'd plumb forgotten poor me! Give my best regards to the King and Queen and have Vesuvius all dolled up, for maybe some time I'll s'prise you and take that lil' ride, just to prove to those loving enemies that Nancy Hanks, the Go-Devil, and her boss could ride **ACROSS** the crater, if necessary.

I shall be mighty glad to meet and talk with your friend Luporini and to have my publishers consider the matter of translation, though personally I doubt the feasibility of the thing. It's too costly, considering the comparatively very limited field for such a book.

GET IT NOW!

The Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing.

Price \$1.00

Postpaid

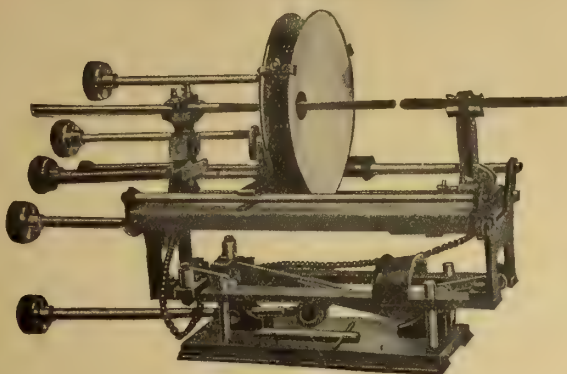
Chalmers Publishing Co.

516 Fifth Avenue

New York City

HELIOS REFLECTOR LAMP

FOR BETTER PROJECTION
For Direct or Alternating Current



WITH AUTOMATIC ARC CONTROL

You Save { 100% on CONDENSERS
70-80% in CURRENT
70% in CARBONS

AND

OBTAIN SHARPER DEFINITION TO THE PICTURE,
MAKING THE OBJECTS STAND OUT MORE CLEARLY

May be utilized for slide projection. Cooling Device,
permitting holding films, may be attached.

DEALERS write for our proposition

SOLE DISTRIBUTORS

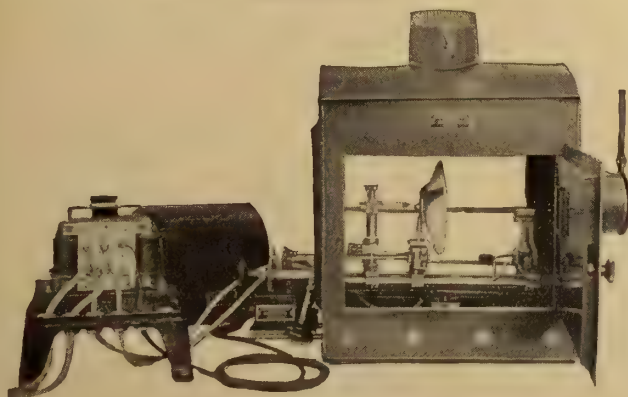
WARREN PRODUCTS CO.

265 CANAL ST.

NEW YORK

AMERICAN REFLECTING ARC

LATEST IN PROJECTION EQUIPMENT
Patents Applied For



OUR DISTRIBUTORS

Atlanta, Ga.	Southern Theatre Equipment Co.
Boston, Mass.	Eastern Theatre Equipment Co., Inc.
Chicago, Ill.	Exhibitors Supply Co., Inc.
Cincinnati, Ohio	The Dwyer Bros. & Co.
Cleveland, Ohio	Exhibitors Supply Co., Inc.
Dallas, Texas	Southern Theatre Equipment Co.
Denver, Colorado	Exhibitors Supply Co., Inc.
Detroit, Mich.	Amusement Supply Co.
Indianapolis, Ind.	Exhibitors Supply Co. of Indiana, Inc.
Kansas City, Mo.	Yale Theatre Supply Co., Inc.
Milwaukee, Wis.	Exhibitors Supply Co., Inc.
Minneapolis, Minn.	Exhibitors Supply Co., Inc.
New Orleans, La.	Southern Theatre Equipment Co.
New York, N. Y.	Independent Movie Supply Co., Inc.
Oklahoma City, Okla.	Southern Theatre Equipment Co.
Omaha, Nebraska	Exhibitors Supply Co., Inc.
Philadelphia, Pa.	Philadelphia Theatre Supply Co.
Pittsburgh, Pa.	Hollis Smith, Morton Co., Inc.
Salt Lake City, Utah	Salt Lake Theatre Supply Co.
San Francisco, Calif.	Theatre Equipment Supply Co.
St. Louis, Mo.	Exhibitors Supply Co., Inc.
Washington, D. C.	Washington Theatre Supply Co.

AMERICAN REFLECTING ARC CORPORATION
24 MILK STREET, BOSTON, MASS.



Direct from the New York Strand

is a guarantee of the quality of the moving picture to be displayed in other towns and cities.

As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

DIXIE CUP

PENNY VENDING MACHINES

From opening time to closing these machine bring in a steady revenue. They do so only because the public thoroughly appreciates the service.

INDIVIDUAL DRINKING CUP COMPANY INC.

Original makers of the paper cup

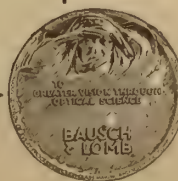
EASTON, PENNA.

WITH BRANCHES AT { NEW YORK - PHILADELPHIA - CHICAGO
CLEVELAND - BALTIMORE - LOS ANGELES

WHEN the people who make up your audience speak of "a good picture" you can be sure they mean clear cut, brilliant projection, as well as the story in the picture itself.

Larger audiences mean increased profits—and both follow naturally when you give these folks what they want. You can do it with the

BAUSCH & LOMB
Cinephor Projection System—
Cinephor Projection Lens
Cinephor Condenser



Bausch & Lomb Optical Co.

Desk F-104, 635 St. Paul St., Rochester, N. Y.

New York

Boston

Washington

Chicago

San Francisco

London

Photographic quality has a definite box-office value—your audiences appreciate it.

EASTMAN POSITIVE FILM

With its wide latitude and long scale Eastman Positive Film reproduces every gradation of tone from highest light to deepest shadow that the skill of the photographer has secured in the negative—it carries quality from studio to screen.

Look for “Eastman” and “Kodak” in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

"The Fotoplayer"

The World's Supreme Pit Instrument.

READ Mr. Behrend's testimonial letter. Hundreds of other successful exhibitors use and endorse the "Fotoplayer". It is an investment that pays for itself, in increased box office receipts.

Let us show you why and how the New Selling Plan will increase your Summer business.

Write to-day for full details.

MANUFACTURERS

Phone, Bryant 7843

JOBBERS

BEHREND MOTION PICTURE SUPPLY HOUSE ELECTRICAL AND MOTION PICTURE SUPPLIES

729 SEVENTH AVENUE
SUITE 1001 1002

NEW YORK, May 12th/24.

The Photo Player Co.,
146 W. 46th St.,
N.Y.C.

Attention of Mr. Matthews.

Gentlemen:-

In reply to your inquiry, I want you to know that I heartily endorse "The Fotoplayer." It certainly stands supreme in its class, and is the logical solution of the music question for the exhibitor who is not justified in the expense of a large unit organ or orchestra.

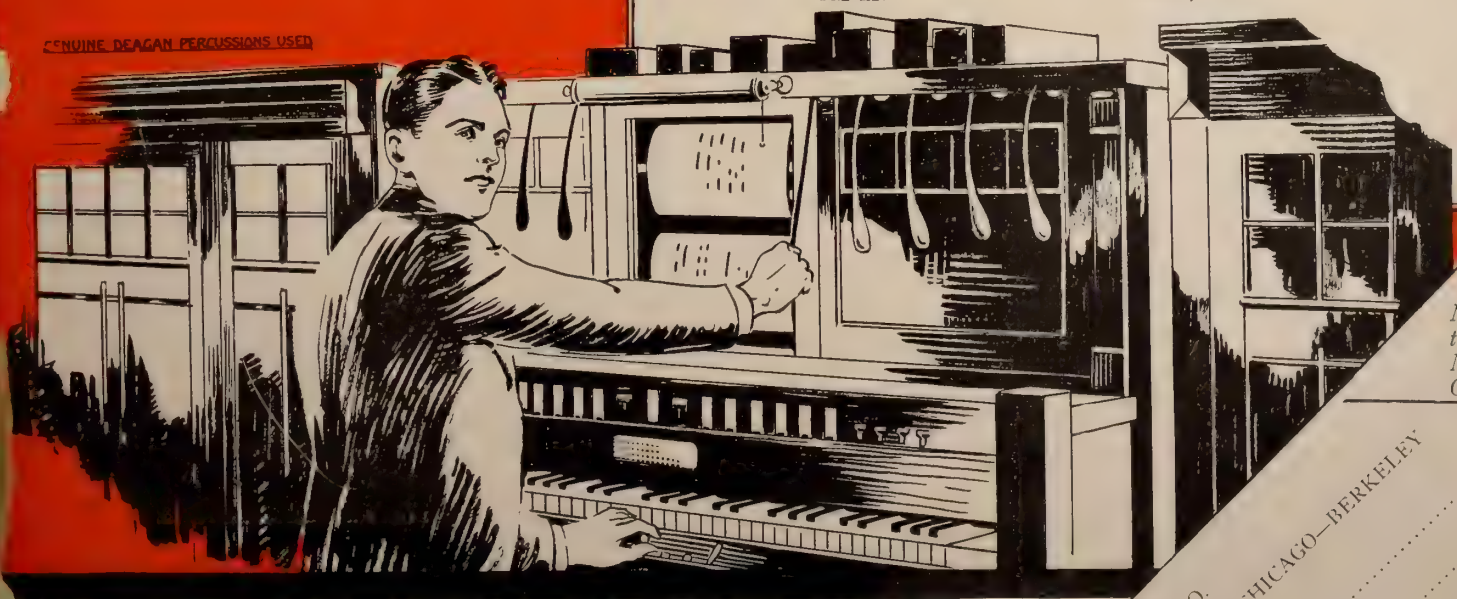
The "Fotoplayer" increased my business more than enough to pay for itself, since installation. With best wishes for your continued success,
I am,

Sincerely yours,

E. Behrend
Park Theatre,
Corona, N.Y.

ERB-MB.

GENUINE DEAGAN PERCUSSIONS USED



Mail
to Our
Nearest
Office.

The PHOTO PLAYER Company

SUCCESSOR TO THE AMERICAN PHOTO PLAYER CO.

NEW YORK
148-150 WEST 46TH ST.

CHICAGO
345 SO. WABASH AVE.

BERKELEY
CALIFORNIA

THE PHOTO PLAYER CO.
NEW YORK—CHICAGO—BERKELEY
Theatre.....
Seats.....
Name.....
City.....
State.....

The King of Wild Horses

Directed by
FRED JACKMAN

Story by
HAL ROACH

NOTICE
BEWARE OF FILM PIRATE!
The Pathe News Prints of Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained from Pathe's Exchange in the United States of America and is strictly authorized agent, abroad under no assignable terms. The sale of prints of Pathe releases are a way retained by Pathe. In case any persons in the United States or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. \$50.00 Reward for information leading to conviction of any person detected.

Filled with surprises

How many persons have seen two wild stallions fighting for the ownership of the herd?

Have you ever seen a horse leap a tremendous chasm *twice*, first for his own safety, alone, and secondly with a rider for the rider's safety?

Have you ever seen a picture dominated

by a horse from beginning to end, a horse so intelligent, so beautiful, so courageous, that he wins you completely, and holds your attention just the way a great actor holds it?

That's this great feature, declared by every reviewer to be an outstanding novelty, and certain to hold and arouse any audience. It's filled with surprises.

Pathépicture



www

First in the Field!

Moving Picture WORLD

Vol. 68, No. 7

June 14, 1924

PRICE 25 CENTS

In Union *there is strength!*

METRO

GOLDWYN

Louis B.
MAYER

Shortly you'll be playing the greatest line-up of Money-Making Motion Pictures in this industry's History.

The Product for you—the Company for you—is the new powerful producer-distributor combine

MetroGoldwyn

It Pays to Wait
—and you won't wait long!

Among Others
you'll receive

JACKIE COOGAN Pictures
MAE MURRAY Pictures
RAMON NOVARRO Pictures
BUSTER KEATON Pictures
MARION DAVIES Pictures
REX INGRAM Pictures
FRED NIBLO Pictures
MARSHALL NEILAN Pictures
REGINALD BARKER Pictures
FRANK BORZAGE Pictures
VON STROHEIM Pictures
KING VIDOR Pictures
RUPERT HUGHES Pictures
HOBART HENLEY Pictures
ROBERT VIGNOLA Pictures
CHARLES BRABIN Pictures
ELINOR GLYN Pictures
VICTOR SEASTROM Pictures
HENRY KING-DOROTHY GISH Pictures

Published by **CHALMERS PUBLISHING COMPANY**

516 FIFTH AVE.
NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. \$3.00 a year.

Introducing
**WAUNDA
WILEY**

She's the new CENTURY comedy star! And, you can tell them that she has the "stuff" that it takes to make good Centurys — pep—personality—good looks—and some figure!

See "Her Face Value" at your Universal Exchange. It's the first of this new group of superior comedies!



Century
COMEDIES

CONSISTENTLY GOOD
Released thru UNIVERSAL

Big Money this Summer with *Paramount Pictures*

BEN L. MORRIS, Temple Theatre, Bellaire, O., says: "‘Triumph’ is one of DeMille’s clever comedy-dramas. The kind of stuff movie audiences eat up. The big scenes are well handled. Several new faces in this promise well."

(From Exhibitors Herald)

CECIL B. DeMILLE’S “TRIUMPH”

With Leatrice Joy, Rod La Rocque and all-star cast. Screen play by Jeanie Macpherson from the novel by May Edginton.

“A Society Scandal” did \$24,646, a record week, at McVickers Theatre, Chicago. It broke the records of “The Humming Bird” in Charlotte, N. C., New Haven, Conn., and many other towns.

GLORIA SWANSON

in

“A Society Scandal”

Allan Dwan Production. Adapted by Forrest Halsey from Alfred Sutro’s play.

HERSCHEL STUART, Missouri Theatre, St. Louis, reports: “Excellent business with ‘The Confidence Man.’ Did nearly \$6,000 on Sunday alone.”

THOMAS MEIGHAN

in

“The Confidence Man”

From story by L. Y. Erskine and Robt. H. Davis. Directed by Victor Heerman. Scenario by Paul Sloane.

GEORGE P. ZEPPOS, Rex Amusement Co., Wheeling, W. Va., writes: “‘Men’ is the best Paramount of the year. Directing is great. Pola, as usual, walks away with the honors.”

POLA NEGRI

in

“Men”

Dimitri Buchowetzki Production. Story by Buchowetzki. Screen play by Paul Bern.

Lots of Big *Paramount* Pictures Available Now!

ELWIN SIMONS, Family Theatre, Adrian, Mich., says: "Great as a box office bet, and entertained everyone. Spend some extra money on this one when you get it."

(Exhibitors Herald)

Here's a big comedy-mystery better even than "Grumpy." A fine summer picture with an ideal title for exploitation purposes.

"An altogether first-rate piece of work. Extremely intelligent acting."

—Los Angeles Examiner

And the picture is a smashing hit this week at the Rivoli, New York.

James Cruze's

"THE FIGHTING COWARD"

Ernest Torrence, Noah Beery and all-star cast. From Booth Tarkington's "Magnolia." Screen play by Walter Woods.

WILLIAM DeMILLE'S

"THE BEDROOM WINDOW"

With May McAvoy and big all-star cast. Story and screen play by Clara Beranger.

"CODE OF THE SEA"

Victor Fleming Production. With Rod La Rocque, Jacqueline Logan and big cast. By Byron Morgan. Adapted by Bertram Millhauser.

You can get these seven big pictures and eleven other Paramount March-June successes at your Paramount exchange now. Every one is an assured gold-getter—just when you need such pictures most! AND THEN THE FAMOUS FORTY.

Produced by



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President

NEW YORK CITY



FIRST

in
the
field



EXHIBITOR

There are two ways of publishing a trade paper. The one is to publish a paper for New York; to catch the eye and win the approval of the limited circle of advertising men and executives.

The other is to publish a paper for the **READER**—in the fundamentally correct belief that all an advertiser buys of a publication is the opportunity to talk to **READERS**.

The first way is a **FLASH**—a means to quick success and easy money.

The second is a slow, step by step grind—ofttimes discouraging.

But the one has set its foundations in shifting sand.

And the other is founded on solid rock.

* * *

Two years ago Mr. John F. Chalmers entrusted me with the direction of Moving Picture World.

The opportunity was mine to make a choice:

The easy road—or the grind; the sand or the rock.

On the one hand, speedy approval; on the other, mild sympathy, tolerance, and the puzzled declaration:

"I wonder why Moving Picture World gives so much space to **EXHIBITOR** news and service; why it is that even the editorials are always about **EXHIBITOR** matters, and not about **US**?"

The choice wasn't hard to make.

Because there is that fundamental:

ALL THAT AN ADVERTISER BUYS OF A PUBLICATION IS THE OPPORTUNITY TO TALK TO READERS.

And in this field: To **EXHIBITOR** readers!

* * *

Two years of steady building to the end that—

In return for every dollar of your money received Moving Picture World might deliver to you the reading interest of more and more exhibitors.

The result?

Today—

FIRST IN THE FIELD!

Not a phrase—not merely a slogan—**BUT A FACT!**

We won't say: "And we can prove it." We do say: "And **YOU** can prove it."

Ask for copies of the latest Audit Bureau of

ST in the field

Circulations audits. The answer is written there—in figures. Figures know no qualifying phrases, no inflection, no whispers.

Figures shout!

* * *

The rules of the Audit Bureau regarding competitive advertising are rightly rather strict and tape-bound.

As we have said before, Moving Picture World likes to play the game according to the rules. Something that has not always been done in this field.

Moving Picture World has been carried to success without ever finding it necessary to throw bricks at the other fellow; and also without the necessity of resorting to muckraking attacks on anybody, any company, or any organization.

It is the Chalmers spirit.

Besides—it has proved the recipe of success.

So we will say nothing further that might be considered a “comparison;” we only urge that you read the audits YOURSELF.

Note the PHENOMENAL circulation gain of

Moving Picture World in the twelve month period; note the REMARKABLY low percentage of arrears.

They are records UNUSUAL for this or any other trade publication field. No man spending advertising money can close his eyes to them.

* * *

There's an interruption from a man in the back row. He says:

“Oh, shucks, what do I care for the Audit Bureau. Figures don't mean anything.”

Listen, brother:

Remember that you have it on the authority of William A. Johnston himself that you should:

“BUY ADVERTISING ON THE BASIS OF THE A. B. C. REPORT OR YOU ARE BUYING BLINDFOLDED!”

He knows what he is talking about.

And remember this:

Figures in a circulation report are but the shadows of MEN.

Flesh and blood men; exhibitors; theatre owners

(Continued on following page)

who have parted with CASH because they wanted a certain publication.

How easy do YOU find it to get cash from the exhibitor?

* * *

That's the important word—CASH!

I can say to you, "Moving Picture World has gained two thousand exhibitor subscribers in the two year period we are discussing."

You yawn and say, "Yes, yes, that's interesting."

The two thousand are just figures.

But picture two thousand individuals—two thousand men—two thousand EXHIBITORS—

Cold, hard-boiled business men; men who SHOP AND BARGAIN every hour of the day—

Some sitting at mahogany desks writing checks; others in the post office buying money orders; still others digging into their jeans—

All for the CASH to buy Moving Picture World. TWO THOUSAND OF THEM!

Ask Bill Johnston what work and labor and toil it means to keep from slipping; ask Martin Quigley what work and labor and toil it means to gain a few hundred—and then ask yourself:

WHAT IT WOULD MEAN TO GAIN TWO THOUSAND MORE EXHIBITOR CUSTOMERS THAN YOUR BOOKS HAD LAST YEAR!

* * *

You've got the whole story.

There isn't any more.

It is YOUR money you are spending for advertising.

You are spending it to reach readers.

Are you going to spend it on the judgment of 1922—or the facts of 1924?

Robert E. Welsh

FIRST in
the
field

SHORT SUBJECTS

The Spice of the Summer Program

Short Subjects always provide the Spice of the Program. But in the Summer months, especially, you should make every bill include plenty of well-chosen one- and two-reel pictures. The light, refreshing touch which they give to your Summer Program can be obtained in no other way.

Your patrons know that the Educational Pictures trade-mark in your lobby is a guarantee of the variety which they demand for

WARM WEATHER ENTERTAINMENT

These ads in *The Saturday Evening Post* will remind its millions of readers that the exhibitor who deserves their Summer patronage is the one who guarantees them

DIVERSIFIED AMUSEMENT

Summery Fun- Outdoors and In.



"Cool, light and refreshing" should describe your motion picture entertainment these warm evenings, as well as your daytime recreation.

The theatre owner who is truly intent upon giving you a Real Summer Evening's Entertainment will not only see that his house is cool and comfortable, but also that his program always contains plenty of well-chosen Short Subjects. For these shorter comedies, novelties, scenic dramas, news reels, etc., provide the most diverting of all Warm Weather Entertainment.

And you may be sure that every program will include some of these subjects bearing the Educational Pictures trade-mark:



HAMILTON
COMEDIES
CHRISTIE
COMEDIES
MERMAID
COMEDIES
(Jack White Productions)
TUXEDO
COMEDIES
JUVENILE
COMEDIES
JACK WHITE
COMEDIES
CAMEO COMEDIES
"SING THEM AGAIN"
Series
LYMAN H. HOWE'S
HODGE-PODGE
SECRETS OF LIFE
WILDERNESS TALES
By Robert C. Bruce
KINOGRAMS
The News Reel
Built Like a Newspaper
And SPECIALS such as
"THE CHASE"

The theatre owner who shows the Educational Pictures trade-mark in his lobby displays deserves your summer patronage.

EDUCATIONAL
FILM EXCHANGES, Inc.

Ed. Hammond
President



WARM WEATHER ENTERTAINMENT

During the warm Summer months ahead you will want the lighter forms of amusement. Variety should be the keynote of any motion picture program to give you a Real Summer Evening's Entertainment.

You can be assured of this variety if you patronize the theatre that regularly shows the Educational Pictures trade-mark in its lobby displays. Here you will find the comedies, novelties, outdoor dramas, news reel and other Short Subjects that will be

The Spice of the Summer Program

HAMILTON
COMEDIES
CHRISTIE
COMEDIES
MERMAID
COMEDIES
(Jack White Productions)
TUXEDO
COMEDIES
JUVENILE
COMEDIES
JACK WHITE
COMEDIES
CAMEO COMEDIES
"SING THEM AGAIN"
Series
LYMAN H. HOWE'S
HODGE-PODGE
SECRETS OF LIFE
WILDERNESS TALES
by Robert C. Bruce
KINOGRAMS
The News Reel
Built Like a Newspaper
And SPECIALS such as
"PLASTIGRAMS"
The Third-Dimension Movie

EDUCATIONAL
FILM EXCHANGES, Inc.

Ed. Hammond
President

**As staple as granulated sugar—
and how audiences do eat 'em up**

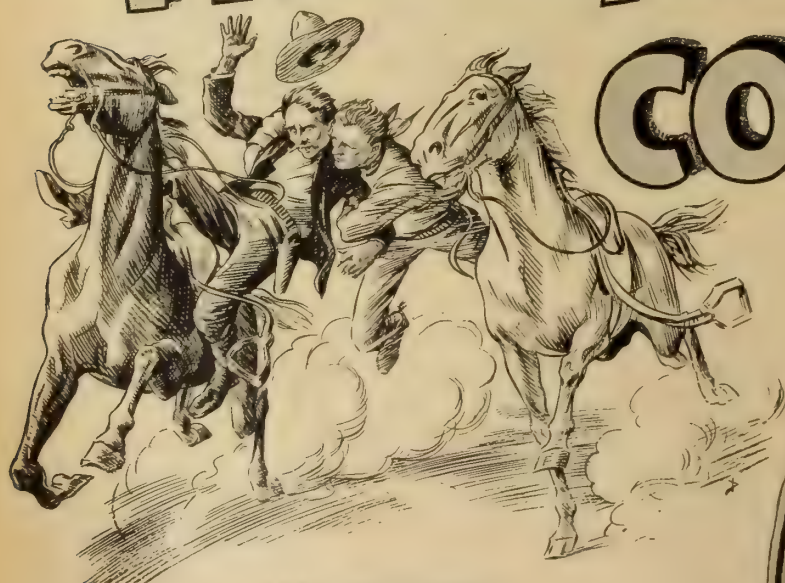
F. B. O.'s Big Six Westerns—with
FRED THOMSON
World's Champion Athlete and Stunt Man

Presented by
MONOGRAM PICTURES CORP.
Andrew J. Callaghan, President

Directed by
Albert Rogell

Produced by
Harry J. Brown

"THE DANGEROUS COWARD"



(All in This Picture)

A Wild West Rodeo

A Whale of a Prize Fight

A Sweet Love Story

And ALL of Thomson's Stunts

WHAT ELSE DO YOU WANT?

FILM BOOKING OFFICES

723 Seventh Ave., New York, N. Y.
Exchanges Everywhere



WOMEN WHO GIVE

have gone down in History ~

Sappho

Dido

Helen of Troy

Louise de la Valliere

La Du Barry

Lady Hamilton !

Reginald Barker's

WOMEN WHO GIVE

Presented by
LOUIS B. MAYER

Adapted by
J.G. HAWKS and BERNARD
McCONVILLE from
SARAH P. McLEAN GREENE'S
"CAPE COD FOLKS"

Scenario by
A.P. YOUNGER

In the Cast
Barbara Bedford ~
Robert Frazer ~ ~
Renee Adoree ~ ~
Frank Keenan ~

*Gary Imperial Pictures Ltd.
Exclusive Distributors thru-
out Great Britain. Sir Wm.
Gary, Managing Director.*



will go down in screen history
as a triumph ! ... the eternal
story of loves and passions
that have ruled woman-
kind through centuries
but told in the modern set-
ting of a Cape Cod fishing
village ... What women
will give to see this picture !

*It's a whale sure
as you're born !!*

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	NL

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN TEL

NEWCOMB CARLTON, PRESIDENT

RECEIVED AT 818 S. WABASH AVE., CHICAGO, ILL.

A 192C MW 22 2 EXTRA

WAUKEGAN I

METRO PICTURES CORPN

SCOWN

SHOOTING OF DAN MCGREW

BEST BET THIS YEAR

"The Shooting of Dan McGrew" Draws Biggest Holdouts of Season!

Beat that! No wonder exhibitors all say "THE SHOOTING OF DAN MCGREW" is the best bet this year—the bet that covers all others! It's a picture that packs your theatre no matter whether you've a Democratic National Convention or a hoof-and-mouth epidemic to compete with!

"Best Picture We Have Shown," "Held Over," "Attendance 100 Per Cent"—these are bona fide statements by exhibitors in wires and trade paper reports, that prove it's more than making good the promises we made for it.

You know what Barbara La Marr, Lew Cody, Mae Busch and Percy Marmont mean to your box office! What that title means! Then go to it!

A Sawyer-Lubin Production

Supervised by
Arthur H. Sawyer

Directed by
Clarence Badger

Adapted by Winifred Dunn from
Robert W. Service's "The Spell of The Yukon"

(Published by Barse & Hopkins)

Here they are.

MAE MURRAY

in

**Mademoiselle
Midnight**

BUSTER KEATON

in

Sherlock Jr.

JACKIE COOGAN

in

**A Boy of
Flanders**

ILL 1546 APR 29 1924

BLDG NINTH AND WABASH AVE CHICAGO ILL

BIGGEST HOLDOUTS OF THE SEASON

GIVE US MORE LIKE THIS

E A TRINZ ELITE THEATRE

Metro
Picture

*Imperial Pictures, Ltd. Exclusive
Distributors throughout Great Britain.
Via William Dunn, Managers, Directors*

The Death Ray

Cash in on this world-
wide front-page publicity.

U. S., Britain And France Bidding for "Death Ray"

Inventor, in Paris, Says
America Is Too Late;
Sells French To-day if
England Refuses Terms

Hops Off Minute
Before Injunction

Three London Petitioners
Claim Controlling Inter-
est in Device Said to
Wreak Ruin in War

By Wilbur Forrest

From The New York Herald Tribune's Paris
Bureau

Copyright 1924, By New York Tribune, Inc.
PARIS, May 27.—The United
States has entered into competition
with England and French inter-
ests in an endeavor to buy the
"death ray," according to Grin-
dell Matthews, its British inventor,
who arrived here to-day by airplane
from London, closely pursued by a
representative of the British Air

It is probable that if the
navy is actually inter-
esting the ray, which has
sensation in the last
negotiations

The American
representa-
tive endeavor
still

It's in

The Lone Wolf

A melodramatic kick like a
Big Bertha!

DOROTHY DALTON
and JACK HOLT

Encore
Pictures

Presented by John McKeon
The novel by Louis Joseph Vance

An S.E.V. Taylor
Production

A ready-made audience of 1,000,000
readers of the novel!

Grab it while the news
is hot!

ASSOCIATED EXHIBITORS

PHYSICAL DISTRIBUTOR: PATHÉ EXCHANGE INC.

ARTHUR S. KANE, PRESIDENT

FOREIGN REPRESENTATIVE: SIDNEY GARRETT

The Wonder Picture

The Consensus of Opinion

"Mothers, fathers, brothers, and sisters will enjoy this picture. It is the best of its kind that has ever been filmed."
—NEW YORK TIMES.

"A picture that is off the beaten track and which, in its simplicity and directness, carries an appeal straight to the heart."
—N. Y. MORNING TELEGRAPH.

"A picture with a theme as big as the great open spaces."
—FILM DAILY.

"We have seldom seen more perfect acting."
—N. Y. SUN.

"A picture without a hero, a villain, a 'massive set,' or a bathing pool scene. And we feel that we have seen one of the biggest pictures of the year."
—MOVING PICTURE WORLD.

"Money-maker for the exhibitor. His public are going to love it."
—VARIETY.

"A story that is going to grip every mother's heart and bring tears to the eyes of those who see it."
—TIMES SQUARE DAILY.

"It is altogether lovely."
—N. Y. WORLD.

"It speaks a language that will be understood in every clime."
—MOTION PICTURE NEWS.

"The outstanding film feature last week, in our opinion, was 'Not One to Spare,' which was proved by the throngs that went to the Cameo."
—N. Y. TIMES.

National Release Date

June 15, 1924

Now Booking

Distributed by

HODKINSON

Foreign Distributor

WM. VOGEL

Distributing Corporation ~

Season 1924-1925 ~
30 first-run pictures

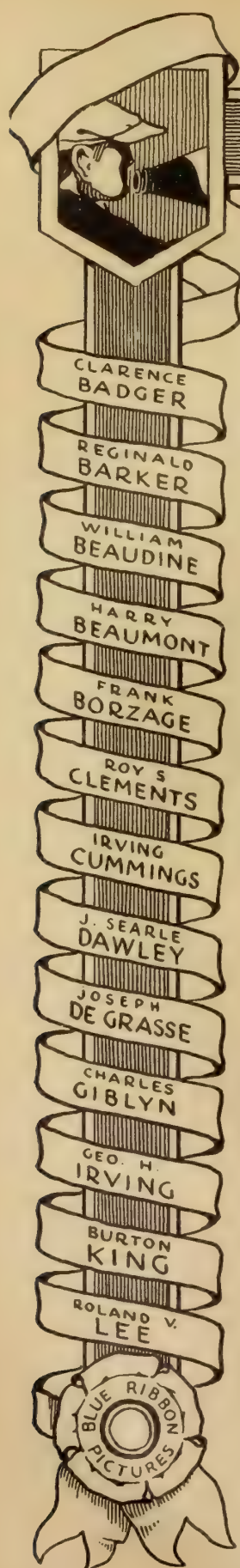




"NOT ONE TO SPARE"

DIRECTED BY
RENAUD HOFFMAN

PRODUCED BY
MADELINE BRANDEIS
PRODUCTIONS



MOTION PICTURE ANNOUN

The coming of Blue

The entry into the field of production of the
MOTION PICTURE DIRECTORS ASS'N
marks the most significant action in the interests of the
PRACTICAL MANUFACTURE OF
MOTION PICTURES
since the inception of the industry

HERE ARE THE SALIENT FACTS:

1st. The M. P. D. A. will produce its OWN feature pictures under the consolidation of its membership into a separate production unit to be known as the Motion Picture Directors Holding Corporation.

2nd. Sixteen to eighteen features per year will be the schedule of production. Of these, sixteen will cost approximately \$100,000 each and two will be super-special exploitation features which will cost in excess of \$200,000 each.

3rd. The productions will be made by the producing organization of the Directors' Association, with Phil. E. Rosen as President, Roy S. Clements, Vice President, and George L. Sargent, Secretary. The directors include the above and, in addition, Clarence Badger, Reginald Barker, William Beaudine, Joseph DeGrasse and Paul Powell.

4th. Assignments for the direction of the earlier pictures have been made to the following members: Paul Powell, William Beaudine, Roy S. Clements, Joseph DeGrasse, Philip E. Rosen, William Russel. George L. Sargent, Wallace Worsley, etc. Further assignments for the direction of the balance of the year's output will be announced later.

5th. All productions will be sold under the banner of BLUE RIBBON PICTURES and will be exclusively reserved for INDEPENDENT DISTRIBUTION on a franchise basis.

6th. The director, who is unquestionably the greatest individual creative element in the industry, will be given the first chance he has had to function freely for his own profit and advancement!

The talent . . . the brains, that has been subsidized and capitalized for profit of the larger interests, will be diverted for the first time into independent motion picture channels!

The consolidation of Directorial talent into a business organization for the Production of a Product they alone know how to create will result in the best THE MARKET AFFORDS in stars, in story material, in technical detail and mechanical requirements.

DETAILS OF STARS, STORIES AND DIRECTORS ASSIGNMENTS FOR THE

Commun

GRAND ASHER DIST
 1650 BROADW

Put those specs on this !

The Washington Post.

The South sea islands, in their colorful and romantic glory, furnish the setting for "The Uninvited Guest," at the Columbia this week.

A large part of this film is color. The low-lying islands, with their verdant, tropical trees and the blue waters and skies, are depicted on the screen as Maxfield Parrish might depict them on canvas. This, together with some haunting South sea music and some fine submarine photography

WASHINGTON TIMES

An odd and lovely picture, combining as it does an attractive story with colored scenes and glimpses of the ocean's floor. The submarine scenes, depicting an island's death struggle with an octopus and the escape of his companion are exceedingly thrilling. Through use of the Williamson panorama of plant and creature undersea of the ocean's surface, are shown.

From —

The Washington Herald

"Screen lovers have seen various productions photographed with the Williamson apparatus, while the technicolor process was revealed here last summer.

"In 'THE UNINVITED GUEST' both these wonders of photography are combined to film a pulsating love-drama of the South Seas. . . .

"Contrary to the usual incidental nature of a drama that demonstrates some new technical achievement, 'THE UNINVITED GUEST' would be rated of the utmost fascination, aside from its technical brilliance!"

J.E.WILLIAMSON presents

The UNINVITED GUEST

Directed by **RALPH INCE**

Story by **CURTIS BENTON**

Produced by
SUBMARINE FILM Corporation ...under
WILLIAMSON patents
Natural Color Scenes by
the **TECHNICOLOR Corporation**

*Jury Imperial Pictures Ltd.
Exclusive Distributors throughout Great Britain... Sir Wu Jury, Managing Director.*

Metro
Picture

Make Your Next Move with These Kings!

**Mae
Murray**
IN
**Mademoiselle
Midnight**

**Buster
Keaton**
IN
**Sherlock
Jr.**

**Jackie
Coogan**
IN
**A Boy of
Flanders**

**The
Shooting
of Dan
McGrew**

**Reginald
Barker's
Women Who
Give**

**Fred
Niblo's
Thy Name
Is Woman**

**Laurette
Taylor**
IN
Happiness

**The
Uninvited
Guest**

**Lillian
Gish** IN
**Henry King's
The White
Sister**

*Gary Imperial Pictures, Ltd.
Exclusive Distributors thru-
out Great Britain. Sir Will-
iam Gary, Managing Dir....*

**Rex
Ingram's
Scaramouche**

Metro
Picture

"THERE'S MILLIONS IN IT!"

Presented by
IDEAL
FILMS
Lt'd



IT'S AN
F.B.O.
PICTURE

Filmed from the Big SATURDAY EVENING POST Story
"Men of Affairs" by Roland Pertwee—Directed by Dennison Clift

With a great cast headed by Catherine Calvert—this high speed whirlwind action melodrama of a wild chase for millions will thrill your patrons to their very toes. A whale of a title, to play with, thrilling action posters and advertising material, all ready for you all backed by F. B. O.'s strong arm showmen. Look and you'll positively book. It's the kind of a picture that builds business.

FILM BOOKING OFFICES OF AMERICA
INCORPORATED
723 Seventh Ave., New York City, N. Y.—Exchanges Everywhere

UNTIL the insert has appeared in Moving Picture World—

There are a few thousand exhibitors—

Who have to take the SALESMAN'S WORD for it that you think enough of next year's programme—

To splash a multi-colored insert.

That's tough on the salesman.

And on YOU!

*Ask for
the LATEST
A. B. C. Audit*

"We think it is an exquisite gem"

Read this →

The Indianapolis Indorsers of Photoplays
INDIANAPOLIS, INDIANA

Mr. Claude Penrod,
Film Booking Offices,
111 W. Maryland Street,
Indianapolis, Ind.

Dear Mr. Penrod:-

Yesterday about thirty members of the Indiana Indorsers of Photoplays reviewed Gene Stratton Porter's latest screen Production "A GIRL OF THE LIMBERLOST."

We think it is an exquisite gem. The scenes in which the film is laid have rare charm and beauty. It is well photographed, well made and capably acted.

We heartily recommend the Picture.
Very truly yours,
Mrs. David Ross, Pres

Mrs. Brownfield Moore,
Gen Sec

THE Indiana Indorsers of Photoplays call this picture "AN EXQUISITE GEM," proving that quality will tell.

Over 8,000,000 readers await this famous story, giving you a ready made audience of vast proportions.

One of the greatest stories, from the pen of the world's most famous woman writer of fiction successes.

GENE STRATTON- PORTER'S

Direction
of
J. LEO MEEHAN

Thematic Music
Sheriff Arranging
on this picture

"A GIRL OF THE LIMBERLOST"

MERE mention of "A GIRL OF THE LIMBERLOST" means capacity. Judge then what a business you can do when you use the wonderful advertising material F. B. O. has prepared on this successful book. A whale of a cast with Cullen Landis, Gloria Grey, Gertrude Olmquist, Ruth Stonehouse, Emily Fitzroy, Raymond McKee, Alfred Allen, Virginia True Boardman and others. Prints in all exchanges for screening of this picture. Book NOW.

FILM BOOKING OFFICES

723 Seventh Avenue, New York City, New York
Exchanges Everywhere



CHADWICK PRODUCTION

FOR THE SEASON OF 1924-25

"A Tribute To The Independent Market"



"Each Production An Achievement"

Foreign Rights Controlled by
Simmonds-Kann Enterprises, Inc.
220 West 42nd St., N.Y.C.



CHADWICK PICTURES COR

729 Seventh Avenue, New York City

I. E.

PROGRAM

LIONEL BARRYMORE SPECIALS

Group
of
3

- (a) "Meddling Women" - Completed. with Sigrid Holmquist & Dagmar Godowsky.
 (b) "I Am The Man" - In Production. (c) The Third Lionel Barrymore Special will be adapted from a famous stage play.

HUNT STROMBERG PRODUCTIONS

Group
of
3

- (a) "The Fire Patrol" - Completed. A mighty spectacle with a remarkably brilliant cast, including Anna Q. Nilsson, Madge Bellamy, Helen Jerome Eddy, Johnny Harron, Charles Murray, Spottiswoode Aiken, Jack Richardson, Bull Montana and Hank Mann.
 (b) "Romance of an Actress" - In Production. (c) "Sunshine of Paradise Alley" - To Follow.

JOHN GORMAN PRODUCTIONS

Group
of
3

- (a) "The Painted Flapper" - Completed. with a cast of eminent players, including James Kirkwood, Pauline Garon, Claire Adams, Kathlyn Williams, Grace Darmond, Crauford Kent and Johnny Harron.
 (b) "The Tom Boy" - In Production. (c) "The Street Singer" - To Follow.

PORATION

Chadwick, President

To Be Distributed Through
The Independent Market
On A Franchise Basis.

Chicago's Greatest Critic Says:—

"AFTER SIX DAYS" Has the Ten Commandments Licked!

Read These Striking Excerpts from "Mae Tinee's" Review:

To my way of thinking,
"After Six Days" has "The
Ten Commandments" licked

The latter is ornate and effortful. The former is convincing and effortless in that nobody seems striving for effect. It is great and it is simple. The Bible stories we have been taught to believe unfold before our eyes so naturally that while the miracles thrill—they still appear logical.

Chicago *Sunday Tribune*

THE WORLD'S GREATEST NEWSPAPER
APRIL 20 1924

By Mae Tinee

Every Inch the Prophet.

The Golden Calf episode is better done than it is in "The Ten Commandments."

Also, it seems to me the parting of the waters has been more satisfactorily accomplished.

And though Theodore Roberts makes a splendid Moses, the Moses of "After Six Days" is far more the prophet conjured up by your imagination, than that of America's beloved veteran actor.

The mob scenes are most impressive. You never for a moment have the sensation of watching the carefully directed efforts of crowds of "extras."

It's a Gold Mine for State Right Buyers and Exhibitors Alike
NOTHING CAN STOP IT

AFTER SIX DAYS
featuring **MOSES** and the
TEN COMMANDMENTS



BUYERS WHO KNOW

AMERICAN FEATURE FILM CO., HARRY ASHER, PRES., 37 PIEDMONT ST., BOSTON, MASS. New England Territory.
KERMAN FILM EXCHANGE, 729 SEVENTH AVE., NEW YORK, N. Y. Greater New York and Northern New Jersey.
STANDARD FILM ATTRACTIONS, 1322 VINE ST., PHILADELPHIA, PA. Eastern Pennsylvania and Southern New Jersey.
EPIC FILM ATTRACTIONS, 808 So. Wabash Ave., Chicago, Ill. Northern Illinois, Indiana and Wisconsin.
SUPREME PHOTOPLAY CO., 1014 Forbes St., Pittsburgh, Pa. Western Pennsylvania and West Virginia.
B. & W. BOOKING OFFICE, Princess Theatre Bldg., Shelby, N. C. North and South Carolina.
TRIO PRODUCTIONS, INC., Ben Amsterdam, Pres., 926 New Jersey Ave. and K St., Washington, D. C. Maryland, Washington, Delaware and Virginia.
CHARLES LALUMIERE, 12 Mayor Street, Montreal, Canada. Dominion of Canada.
GLOBE THEATRES, LIMITED, Rangoon, India. Burmah, Ceylon and India.

FOR REMAINING TERRITORY

WEISS BROTHERS-ARTCLASS PICTURES CORP.

1540 BROADWAY, NEW YORK

Phone Bryant 3271



The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



Do You—or Don't You?

Do exhibitors want national organization—or don't they?

There is no time like the present to give the answer.

The seat tax has been lifted from the shoulders of theatre owners. If exhibitors want organization they can share the saving equally with organization; if they don't want it, they can go on talking organization, writing organization—but holding out on the CASH.

There is the opportunity; there is the choice.

* * *

I don't care whether you feel you would find more congenial company in the ranks of the M. P. T. O. A.—or whether you would prefer to enlist under the banner of the Allied States group.

The decision is yours. But no matter what the choice, it must be expressed in the universal language of CASH.

Organization without funds is a letter-head; organization depending for funds upon the sacrifices of a few has its days numbered by the enthusiasm of that few.

Organization is not made at convention time, neither in Boston nor in Charlotte; neither in Scranton nor in Minneapolis.

Organization is made in the thousand and one towns, the ten thousand and one box offices, of the country.

And you either want it—or you don't.

If you do—"Fifty-fifty on the seat tax saving" is the answer.

* * *

Forget the politics of the moment. Politics is a passing tempest; organization something of permanence.

You'll find the leaders around a table before the year is out. Also, you'll find them co-operating with the Will Hays organization when co-operation is possible; bargaining when bargaining is advisable; and, perhaps, fighting when fighting is necessary.

But—on the subject of fighting:

Give exhibitor organization the proper finances and you will lift from your leaders the temptation to raise false bugaboos to arouse you to occasional interest. Further, you will receive the respect due and granted to real organization.

Do you—or don't you? What is the answer? IN CASH!

Robert E. Welsh

THERE is only one answer
to a picture question—

The box office.

There is only one answer to
an advertising question—

The A. B. C. Audit.

You have your own name for
the film man who puts his
opinion above the verdict of
the box office.

In the same class—

Put the man who pits his
OPINION—

Against the cold hard fact of
the A. B. C. Audit.

*Ask for
the LATEST
A. B. C. Audit*



INVESTMENT PROBLEMS

To solve the financial problems encountered in the daily course of business, the average business man consults his bank.

The same sound advice regarding securities should be obtainable from his brokers.

Our Investors Service Department has been formed to aid in the solution of your investment problems.

Inquiries addressed to our offices at 1531 Broadway, second floor, Astor Theatre Building, Telephone—Lackawanna 7710—will receive prompt attention.

NEWBURGER, HENDERSON and LOEB

Members
New York and Philadelphia
Stock Exchanges

100 BROADWAY

BRANCH OFFICES:

202 Fifth Avenue
at 25th Street

1531 Broadway
at 45th Street

511 Fifth Avenue
at 43rd Street

PHILADELPHIA:
1512 Walnut Street

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - EDITOR

Published Weekly by
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York, N. Y.

Member Audit Bureau Circulation

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.
Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.
Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Manager of Circulation: Dennis J. Shea.
Subscription price: United States and its possessions, Mexico and Cuba, \$3.00 a year; Canada, \$3.50; foreign countries (post-paid), \$10.00 a year. Copyright, 1924, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 68



NUMBER 7

Features

Editorial	619
Take Your Choice.....	622
The Play from the Picture Angle.....	646

News of the Week

O'Toole to Work for Betterment of Industry.....	623
Congress to Adjourn Without Acting on Music Tax.....	623
Pickford Productions Sold for All of Central Europe....	624
Repeal of Admission Tax Effective in One Month.....	624
Fox Convention Now in Session.....	625
Twenty-four Vitagraph Super Features for 1924-25.....	625
Metro-Goldwyn Plans Eleven Big Ones for Next Three Months	626
Metro-Goldwyn Sales Convention June 5.....	648
Walter Hiers to Star in Educational Two-Reelers.....	651
New York Critics Praise "The Sea Hawk".....	651
Thomas H. Ince Renews First National Contract.....	652

Departments

Exhibitors' News and Views.....	627
Straight from the Shoulder Reports.....	634
Selling the Picture to the Public.....	654
Pep of the Program.....	662
Reviews	663
Releases	665
Equipment, Construction and Maintenance.....	669
Projection	670

One of a Series

The Hamilton National Bank

130 West 42nd Street

When a banking institution tells you of its solidity, its worldwide facilities, its complete service and its friendly attitude—

You sometimes feel as you do when a man arises and says:

"I am an honest man!"

Honesty is expected of men.

And excellence of service, together with soundness of standing, is expected of a bank.

But did you ever stop to think that there are degrees of service?

There is: Good, Better, Best.

You are probably receiving satisfactory service now; perhaps, better service.

But you will never realize the Utmost in Service until you become acquainted with Hamilton National.

There is no better time than Today to put that statement to the test—

By having a chat—and there is no obligation entailed—with one of our officials.

Every day you postpone it is an additional day in ignorance of the Superlative in Service.

Hamilton National Bank

130 West 42nd Street

(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M.
Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Take Your Choice

[EDITOR'S NOTE: The Admission Tax and Seat Tax have been lifted from the shoulders of the exhibitor. It is now open season for "Statements"—reviewing the work done by this and that organization, and blushing retreating from any possibility of being given all the credit. Here are the two statements of the week.]

THIS statement is issued by the Motion Picture Theatre Owners Special Committee co-operating with the Hays organization for the repeal of admission taxes, per H. M. Richey, secretary of the committee:

The signing of the tax bill by President Coolidge which carries with it the repeal of all amusement taxes up to and including fifty cents and also the repeal of the seating tax, makes it fitting and proper that the motion picture industry should be told briefly of the work that has resulted in so splendid a victory.

On November 14, 1923, the exhibitors of eight states met at French Lick, Indiana, for the purpose of co-ordinating the efforts of exhibitors of the United States to work for the repeal of admission taxes and to secure the co-operation in this movement of the Hays organization.

W. E. Steffes of Minnesota was elected Chairman, and the committee appointed consisted of J. E. Denniston, Michigan; R. C. Liggett, Kansas; H. A. Cole, Texas; Frank Heller, Indiana; Jake Wells, Virginia; Harry Crandall, Washington; H. B. Varner, North Carolina; Glenn Reynolds, Illinois.

Immediately upon the adjournment of the meeting a committee composed of W. A. Steffes, J. R. Denniston, H. M. Richey, F. G. Heller, Glenn Reynolds and H. B. Varner met with Mr. Hays in New York City and learned from him that his office for some months had been organizing and working for the repeal of the admission tax.

Mr. Hays pledged the co-operation of his association and accepted the suggestion of a joint committee and the uniting of all efforts working for the repeal of admission taxes. This offer was accepted and Mr. H. M. Richey, general manager of the Michigan Association of exhibitors, was selected by the committee as secretary, to remain in New York in charge of the work of the joint committee.

At that time the Treasury Department announced a general tax reduction plan which included the repeal of the admission and seating taxes, and on December 6th, President Coolidge in his annual message to Congress made the momentous statement: "The amusement and educational value of motion pictures ought not to be taxed."

The work of the joint committee proceeded rapidly, nothing being left undone that might prove effective in repealing the admission and seating taxes.

One of the permanent records of the committee is a book which was distributed to fifteen thousand exhibitors entitled "A Book of Facts," a copy of which is attached to this statement.

On January 14th, 1924, Mr. J. R. Denniston, President of the Michigan Association of Exhibitors, appeared before the Ways and Means Committee of the House and spoke for the repeal of admission taxes. He was the only one to appear before the committee and he spoke as the representative of the joint committee and of the exhibitors of the following thirty-two states: Michigan, Texas, Iowa, Indiana, New York, Ohio, Minnesota, Oregon, Washington, Massachusetts, California, Colorado, North Carolina, South Carolina, Tennessee, Alabama, North Dakota, South Dakota, Georgia, Florida, Mississippi, West Virginia, Louisiana, Oklahoma, Kansas, Illinois, Montana, Nevada, Missouri, District of Columbia, Virginia, and Wyoming.

On January 25th, the House Committee voted to remove the tax up to and including fifty cents and also the seating tax. In May the Senate passed the bill which was signed by the President on June 2nd.

This is a brief summary of the multitudinous activities of the joint committee and the unceasing and untiring efforts of all connected with it for the one common end—the repeal of the admission and the seating taxes. The exhibitors represented on this joint committee cannot close their activities without publicly expressing to Mr. Hays and those associated with him, their life long gratitude and appreciation for the co-operation and advice so effectively and generously given at all times.

In closing, however, it would be neither fair nor generous to fail to mention the exhibitors who rendered most loyal and effective service. Many other exhibitors individually rendered effective assistance and the list here given includes only those who forwarded to this office evidences of exceptional service.

(Then follows a list of some two hundred exhibitors.)

THE following is issued by President M. J. O'Toole of the Motion Picture Theatre Owners of America with the concurrence of the Board of Directors:

We are much pleased with the action taken by President Coolidge in signing the new Revenue Bill which relieves the Motion Picture Theatre Owners of all of the seat tax and the tax on all admissions up to and including fifty cents. This will lift a heavy burden from the motion picture industry and be of special advantage to the public as it will enable the Theatre Owners to add to their programs and otherwise develop the entertainment features of their screens.

The Motion Picture Theatre Owners of America entered upon this campaign to bring about the repeal of the seat and admission taxes immediately after the Chicago Convention last year, as the delegates there instructed the Board of Directors and national officers to take this action. Our national organization moved constructively in this matter from the start to the very signing of the completed Revenue Bill. We had many peculiar situations presented to us as the campaign for repeal advanced. The original appeal made by the Motion Picture Theatre Owners of America met with the opposition of some members of Congress who were under the mistaken assumption that exhibitors were responsible for the high salaries to stars and some other objectionable elements within the Industry which gained some unpleasant notoriety. It was necessary to disabuse the official and Congressional mind in this relation and show them that the burden of taxation rested on the theatre owner and the public and that we were in no sense responsible for any of those elements within the industry to which they took exception.

Finally, Secretary of the Treasury Mellon sent a letter to National President Sydney S. Cohen asking him to come to Washington and consult with Treasury officials in the matter. This letter from Mr. Mellon was sent in response to suggestions made to him by Congressman Hayden of Arizona, whose activities in our behalf were brought about through the action of the Motion Picture Theatre Owners of the Southern California district. Accordingly Mr. Cohen, National Secretary Aarons and myself went to Washington and met Assistant Secretary Winston in the Treasury Department. We discussed the situation generally and convinced the Treasury officials that the public service work of the Motion Picture Theatre Screens far exceeded in point of utility to the Government any taxes which might be collected from the theatres. It was a plain business proposition easily understood and the Treasury officials accepted the situation on that basis and recommended in Secretary Mellon's report to Congress the elimination of all taxes against the theatres.

Through the efforts of our national organization, President Coolidge made a similar recommendation in his message to Congress and this view of the situation was accepted by Chairman Green of the Ways and Means Committee of the House and Chairman Smoot of the Finance Committee of the Senate. There was so much to consider and so many interests appealing for tax relief that our moves were at all times predicated on Government needs and the diverse sentiment of the country as expressed by different Congressmen and Senators on tax reform.

We were able, however, after many conferences in which we presented the theatre owners' position in a clear and a definite way to so adjust the situation that all elements in Congress agreed that the theatre should have tax relief. In this work we had the complete co-operation of the theatre owners in the home districts and Congressmen and Senators were in daily receipt of messages from their theatre owner constituents and others asking them to assist in bringing about the repeal of the admission and seat taxes.

One hearing on the bill brought about the suggestion of certain interests not identified with the theatre owners division of this industry and held after the whole situation seemed to be very definitely understood by Congressional leaders and on that account entirely unnecessary, brought out testimony to the effect that we did not desire to have the seat tax removed. This was unfortunate and to a degree upset our plans and we were obliged to obtain other conferences with Chairman Green and Chairman Smoot and tell them very definitely that notwithstanding what had been stated at the Ways and Means Committee hearing on the seat tax by a certain exhibitor that the theatre owners of the country were very definitely in favor of having the seat tax removed.

Then through the direct co-operation of the Motion Picture Theatre Owners of Wisconsin we were able to have Congressman Frear from that state, and a member of the Ways and Means Committee, reintroduce the seat tax repeal section into the Revenue Bill after it had been dropped as a result of the statements made at this other hearing. Then we went right on again with our plans entirely in control and carried the contest forward through as stormy a Congressional session as was ever held and with uncertainties of various kinds constantly hedging the situation. But we carried on and always kept our heads above water until the final vote on the conference committee report settled the repeal proposition in Congress. Then the finishing touch comes in the approval of the measure by President Coolidge.

O'Toole Promises to Work For Betterment of Whole Industry

By **MICHAEL J. O'TOOLE**

President, M. P. T. O. A.

I NATURALLY feel much gratified over the result of the Boston convention of the Motion Picture Theatre Owners of America, which, entirely apart from my election as president, I believe was a very constructive meeting and means much to the theatre owners all over the nation along lines which will add to their advancement and in the prosperity of the entire industry.

There are many things to be done which will require serious consideration on the part of all of our national officers, as the industry is faced with problems of different kinds all of which must be solved in a constructive way. We have made much progress in the past and the future holds out for our organization possibilities of a very pronounced kind, which I feel certain we will realize to a great extent.

As national president, I will work zealously toward bringing about better understandings within our industry so that the welfare of the theatre owner especially and the business as a whole may be fully conserved. The details associated with these lines of procedure will be worked out in conference with the Board of Directors and other national officers. I welcome suggestions of all kinds from theatre owners and all others interested in the development of our industry, as the work at hand is multitudinous in character and to achieve success we must have as complete co-operation as possible.

We will address ourselves to the different problems presented so as to bring about solutions which will help all around. There are lines of business honesty, square dealing and wholesome regard for the rights of others to which all concerned will conform when forms of procedure are set in motion which fully comprehend all of these phases. Our business in this relation is no different from other lines of endeavor. We have certain definite activities and the business duty of all concerned is entirely clear.

I earnestly hope that in this settled purpose to operate constructively and for the general benefit of our business we will have the co-operation of other branches of the industry. I feel certain this will come about even in a greater measure than has yet featured the situation in the business, and this is all the theatre owner wants, and those in charge of the other divisions of the industry will, I believe, co-operate along that line when the real situation becomes entirely apparent to them.

I am particularly pleased with the new fiscal policy of our national organization, which opens up the way for complete nationwide activity on the part of all theatre owners. The directors are men of integrity and business probity whose co-operation will render the work devolving upon me easier to carry out with a certainty of effective results.

It is especially gratifying to me that my predecessor in the national presidency, Sydney S. Cohen, accepted a place on the Board of Directors, as his extensive knowledge of motion picture theatre affairs and wide experience will render his activities of great value to our organization and the industry generally.

I earnestly look for the complete co-oper-

ation of all theatre owners in this work. The tasks are many and the path may be a little hard to travel. But we have definite purposes in view and these comprehend real business advances to all concerned and with co-operation and helpful activity on the part of all certainly will reach constructive ends. Theatre owners will be kept in close touch with the development of this work, which already has started in the first and second meetings of the Board of Directors.

To Show Color Process

Claude H. Friese-Greene and S. M. Johnston of the Spectrum Films, Ltd., arrived in New York this week on the Franconia to demonstrate their new color process in America.

A trade showing of a feature in natural colors, done by the Spectrum color film process, will be given at one of the leading theatres shortly.

Congress to Adjourn Without Acting on Music Tax Problem

WASHINGTON, D. C.—The end of the first session of the 68th Congress will see patent legislation, including the proposed prohibition of the so-called music tax, still pending before committees of both Senate and House, unacted upon because of the great difference of opinion that has arisen between individual members as to the precise form which patent-law revision should take.

Hearings have been held on several of these bills, at which representatives of the moving picture industry have urged legislation eliminating the music tax, while at the same time representatives of the authors, publishers and their associations have urged that the tax is a fair levy, to recompense authors, composers and publishers.

There are a number of bills pending, providing several different methods of adjusting the present patent situation, which is felt to require clarification, including several that have for the prime object the elimination of the tax imposed upon the use of copyright music in theatres, hotels, broadcasting stations and similar places. Several of the bills were written by members of the patent committees who have refused to forego their ideas as to the ideal patent legislation, as embodied in their own measures, in order that a bill of some sort might be brought before Congress.

It is felt that there is little or no probability that any patent legislation reported during the next session will provide for elimination of the music tax; certainly, it is almost impossible with the present make-up of the patent committees, including, as they do, members who are unalterably opposed to such legislation. It is believed that the committees will leave this question for settlement between the theatrical and other industries using copyright music and the authors', composers' and publishers' society.

When Congress reconvenes in December

for its short session, efforts will be made to bring out a patent bill for enactment before the end of the session. The present adjournment is merely between sessions, and bills now in Congress retain their present status when the next session convenes; when that session adjourns, however, it is the end of the Congress and any measures then unacted upon are killed and the new Congress starts in with a clean slate.

Summers Leaves Abrams

Hiram Abrams, president of United Artists Corporation, announces the resignation of one of his most valued employees, Snowdon H. Summers, who for three years has been assistant to Charles E. Moyer, advertising and publicity manager.

Mr. Summers, who was for many years connected with the New York Evening Telegram, prior to its present ownership, has now become associated with Frederick W. Enright and Frank B. Flaherty, respectively publisher and general manager of the new New York Evening Bulletin. He will assume the editorship in June.

Export Much Film

Washington, D. C.—Exports of moving picture film are now running at the rate of some \$8,000,000 a year, according to figures compiled by the Bureau of Foreign and Domestic Commerce, shipments during the month of March totaling 17,933,598 linear feet, with a value of \$648,676.

Woody Names Stuckel

J. S. Woody, general manager of Associated Exhibitors announces the appointment of H. Elliott Stuckel as director of advertising, publicity and exploitation.

Clamp Ohio Lid

The first move in the campaign to close every Sunday motion picture show in Ohio under the recent Supreme Court decision holding them to be illegal, was made on June 3. In preparation for a concerted Sunday closing campaign, a delegation representing the Lord's Day Alliance visited Governor Donahey to ascertain his attitude and find out whether such a campaign will have his co-operation. At the close of the conference the delegation said that Governor Donahey had assured them of his support to any campaign of law enforcement. The Governor told them it was his duty to enforce the law and as long as he is in office he proposes to do so.

The delegation was headed by Dr. David G. Wiley of New York, Dr. H. L. Bowlby of New York and Frank J. Niles, Syracuse.

Repeal of Admission Tax to Be Effective in Month

WASHINGTON, D. C.—The signing of the revenue bill by President Coolidge will result in the repeal of the tax on admissions of 50 cents or less in one month, the measure providing that the new admission tax provisions in Section 500 shall become effective 30 days after the signing of the bill.

Few items in the measure will have as widespread a scope as the repeal of the admission tax, which will affect nearly every person in the country. Its elimination is expected to have, as an immediate result, a decided increase in patronage at theatres charging not more than 50 cents admission, since one of the contentions of the moving picture industry in seeking the change in tax was that it was a greater burden upon the poor than upon the rich. Many theatre owners, especially from the small towns in agricultural sections, asserted they would not be able to continue in business unless the tax was repealed, since the farmers from

whom they drew their patronage felt themselves unable to pay the 10 per cent. tax.

With the tax bill out of the way but a few days, there is already talk of tax revision at the next session of Congress.

Should revenue legislation come up, as it seems bound to do, there will, of course, be efforts made to reimpose the admission tax upon admissions now exempt, as the first thought will be to raise money in ways in which it has been raised before. It is believed that such a move would have a great deal of support, many members feeling that the admission tax, collected from small amounts paid by the entire country, would be less of a burden than many other forms of taxation.

On the other hand, affecting, as it does, the entire country, any move to reimpose the tax would undoubtedly be echoed in letters to Congress from every section, from people who feel that the moving picture is the poor man's amusement and should be kept as inexpensive as possible.

Pickford Productions Sold For All of Central Europe

HIRAM ABRAMS, president of United Artists Corporation, has effected distributing arrangement for all Mary Pickford productions, released here by United Artists, for all of Central Europe, and also two Jack Pickford productions, released here by Allied Producers and Distributors. The deal was made with the Terra Film Aktiengesellschaft, whose principal office is in Berlin, Germany.

The pictures involved in the deal are "Pollyanna," "Suds," "The Love Light," "Through the Back Door," "Little Lord

Fauntleroy," "Tess of the Storm Country," "Rosita," "Dorothy Vernon of Haddon Hall," "Garrison's Finish," and "The Hill Billy."

The distribution arrangements are for the following countries: Germany, Danzig, Austria, Hungary, Jugo-Slavia, Poland, Roumania, Turkey, Greece, Bulgaria, Egypt, Syria, Palestine, Russia and the Border states of Esthland, Littland and Livonia.

The Terra Film Aktiengesellschaft is represented in the United States by Wolff M. Henius, with offices at 1482 Broadway, New York.

Reserves Decision

Judge Considers Issue of \$250,000 in Pyramid Securities

Justice John M. Tierney of the New York Supreme Court has reserved decision on a motion of Arthur N. Smallwood to allow the Pyramid Picture Corporation, of which he is president, to issue \$250,000 worth of its securities. Pyramid was recently enjoined by the State Attorney General from placing any more of its stock on the market, because of alleged fraudulent practices in the issue of \$750,000 of the stock.

Smallwood is credited with admitting the sale of the \$750,000 in stock to over 4,000 investors. The money, he says, was used in producing the picture, "My Old Kentucky Home" and five others, distributed through the Selznick Distributing Corporation. Although he says Pyramid in character and enterprise compares favorably with the best in the motion picture industry, he adds it has been unfortunate because its assets have been tied up in the six pictures, and partly because of the bankruptcy of the American Releasing Corporation, which had the distributor contracts.

"There was no fraud practised by me or by any officers of the corporation," Smallwood is quoted, and adds he has drawn no salary since the formation of the corporation. His sole aim, he says, is to net a return to the stockholders on their investment. If allowed to issue the additional \$250,000 in stock, this, he says, can be done, as its studios in Astoria, L. I., are in fine shape and fully equipped. The motion was made on behalf of Smallwood by his attorney, George Z. Medalie of 120 Broadway.

J. G. Adolphi to Direct

Will Supervise Second Woods Film for Hodkinson Release

John G. Adolphi, who directed "What Shall I Do?" for Frank Woods, has been engaged to direct the second Woods production for release by Hodkinson. The second production will be made at the Peninsula Studios in San Francisco.

Mr. Adolphi arrived in San Francisco this week from Hollywood to confer with Mr. Woods and make preparations for starting production work the first week in June.

The second offering of the Woods unit is to be "Beauty and the Bad Man," an adaptation of "Over the Border," written by the late Herman Whitaker, San Francisco author.

Thus far, no names have been given out regarding the players, but it is promised that "Beauty and the Bad Man" will have a cast of box office names.

Mensch's Sue Select

Suit to recover \$3,000 balance alleged to be due was brought in the New York Supreme Court by Milton and Bernard Mensch against the Select Pictures Corporation, Selznick Pictures Corporation, Lewis J. Selznick and Florence Selznick.

The amount sued for is part of a loan of \$15,000 made by the Mensch's to the Select Picture Corporation, the repayment of which it is alleged was guaranteed by the Selznick Picture Corporation, Selznick and his wife. All but the amount sued for has been repaid to the Mensch's, who say they have been unable to collect the balance.



Monty Banks and Helen Ferguson in Grand-Asher's "Racing Luck," an Associated Exhibitors Picture

Fox Annual Convention Now Is in Session in New York

DISCUSSION of the sales policy for next year and the screen of next season's special productions are the two most important features of the eleventh annual convention of Fox Film Corporation which is now in session at the New York home office. Every United States branch office and many of the foreign offices are represented at this convention.

The first conference was held Monday afternoon in the big studio in the home office building where all the business of the convention will be staged. The new Fox specials will be shown every afternoon and evening of this week with the final conference on Friday afternoon.

This convention is the largest, in the number of representatives attending the sessions, ever held by Fox Film Corporation. The branch managers and special representatives will be addressed by William Fox, president of the corporation; Jack G. Leo, vice-president; Winfield R. Sheehan, vice-president and general manager; Saul E. Rogers, vice-president and general counsel, and John C. Eisele, treasurer.

The following home office executives are attending all conferences during convention week: Clyde W. Eckhardt, assistant to the general manager; Sidney Meyer, general sales manager; Vivian M. Moses, director of advertising and publicity; Sidney E. Abel, foreign department manager; Truman H.

Talley and W. A. White, Fox News; Jack Sichelman, contract department; Emanuel Preiss, auditing department; M. L. Ahern, mail order department; Charles Sarver, educational and industrial department; W. P. Schramm, educational sales.

The following sales representatives came to New York for this annual meeting: U. S. district managers, Harry F. Campbell, Howard J. Sheehan, George R. Allison, Clayton P. Sheehan; Australia, S. S. Crick; Cuba, H. H. Pollock; Canadian district manager, Ira H. Cohen; Canadian branch managers, L. M. Devaney, R. G. March, W. C. Gehring; U. S. branch managers and representatives, Harry J. Bailey, Frank Bonistall, O. J. Brooks, B. F. Broyles, A. C. Buchanan, E. B. Connelly, W. H. Cree, T. M. Crisp, W. D. Davidson, G. E. Dickman, Frank Drew, B. L. Dudenhefer, Aaron Fox, Harry Gibbs, E. T. Gomersall, E. P. Grohe, G. L. Hager, Guy Hancock, J. S. Hebrew, C. E. Holah, P. K. Johnston, Rudolph Knoepfle, W. J. Kupper, L. V. Kuttner, George H. Landis, B. Levine, Jack Levy, M. A. Levy, J. M. Limm, Frank Mantzke, C. W. McKean, George E. McKean, A. C. Melvin, H. E. Nichols, G. L. O'Connell, Charles Phillips, S. Rahn, G. A. Roberts, Louis Rosenbluh, Joseph Schaeffer, G. K. Rudolph, Ward E. Scott, I. J. Schmertz, J. J. Sullivan, H. Van Gelder, W. D. Ward, H. Weinberger, G. A. Woodard, R. M. Yost.

Becomes Producer

Directors' Association to Make 16 or 18 a Year for Grand-Asher

By affixing their names to a contract with Grand-Asher, officials of the Motion Picture Directors' Association after negotiations with Samuel Bischoff, general manager of the former organization, have formally entered the association in the field of production. Sixteen to eighteen features a year will be the schedule of production. Of these, sixteen will cost approximately \$100,000 each and two will be super-special exploitation features which will cost in excess of \$200,000 each.

The productions will be made by the producing organization of the Directors' Association, with Philip E. Rosen as president, Roy S. Clements as vice-president and George L. Sargent as secretary. The directors include the above and Clarence Badger, Reginald Barker, William Beaudine, Joseph De Grasse and Paul Powell.

The first year's output will be directed by such members of the association as Paul Powell, William Beaudine, Roy S. Clements, Joseph De Grasse, Philip E. Rosen, William Russell, George L. Sargent and Wallace Worsley.

Fox Promotes E. C. Hill

E. C. Hill, for many years a prominent newspaper man in New York and elsewhere, has been appointed to an important executive post on the production staff of Fox Film Corporation. He left the New York Herald less than two years ago to become director in chief of Fox News. Succeeding Mr. Hill as editor in chief of Fox News is Trueman H. Talley. Talley went to Fox Film Corporation from the New York Times.

Twenty-Four Super Features from Vitagraph For 1924-25

AT the adjournment of the general sales convention held by Vitagraph in Chicago last week, President Albert E. Smith announced that twenty-four super-features will be produced and released during the season of 1924-25. In addition to these productions, which will be made at the Vitagraph studios in Hollywood under the personal supervision of Mr. Smith, one Whitman Bennett special and one Nigh-Smith picture will be distributed.

The list of Vitagraph specials includes "Captain Blood," from the novel by Rafael Sabatini, directed by David Smith with J. Warren Kerrigan and Jean Paige in the leading roles; "The Clean Heart," by A. S. M. Hutchinson, produced by J. Stuart Blackton with Percy Marmont in the principal part; other Blackton productions are "The Beloved Brute," by Kenneth Perkins, "The Pearls of the Madonna," by L. V. Jefferson, "In the Garden of Charity," by Basil King, and "The Alibi," by George Allan England.

David Smith will contribute "Baree, Son of Kazan," by James Oliver Curwood, "The Magnificent Ambersons," by Booth Tarkington, "Steel of the Royal Mounted," by James Oliver Curwood, "The Road That Led Home," by Will G. Ingersoll and "The Happy Warrior," by A. S. M. Hutchinson.

"The Code of the Wilderness," David Smith's latest production with John Bowers and Alice Calhoun, and "Behold This Woman," produced by Mr. Blackton with Irene Rich and Charles Posts are finished and will be released for summer bookings.

Other productions now booking for the early 1924-1925 season are "Between Friends," and "Let Not Man Put Asunder," produced by Blackton, and "Borrowed Husbands" and "My Man," directed by David Smith.



Rex Ingram's "The Arab" for Metro-Goldwyn

Metro-Goldwyn Plans Eleven Big Ones for Coming Months

METRO-GOLDWYN Distributing Corporation announces a tentative schedule of releases for the months of July, August and September, that includes eleven features. There will be no releases for June.

During July "The Arab," Rex Ingram's latest production, and "Revelation," an all-star feature directed by George D. Baker, will be released. On the August list "Bread," directed by Victor Schertzinger; "Tess of the D'Urbervilles," directed by Marshall Neilan; "Little Robinson Crusoe," Jackie Coogan's latest, and "Broken Barriers," directed by Reginald Barker, will be released in the order named.

In September Metro-Goldwyn will release five features including, "The Red Lily," a Fred Niblo production; a screen version of "Mary the Third" to be directed by King Vidor; "Circe," a Mae Murray picture; Buster Keaton in "The Navigator" and "One Night In Rome," starring Laurette Taylor. "The Arab" was filmed abroad under Rex Ingram's direction and stars Ramon Novarro and Alice Terry. It is an adaptation of the stage play by Edgar Selwyn. It is expected to prove one of Mr. Ingram's greatest successes and for that reason has been chosen to head the list of Metro-Goldwyn releases for the coming season.

"Revelation" is an all-star production based on the novel "The Rosebush of a Thousand Years," by Mabel Wagnalls, and directed by George D. Baker who adapted it to the screen. Numbered among the cast are such well known players as Viola Dana, Monte Blue, Marjorie Daw, Lew Cody, Kathleen Key, George Siegmann, Edward Connelly, Frank Currier and Bruce Guerin.

"Bread" was adapted from the novel by Charles G. Norris by Lenore Coffey and Albert Lewyn. It is being directed by Victor Schertzinger. It boasts a cast that includes Mae Busch, Robert Frazer, Wanda Hawley,

Pat O'Malley, Hobart Bosworth and Eugenie Besserer.

"Tess of the D'Urbervilles" was directed by Marshall Neilan with his charming wife, Blanche Sweet, in the leading role. The adaptation was done by Dorothy Farnum. Other members of the cast include Conrad Nagel, Stuart Holmes, George Fawcett, Courtenay Foote, Jane Mercer, Joseph J. Dowling, Cyril Chadwick, Howard Gage, Fred Huntley, Victory Bates, Ruth Tandforth, Edward Kimball and John Hatton.

"Little Robinson Crusoe" was written especially for Jackie Coogan by Williard Mack. It is being directed by Scott Dunlap under the personal supervision of Jack Coogan, Sr. Players supporting the notable child star are Tom Santschi, Will Walling, C. H. Wilson, Bert Sprotte, Eddie Boland and James Wong.

"Broken Barriers" is a Reginald Barker production for Louis B. Mayer adapted from the novel by Meredith Nicholson by Sada Cowan and Howard Higgin. It is enacted by a truly all-star cast among the notable players being James Kirkwood, Norma Shearer, Adolphe Menjou, Mae Busch, George Fawcett, Robert Agnew, Ruth Stonehouse, Robert Frazer, Winifred Bryson, Walter Hiers, Vera Reynolds and Edyth Chapman.

"The Red Lily" a Fred Niblo-Louis B. Mayer production, written by Mr. Niblo, and with scenario by Bess Meredyth, has these prominent players in the cast: Wallace Beery, Frank Currier, Rosemary Theby, Mitchell Lewis, Emily Fitzroy, George Periolat, Dorcas Matthews, Millar Davenport and Gibson Gowland.

The screen version of "Mary the Third," Rachel Crothers' play, is to be directed by King Vidor from an adaptation by Carey Wilson. The cast includes Eleanor Boardman, James Morrison, Johnnie Walker, Zazy Pitts, Niles Welch, Creighton Hale,

Ben Lyon, William Haines, William Collier, Jr., Pauline Garon, Eualalie Jensen, E. J. Ratcliffe, Robert Agnew, Gertrude Claire, Lucille Hutton, Virginia Lee Corbin, Gloria Heller and Sidney de Grey.

"Circe" is the Mae Murray picture especially written for her by the noted author, Vincente Blasco Ibanez. It is being directed by Robert Z. Leonard and is a Robert Z. Leonard presentation sponsored by Tiffany Production of which Mr. Leonard is director-general and M. H. Hoffman general manager. Miss Murray's supporting cast includes James Kirkwood, Charles Gerard, William Haines and Thomas Ricketts.

"The Navigator" is the first of the Buster Keaton pictures on the Metro-Goldwyn schedule for the coming season. The story and gags were prepared by Buster's tried and true humorous writers Jean Havez, Clyde Bruckman and Joseph Mitchell. The production is being directed by Donald Crisp.

"One Night In Rome" is a Laurette Taylor starring vehicle adapted from J. Hartley Manners' international stage success. Clarence Badger is directing and Tom Moore will play the male lead opposite Miss Taylor.

The West the Best

Sidney Olcott Impressed With the Production Benefits

"The balloon of propaganda that the bulk of production will eventually be centered in the cast has been punctured!" says Sidney Olcott who upon the completion of "Monsieur Beaucaire" took a flying trip to California to direct Norma Talmadge in "The Fight."

Since the completion of "Scratch My Back," which was the director's last picture made on the West Coast, he has been abroad and directed several pictures in the East, so that it has been more than three years since he was "on the ground" to judge for himself. His arrival in Hollywood changed his mind. He spent a few days visiting old friends at widely separated studios, and was greatly impressed with the improvements as well as with the present enlargement of picture-making space. He concluded: "Some one was wrong."

"There always will be a certain number of pictures made in the East," said Mr. Olcott. "I am returning there myself to direct Marion Davies in 'Quality Street,' upon completion of Miss Talmadge's picture, but from personal observation I am convinced that the climate and space, characteristic of the West Coast will retain the bulk of production, so it appears rumors to the contrary have been more or less unfounded."

Handles Powers Film

A. G. Steen, one of the best known figures in the business end of the industry, has acquired the exclusive selling rights to Powers raw stock in the United States. He will operate through the organization of Sentized Films, Inc., with offices on the tenth floor of 1650 Broadway.

The demand for Powers film has grown to such proportions in recent months that it was deemed advisable to accept a proposition made by Sentized Films, Inc., to take over direction of the selling end.

No tips from you lately! You know who I mean.



"Fast Black," a One-Reel Hal Roach-Pathe Comedy



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Jensen-Von Herberg Active in the Seattle Territory

Jensen & Von Herberg have been showing great activity in the suburban field in Tacoma of late. As noted last week, they have already added the Rex and Orpheum in South Tacoma to their suburban chain. These, with the new Kay Theatre, just completed by the Moore Amusement Company, the Tacoma Jensen & Von Herberg interests, gives them three suburban houses in the best populated residential sections of the city. It has come from good authority that a deal is practically concluded for one of the two new houses in the Proctor street district. These houses are the Rose and the Proctor Street Blue Mouse, both opened less than a year ago.

An unconfirmed rumor reported a deal with Mack J. Davis for his Mack Theatre in Port Angeles. Mr. Davis denies any such connection. Some months ago announcement was made that the J. & V. interests had taken over the Stewart in Puyallup, effective with the expiration of D. Constanti's lease. Mr. Constanti promptly purchased a building site and has his new house well under way.

Those considered in the know assert that several months ago an attempt was made by the J. & V. agents to buy the Paramount Theatre at 45th avenue and Meridian street, Seattle.

All eyes in the Northwest are focused on these developments. These activities would indicate that Jensen & Von Herberg have in mind the establishment of a circuit similar to West Coast Theatres, Inc., as their methods of acquiring houses are very similar. Some of the remaining Tacoma exhibitors have become apprehensive of these activities. A committee composed of J. W. Spear and R. R. Pratsch has left for Portland to confer with the suburban exhibitor organization there for the purpose of forming a similar organization in Tacoma. The outcome of their trip is not known at this time.

Representing the largest investment in the history of Astoria, Ore., business property, with the single exception of the Astoria Hotel, a group of Seattle and Portland capitalists purchased 100x200 feet on Twelfth street. The money involved is said to be approximately \$300,000. The building is to be a fireproof structure of Italian design, to accommodate twelve retail stores and a 1,000-seat theatre, which has been leased by Jensen & Von Herberg for ten years. The latter will spend about \$60,000 in equipping it.

Alexander Pantages has announced the appointment, effective immediately, of E. C. Bostick, to succeed D. G. Inverarity as manager of the Seattle Pantages Theatre, and Edward J. Fisher, Northwestern representative for Mr. Pantages. For two years past Mr. Bostick has been manager of Loew's State Street Theatre in Los Angeles. Prior to that he was general manager for the Saxe Amusement Enterprises, with headquarters in Milwaukee.

Fire in the projection room of the Columbian Theatre, Columbia City, Seattle, was confined to the film, and the damage was but \$150, reports Manager Schlaifer.

L. W. Hesselgrave has taken over the Circuit Theatre, Coupeville, Wash., from Ray Tucker.

H. C. Freeman has closed his Paramount Theatre, Bridgeport, Wash., for the summer.

C. B. Straubull, owner of the Liberty, Long Beach, and the Liberty, Ilwaco, Wash., recently paid one of his infrequent visits to Seattle's Film Row.

Capt. A. E. Lathrop, Alaska exhibitor and producer, is in Seattle on his way home after several months in the United States arranging for distribution of "The Chechahcos." He is buying product here before returning.

Manager Beardsley of the Hollywood Theatre, the beautiful new suburban house, is co-operating with the University post of the American Legion. This week they held their second "Special Night." These things help to make a live exhibitor well liked in his community.

San Francisco

Marked success is being met with the suggestion box which has been placed in the lobby of the Portola Theatre, San Francisco, and Manager Joseph F. Enos states that the bills offered are based to a considerable extent upon the requests of patrons for certain pictures. From twenty to thirty suggestions are found in the box each week day, while on Saturday and Sunday they frequently run up to fifty.

The Rialto Theatre, Stockton, Cal., was recently purchased by L. Harris through the offices of J. R. Saul of San Francisco. Owing to the illness of the former owner, James Barlow, the house has been operated for some time by J. Goodman, assisted by Mrs. Barlow.

Bids are being taken by M. Blumenfeld and Samuel Gordon for the construction of a picture theatre at Thirty-third street and Sacramento boulevard, Sacramento, Cal.

The Monarch Theatre Company, Inc., has been incorporated at San Francisco with a capital stock of \$50,000 by R. A. McNeil, E. H. Emmick, John Peters, Mary Peters and L. S. Hamm.

The Clement Theatre on San Pablo avenue, Oakland, Cal., closed for several years, is to be reopened by L. E. Alimisis, following the installation of equipment by Walter Preddey, San Francisco.

O. B. Atkisson is remodeling the Livermore Theatre, formerly the Bell Theatre, Livermore, Cal., and is increasing the capacity from 400 to 900.

James Wood, of the Redding Theatre, Redding, Cal., has taken over the Orpheum Theatre, Red Bluff.

The Century Theatre, Oakland, Cal., which has been operated as a musical comedy house, has been taken over by the interests which control the Rivoli Theatre, San Francisco, and will be operated as a picture theatre.

Los Angeles

The Venice Investment Co., associated with West Coast Theatres, Inc., has confirmed plans to erect a new Dome Theatre in Ocean Park which will represent an investment of several hundred thousand dollars. This will be built on the site now occupied by the temporary theatre on the ocean front between Marine and Pier avenues. The temporary structure is now well advanced and work will be started shortly on the permanent theatre, which is to be a two-story building of Mexican-Spanish style of architecture and will seat 2,400.

Roy Miller, manager of the California, had a rib broken when his car skidded in Glendale and ran into a telephone pole. Roy will be confined to his home for a few days.

Abe Gore put "The Hunchback of Notre Dame" into five of his West Coast theatres at one time. It is showing at Tally's Broadway for a second run and is being shown in Hollywood and the Wilshire district simultaneously.

Opens at Rialto

William Mahoney's Rialto Theatre, Providence, R. I. has an enviable record for premiere showings, such as "Ten Nights in a Barroom," "Gambling Wives," etc.

In keeping with this he has booked the new Arrow "Feaurette," "The Mysteries of Mah-Jong" to open May 19.

Prints in All Exchanges—Now Playing



BETTY COMPSON
in
MIAMI

An Alan Cresland Production
Produced by Tifford Cinema Corp.

for HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures



"The Marriage Cheat," a Thos. H. Ince-First National Picture

McCurdy Resigns as Manager of the Randolph in Chicago

J. L. McCurdy has resigned as manager of the Randolph Theatre and will announce his new connection in the near future. Mac has been manager of the Randolph since Universal took over the lease from Jones, Linick & Schaefer and is one of the most popular managers in the Loop. His many friends hope he will decide to stay in the Chicago territory.

J. D. Chrissis, owner of the New Regent Theatre at 6746 South Halsted street, has added the Hillside Theatre on 69th street to his circuit.

Norman E. Field, general manager for Jones, Linick & Schaefer, was tendered a testimonial luncheon by the firm and its resident managers on the eve of his departure for Europe, where he will spend the summer and recover his health. He will return in the fall and resume his extensive duties with the firm.

W. J. Conlon, manager of the Griffith feature, "America," now showing at the Auditorium Theatre, has been confined to his room by illness, and Jimmy Ashcraft, publicity manager, has been looking after things. Business has been good and the picture goes into the fourth week on Sunday. Manager Swayze of the Auditorium expects to leave for an extended trip to the West Coast as soon as the picture season is over.

The Photoplay Theatre at Bluffs, Ill., has been taken over by A. M. Murray.

The Pastime Theatre at Tamaroa, Ill., has been closed for the summer.

To continue their high type of service, Balaban & Katz are seeking to interest college men as well as high school students in

their service departments during the vacation period, and are offering good salaries and a bonus to the young fellows who stick on the jobs.

The Vernon Theatre property has changed hands again. This time the property has been sold by Abraham Liebling to Anna Lubershan for a reported \$147,500, subject to \$70,000. The new owner may make some improvements in the theatre property, which is located at 61st and Vernon avenue.

Another picture theatre is projected for the southwest side, this time by Graham & Lipps, for the corner of Archer avenue and Farrell street. The new house will be one story, of brick and stone construction and cost about \$100,000 to complete and equip.

The Park Theatre at Lake street and Austin boulevard has made several improvements in the house and installed a fine new organ, with Miss Zella Cartier in charge.

Martin Woehler, 19 years old, of St. Louis, was convicted on the charge of killing Peter Hall, Lansing, Mich., theatre manager, while resisting Woehler's attempt to rob the box office. The jury gave him life imprisonment.

The Majestic Theatre at Bloomington, Ill., closed last week for the summer and will reopen about September 1 with a policy of vaudeville and pictures.

The Chicago Theatre management put on the annual Syncopation Week and eight big musical numbers from both jazz and grand opera were on the bill in addition to the picture program. The attendance for the week was at capacity.

"The Ten Commandments" is entering the fifth month of its run at the Woods The-

atre and the attendance has exceeded "The Covered Wagon" run by a large number, according to the management.

Nathan Gumbiner has been made manager of the Commodore Theatre on Irving Park boulevard.

The Olympic Theatre has closed for the season.

Cincinnati

Results of the recent decision of the Supreme Court at Columbus with regard to Sunday closing of theatres, is to be seen in various parts of Ohio. The first city to heed the decision was Piqua, where exhibitors voluntarily closed on Sunday to avoid possible trouble with the authorities. Managers at Canton followed suit, and Canton now has a movieless Sunday, this city being the largest in the state to close up shop on the Sabbath. The Canton Theatre Owners' Association, however, will seek a writ of mandamus to compel city officials to close other places of business. At Youngstown, Ohio, the Ministerial Association has passed a resolution appealing to "law-abiding citizens to make themselves felt on the side of law and order," and have severely criticized Mayor Charles Scheible for permitting Sunday movies. Over at Akron, one of the city dads proposed an ordinance to enforce the blue laws, but the city council very promptly defeated it.

Elmore W. Jackson, who with Isaac MacMahan controlled the Lyric Theatre, Cincinnati, until recently, died at his home at Norwood, Ohio, following a brief illness. Jackson at one time owned picture theatres at Lawrenceburg and Aurora, Ind., Paris, Cincinnati and Georgetown, Ky., Reading and St. Bernard, Ohio.

The curtain has been rung down for the last time at the Blue Ridge Theatre, Fairmont, W. Va., according to Charles G. Robb, lessee. The house, which was devoted to vaudeville and pictures, will be converted into a business block.

The Henaghan Block, at Sistersville, W. Va., has been sold to S. A. Peters, of Salem, W. Va., the sale including the Paramount Theatre. Peters plans to continue the Paramount policy for a short time at least.

Roy Beattie, superintendent of the Palace Theatre, Cincinnati, is once more back at his desk, after a two weeks' absence, due to an operation for removal of his tonsils.

George Ziglob, who operates the Cozy and Dreamland theatres at Lorain, Ohio, has returned from a trip to New Mexico, whither he took his wife on account of her health.

Frank Mills is out of the Opera House at Xenia, Ohio, Louis D. Swan having been recently made manager.

Prints in All Exchanges—Now Playing

James Kirkwood and Lila Lee in
"WANDERING HUSBANDS"
 Supported by MARGARET LIVINGSTON
 for HODKINSON RELEASE

Canadian Exhibitors Benefit from Multitude of Holidays

A strong advantage in favor of exhibitors in the Canadian Capital, Ottawa, is the considerable number of national, religious and bank holidays observed by the Dominion Government and various business and commercial firms throughout the city. For two weeks, the Ottawa exhibitors had the benefit of one thing after another. Starting with Saturday, May 24, there was a general holiday for the observance of Victoria Day in remembrance of Queen Victoria. Then followed the observance of Ascension Day as a religious Feast when the thousands of government employes and others were at liberty for the day. This was Thursday, May 29. On Friday, May 30, many visitors from the United States paid Ottawa a visit because of the American Decoration Day celebration and also because of the horse racing at Ottawa, the visitors attending the theatres in the evening. Saturday, May 31, was a regular half-holiday for factories and other businesses as usual. Then, Tuesday, June 3, was generally observed as a government holiday in recognition of the birthday of King George.

The policy of the local theatre managers is to maintain regular prices of admission on holidays other than national holidays. The reason for this is that only about one-half of the city takes cognizance of government and religious holidays, practically the other half remaining at work. To overcome the possibility of disputes and confusion, the theatres charge regular matinee or evening prices on such occasions, although evening prices go into effect Saturday afternoons and on those holidays which are nationally observed. Every holiday occasion,

semi-public or public, however, means crowded theatres.

"The White Sister" enjoyed distinct success as a special road attraction at Loew's Theatre, Ottawa, during the week of May 26, under the direction of Capt. F. W. Goodale, manager. The whole policy of the theatre was changed for the week, all seats being reserved with prices ranging up to \$1.50 for the two performances daily. Some of the wise ones said that it could not be done but the engagement proved to be a surprising success, the aggregate attendance being practically equal to the patronage of other weeks when performances are given continuously and when prices scale up to 50 cents.

Mrs. M. Lavigne is making a splendid proposition of the Family Theatre in Aymer, Quebec, a small town just off the map from Hull. One performance is conducted every evening with prices 15c. for children under 15 years and 20c. for adults. Pictures are changed three times weekly and the program includes a feature and comedy. A recent week's attractions were "The Heart Bandit," "To The Ladies" and "Merry Go Round." Mrs. Lavigne gets out a house program for general distribution which carries no less than 15 store and professional advertisements.

Manager George Rotsky of the Palace Theatre, Montreal, controlled by Famous Players Canadian Corp., conducted the first presentation of Dr. Lee DeForest's Phonofilm in Canada at the Palace Theatre during the week of June 1 as an added attraction for the regular feature, "The Guilty One." A Canadian company has been organized with head office at Montreal to handle the DeForest invention in the Dominion.

Fred Wehrenberg, of St. Louis, Buys Melba Theatre Building

One of the notable real estate deals closed in St. Louis the past few weeks in the southern part of St. Louis was the purchase of the Melba Theatre building, Grand boulevard at Miami street, from the Audrey Realty Company by Fred Wehrenberg. The Melba was built six years ago and is one of the larger and most popular movie palaces of the South Side, seating 1,200 persons and equipped with a large and modern air dome alongside with accommodations for 1,500 persons.

Wehrenberg has been operating the house under lease for several years. He plans extensive improvements on the property. He has also had tentative plans drawn for a modern theatre on Grand boulevard at Meramec, 4200 South, and also at Bates street, 5600 South. He owns the Cherokee Theatre on Cherokee street.

Articles of incorporation for the Monarch Amusement Company, capital \$10,000, and the Merry Widow Amusement Company, capital \$5,000, have been filed with the Recorder of Deeds, St. Louis. J. P. Murphy owns 80 shares of stock in each company, while M. and G. Murphy hold 10 shares each in both enterprises. Murphy has been operating the Merry Widow Theatre on Chouteau avenue for a number of years. He is considering taking over other houses.

Noah Bloomer of Belleville, Ill., was seen along Picture Row booking film for his new Rex Airdome. Bloomer has abandoned the old Rex Theatre, known as the Belleville, and has had plans drawn for a new theatre to seat 1,200. He plans to hold his grand opening next fall.

Theodore Coleman, owner of the American Theatre, Mount Carmel, Ill., has deserted the ranks of the bachelors. He took unto himself a wife last week. It is a secret. So don't tell anyone we told you.

George Plinkos of the Criterion Theatre, St. Louis, who had journeyed to Greece to visit his aged mother, upon his arrival in his native land learned that his parent had passed away shortly before his arrival. It was a severe shock to him. He is on his way back to this country. His many friends were grieved to learn of his sad loss.

The Rex Theatre, Bevier, Mo., is closing on Fridays and Saturdays because of the mines in that vicinity closing.

Pittsburgh

The Henaghan Block, corner of Wells and Charles streets, Sistersville, W. Va., has been sold to S. A. Peters of Salem, W. Va., and Shiben Brothers, merchants of Sistersville and New Martinsville. Included in the sale was the Paramount Theatre, operated for several years by W. E. Hoffman. Mr. Peters has assumed management of the house and will continue the policy of pictures only.

Rowland and Clark's Arsenal Theatre, located on Butler Street in the Lawrenceville section, Pittsburgh, is shortly to be closed. During the summer the house will be subjected to a complete remodelling, and will be re-opened early in the fall.

B. W. Redfoot, of the Arcadia Theatre, Windber, accompanied by his family, is spending a two-week vacation visiting his mother at Asheville, N. C. He'll be back on the job late in June. Says he wants to be on deck to fight the old bugaboo summer.

Manager Farnum, of the Cameo Theatre, Butler, is spending much of his time in Boston these days, where he has business interests. He has made several trips in the past month.

Carl Poke, of the Shiloh Theatre, and Fred Barth, of the Elite, are the latest exhibitors to buy new cars, the former having purchased a Dodge coupe and the latter a Chandler roadster.

William Birnkrants, of the Liberty and Globe theatres, McKeesport, is on the job after having suffered an illness which confined him to his home for seven weeks.

Joe Coy has taken charge of the Empress Theatre, Morrisville, Ill.

Manager Herschal Stuart of the Missouri Theatre put on a special Saturday morning performance on May 31 for the kiddies who participated in the St. Louis Star's recent championship marble tournament. Some 3,000 kids and kiddies enjoyed the performance.

Ira J. Cooley, formerly an exhibitor at Spickard, Mo., is now head of the Yale Theatre Supply Company in Kansas City, Mo.

The Y. M. C. A. Theatre, Bemis, Tenn., was destroyed by fire on May 30.

Among the houses that have closed recently are: People's, Terre Haute, Ind.; Lannee, Worden, Ill., two nights a week; New Grand, Frankfort Heights, Ill.; Bijou, Scottsville, Ill.; Princess, Winfield, Mo.; The Moonbeam, Modesto, Ill., will close early in July.

Out-of-town visitors seen in the Film District this week were: J. W. Shuckert, Opera House, Chester, Ill.; Noah Bloomer, Belleville, Tom Reed, Duquoin, Ill.; Charles Goodnight, De Soto, Mo. and John Rees, Wells-ville, Mo.

Prints in All Exchanges—Now Playing
Dorothy Mackaill in

WHAT SHALL I DO

A Frank Woods Production

with JOHN HARRON LOUISE DRESSER
and WILLIAM V. MONG

Directed by JOHN G. ADOLFI
for HODKINSON RELEASE





"The Declaration of Independence." Scene from One of Pathe's "Chronicles of America." Produced by Yale University Press

Michigan Exhibitors Claim Big Films Most Profitable

In Detroit, Grand Rapids, Muskegon, Lansing, Flint and several other of the larger cities of Michigan the so-called big pictures are the ones that made the most actual profit for the exhibitors during the past six months. This was proved conclusively during a meeting a few days ago of several prominent exhibitors who were comparing notes on what sort of picture attractions were proving most suited to their respective clientele. Several of them pointed out that the exhibitor was better off in the long run by paying a higher film rental on the big specials—taking in more money at the box office and making more money—than in trying to book the low rental pictures and put them over big.

C. M. Hurd, general manager of the Consolidated Theatres of Grand Rapids, controlling the Majestic Gardens, Orpheum, Strand and Isis, said he raised his prices five different times on five special productions during the past few months and made more money on them than he did on any of his ordinary attractions obtained at the ordinary rental prices.

In Detroit is is a well known fact that John H. Kunsy, Phil Gleichman and W. S. Shafter, managing the first-run houses, have played to their best business on such productions as "Safety Last," "Why Worry?" "Girl Shy," "The Hunchback of Notre Dame," "Scaramouche," "A Woman of Paris," "Black Oxen," "The White Sister," "Three Weeks" and others of similar box office calibre.

These men, representing the highest calibre of exhibitors in the state, expressed the unified opinion that the big special production is the one that is paying the money to the exhibitor and that the more of this type

of picture that is released the greater will be the profit and general good will all around.

Friends of Malcolm Charles MacInness, manager of John H. Kunsy's Adams Theatre, are congratulating him on his recent wedding to Marjorie Marie Kenning of this city.

Paul J. Schlossman of the Regent and several other first run theatres in Muskegon, Mich., is in Harper Hospital, Detroit, where

he underwent a slight operation. He will be kept inside about two weeks.

W. S. Butterfield, president of the Bijou Theatrical Enterprises in Battle Creek, with Mrs. Butterfield, spent several days in Detroit last week. They are en route to New York where Mr. Butterfield has been called to confer on film and vaudeville bookings. Mr. Butterfield's daughter, Mrs. E. H. Rathbun, of Battle Creek, also is in the party.

After the engagement of "Secrets," which will succeed "Girl Shy," the Adams Theatre will close for six weeks during which time John H. Kunsy plans to completely redecorate and renovate it. During the closing period the Madison will be utilized as the Kunsy "long run" house.

Texas

The Central Texas Theatres Corporation of Austin and Waco has incorporated with a capital stock of \$25,000. The incorporators are Charles E. Marsh, E. S. Fontress, Harold B. Franklin and Thomas W. Vernon.

Ben B. Lewis, theatre man, died at El Paso on May 12 after an extended illness. He leaves a wife, three brothers and two sisters.

The new Majestic Theatre of J. C. Chatmas will open at Marlin, Texas, in the near future. The Majestic will be fireproof and strictly modern. New machines and equipment will be installed.

Clifford Lindsey has been appointed manager of the Lindsey Theatre at Lubbock, Texas.

The Victory Theatre at Rogers, Ark., has been purchased by J. R. Cooper of Baxter Springs, Kansas, and Charles Marshall of Caldwell, Kansas, for \$10,000.

Indiana

Suits alleging violation of the copyright laws and asking injunctions to prevent infringement of rights have been filed in the United States district court in Indianapolis by two New York music concerns against two Indiana exhibitors. M. Witmark & Son have filed suit against Ezra Rhodes, proprietor of a theatre at Elkhart, alleging he permitted copyrighted music to be played in his theatre without the plaintiff's consent. A similar suit has been filed against the Blackstone Theatre of South Bend by Irving Berlin, Inc.

The rejuvenated Irving Theatre in Irvington, a suburb of Indianapolis, was formally opened last Tuesday night and was attended by capacity crowds at each performance. Jackie Coogan in "Circus Days" was the opening attraction. Flowers were given to all women patrons at the opening performance and a free matinee for children was given in the afternoon.

Indianapolis exhibitors are not anticipating much reduction in patronage during the summer months. Cool weather has prevailed to date and as a result business at practically all of the "movie" theatres has held up exceptionally well.

Washington, D. C.

The coolness of William Nates, manager of the Empress Theatre, on May 28 averted what might have been a panic, when a film in the projection booth caught fire. Before any of the audience realized what had happened, Mr. Nates explained that there was a small blaze in the booth and directed patrons to the exits. Several policemen were on hand almost immediately and directed the crowd out. Except for one woman, who fainted near the exit, remarkable coolness was exhibited all around. The damage was confined to \$25.

Prints in All Exchanges—Now Playing

REGAL PICTURES, Inc. presents

"LOVE'S WHIRLPOOL"

With
**James Kirkwood,
Lila Lee and
Madge Bellamy**

HODKINSON RELEASE



Scenes from Metro's Production, "Revelation," with Viola Dana and Monte Blue.

New Bedford, Mass., Names Police Sergeant Its Censor

Police Sergeant Raymond Hamersley has been appointed "theatrical reporter" of New Bedford by Mayor Walter H. B. Remington, who in announcing the appointment, effective on May 25, said that the newly promoted detective sergeant was not to "censor" any motion pictures or stage productions, but that he was to report to him any indecencies that he might see.

"If there is any censoring to be done, I will do it," the mayor said.

Sergeant Hamersley will spend all of his working hours attending the theatres—there are 14—and he has instructions to cover weekly every show in the city, if possible.

"Not only is he to report any indecencies, but he is to check closely any violations of the law regarding conditions of theatres themselves," Mayor Remington said.

This action of the mayor follows his ban on "Three Weeks," which he viewed personally at the request of John W. Hawkins, general manager of the Allen circuit of theatres, and then declared it unfit for showing in New Bedford despite the fact that more than 30,000 persons had seen the feature in the eleven days it already had been shown in New Bedford.

Asked what qualifications Sergeant Hamersley had for the work as "theatrical reporter," Mayor Remington replied: "Anyone with common sense knows what is decent and what is not."

Goldstein Brothers opened their State Theatre in Springfield the week of May 26, when "The Whipping Boss" was presented under the auspices of the American Legion post.

It is reported on good authority in a Boston newspaper that the expenses of operating the Tremont Theatre in Boston for "The Ten Commandments" were as follows: 30 musicians, weekly salaries, \$1,950; two projectionists, \$150; three stage mechanics, \$180; three treasurers, \$150; three executives, \$450; newspaper advertising, \$2,000; general advertising, \$60; bill-posting, \$500; making a total of \$5,440 each week or nearly \$500 for every performance. This, it was said, does not include the rent of the theatre or percentages. The last week of the showing began on May 26, concluding a run of twelve weeks.

John W. Hawkins, general manager of the Allen circuit of theatres in New Bedford, has had his duties increased with the acquisition of the American Theatre, the only picture house in North Fairhaven. The house has been renovated completely and new equipment installed. George B. McLellan, who has been connected with the Allen enterprises for several years and who formerly was attached to the staff of the

Capitol Theatre in New Bedford, will be in charge of the American and Princess, the latter being in the center of Fairhaven. Joseph Gilles remains as house manager of the Princess. The American will be open evenings and there will be matinees on Saturdays and Sundays only.

Abraham Goodside is obtaining some corking good dance specialty acts from the conductor of a dancing school for the Capitol Theatre in Springfield.

Reginald V. Tribe, manager of the Empire Theatre in New Bedford, had a rival for the claim of being the first man in the city to display a straw hat. A peaceable settlement of the question gave Mr. Tribe the championship for the business section of the city. Mr. Tribe stepped forth from his home at Fairhaven on May 14 in his new straw, regardless of the fact that he was one day in advance of the official date for introducing the summer headgear. Mrs. Tribe suggested to her husband that it might be a good idea for him to carry his cap in his pocket in the event that anything might happen to the new hat on reaching the city.

The Gordon Olympia Theatres, of Boston, Nathan Gordon, president, may open the City Theatre in Brockton, which it acquired during the past year. A dramatic stock company recently closed its season at the City. The Gordon interests now control the Gordon, Strand, Rialto and City theatres in Brockton. J. J. Cahill is the resident manager.

With the close of the twelve weeks' run of "The Ten Commandments" at the Tremont Theatre in Boston on May 31, "The Thief of Bagdad" will be the only high-priced admission film left in the city. Business is at such a high level that an indefinite run is freely predicted. The Fairbanks picture en-

tered its fifth week at the Colonial Theatre on June 2.

"Three Weeks," which opened at the Park Theatre on May 19, and not at \$1.50 prices either, is doing a whale of a business. The picture was passed by Censor John M. Casey; in fact, the only cut was that of the murder scene, ordered out of the print for Sunday showing at the order of the State Police Department. This, however, was not an unusual elimination as no murder scenes in films are allowed on Sundays.

"Men" had a two weeks' run at the Fenway Theatre, ending on May 30. Tremont Temple has a war picture entitled "World Ablaze," and described as authentic motion pictures of the Allied forces of the great war. The showing was announced as the first in the world.

Irving McDonald, manager of Fox's Theatre in Springfield, had the privilege of introducing "Dante's Inferno," a new William Fox feature, the week of May 26. Admission prices were advanced slightly.

The State Theatre in New Bedford, which still is being operated under the direction of Barney Zeitz, one of the owners of the property, has started a double-feature policy. All the musical features, including the organ solos, which were made a prominent part of the program while the house was under the direction of John W. Hawkins, general manager of the Allen Theatres, have been dropped. A number of orchestra seats for the evening have been placed at 20 cents, making three prices on the main floor, 20, 30 and 40 cents. There is no balcony in the house. It is a long time since one of the business section theatres in New Bedford has adopted a double-feature film policy and the result is awaited with interest by the other managers.

Fox Names Ira Cohen

Fox Film Corporation announces the appointment of Ira I. Cohen, formerly a special sales representative, as Canadian district manager to succeed E. B. McCaffrey, resigned.

Prints in All Exchanges—Now Playing

ALBERT L. GREY PRESENTS

LLOYD HAMILTON

IN

"HIS DARKER SELF"

HIS FIRST FIVE REEL COMEDY

(COURTESY E.W. HAMMONS)

HODKINSON RELEASE



"His Majesty the Outlaw," Starring Ben Wilson. One of the Arrow Great Western Series

Albany Exhibitors Expert in Tripping the Light Fantastic

As showmen, exhibitors in this section of the state probably rank as high as the ordinary run, but when it comes to tripping the light fantastic, the exhibitors, or at least some of them, are out with a challenge to the wide world. It all came about at the ball given at the Hotel Ten Eyck a few nights ago by the film salesmen of this section who have recently organized. Exhibitors were present from many of the surrounding cities and villages. They were not wall flowers by any means, and few if any dances were missed. Some 400 persons attended the ball, with probably anywhere from 50 to 75 exhibitors among the number. James V. Chest, who runs the Capitol in Canajoharie, was down to the affair, while William Smalley was up from Cooperstown. Myer Schine, who controls the destinies of a long chain of theatres, came over from Gloversville. Schenectady contributed Mr. and Mrs. William Shirley, William Farley, Michael Friedman, and A deWolf Veillier, all of Farash Theatres, Inc.; George Devore, of the Capitol and the Cameo; H. J. Farrell, of the Lincoln and others. Charles Sesonske forgot his duties for the time being in Gloversville, and was also on hand and right at home. Many of the exhibitors left after the ball for Boston and attended the national convention.

William Benton, who runs the Congress in Saratoga, will erect a brand new theatre in Plattsburg which will seat 1,500 and become a hot competitor to Bob Landry and Jack Mathews.

Some day Jules Berinstein of the Palace in Troy may become the "Barney Oldfield" of exhibitors. He is certainly showing tendencies along this direction, having made the Collar City from Lake Placid last week in a trifle over four hours.

L. L. Connor, who runs the Victory in Cambridge, has taken over the Pember in Granville. The house has been run by Thomas Boyle, who also had the Playhouse in Rutland, Vt.

Samuel Suckno, owner of the Albany Theatre in Albany, announces that he will start in with first runs during the fore part of September. The big pictures will be run for a straight week, while split weeks will prevail for those of lesser magnitude. This will bring Mr. Suckno into direct competition with the other big downtown houses, such as the Mark Strand, the Leland and the Clinton Square. Before the Leland and the Mark Strand theatres entered the field, the Albany was a first-run house.

The Central Park in Schenectady, owned by Harry M. Shaffer, has closed and will be made over into a business house.

The Barcl Theatre in Schenectady closed on Sunday for an indefinite period. It was said that the theatre is to be extensively altered and redecorated, and that a small stage suitable for vaudeville will probably be part of the improvements.

There are now six women who are buying film along Albany's Film Row, and doing a mighty good job at picking out pictures. Mrs. G. Harry Brown, of the New Theatre in Old Forge, one of the number, was in town last week. The other women buyers are Mrs. Walton of Lake Placid, Miss Margaret Sullivan of Watervliet, Mrs. A. E. Milligan of Schuylerville, Mrs. McGraw of Little Falls and Mrs. Elmer Crowninshield, of Troy.

Some of the theatres in Schenectady, at least the first-run houses, are endeavoring to get a longer protection than the thirty-days now being accorded them. The owners declare there are thousands of persons in Schenectady who work hard for their money and who simply sit back and wait un-

til the picture is shown at some 10 or 15-cent house. Incidentally, the neighborhood houses are making money these days.

The summer policy of the State and Strand theatres in Schenectady calls for straight week runs, throughout June, July and August. The Albany will split its weeks.

The Mark Strand was beautifully decorated the past week in connection with the 300th anniversary of Albany. Manager Vineburg received many compliments from his patrons.

The Troy Theatre, as well as the Lincoln, will run many split weeks between now and August. Owing to sharp competition between these two houses before the consolidation was affected, both theatres played practically all of their larger pictures during the winter months.

Herman Vineburg of the Mark Strand in Albany wants a dog. But he doesn't want a fish hound. When informed that these dogs were worth about \$150 each, Mr. Vineburg, not quite sure as to just what sort of a dog these were, remarked last week that he would not give over \$5 for the best of the lot.

Connecticut

An attempt to increase the fees for licenses for theatres in New Britain failed after one of the aldermen had recommended advances as follows: Maximum, from \$125 to \$200; second highest fee, from \$75 to \$125, and the lowest fee from \$50 to \$75. Fees for all forms of other amusements were increased considerably.

The lessees of the Community Theatre in Fairfield are alleged to have failed to pay the rent that was due on March 27; to have failed to keep the place in repair as agreed and also to have committed waste. Joseph Saperstein, who held the lease, sublet it to the Community Theatre, Inc., William Kimberlin, of Bridgeport, manager. The Community is well furnished and apparently well located, but Fairfield virtually is Bridgeport and the Bridgeport district has many theatres. The rental is \$4,200 a year. The Community is equipped only for the presentation of pictures.

Bill Jones and his orchestra at the Capitol Theatre in Hartford occupied the stage last week as the headline feature of the bill. They gave a program of the season's song hits and were surrounded by three other artists. Special scenery and effects added to the merit of the presentation. Manager Clancy was very proud of the showing of his pit aggregation. He is making their appearance an annual event.

Vermont

The Gray circuit of New England Famous Players theatres has just acquired the Majestic Theatre in Burlington, Vt. L. W. Carroll of Bangor, Me., is the manager. The Playhouse in Montpelier also has been taken over by the Gray circuit.

Plans have been made for the erection of a new theatre in Montpelier. It will seat approximately 2,000.

The Colonial Theatre and the building in which it was located in St. Johnsbury was destroyed by fire early on the morning of May 23. The Colonial had a film policy. Property damage was caused to the extent of \$75,000.

Maine

The Strand Theatre in South Portland was the scene of a benefit show for a girl who had been injured seriously by an automobile. The management gave the theatre, the services of its attaches and the picture program, and it was necessary to place many extra seats about the theatre to accommodate the crowd.

Prints in All Exchanges—Now Playing



"The Hoosier Schoolmaster"

featuring HENRY HULL
and JANE THOMAS-

WHITMAN BENNETT production
for
HODKINSON RELEASE



"The Perfect Flapper," a First National Picture

Amendola Plans Expansion of Niagara Falls Theatre

John A. Amendola, manager of the Amendola Theatre, Niagara Falls, announces the purchase by his father, Frank Amendola, of property in the rear of the theatre at Pine and Fifteenth streets, with a frontage of 66 feet and a depth of 132 feet, from B. Marinucci, and the preparation of plans for the enlargement of the theatre. The purchase of the property will make it possible to build a large stage and add about 500 seats, increasing the capacity to 1,500. The cost involved will total \$50,000.

James Clifford Berkey, 49 years old, died last week at his home in Niagara Falls. Mr. Berkey was well known in the Cataract City, where he had resided since 1914, when he arrived in the city and purchased the Elite Theatre. This he owned and operated until 1921, when he was forced to dispose of the business because of ill health. For three years he has been an invalid.

Fred M. Zimmerman, owner of the Avondale Theatre in North Tonawanda, has organized the Avondale White Socks, a semi-pro baseball team, which is challenging all teams in Western New York. Lew Barger, manager of the Avondale, is the business manager of the team and George Gleason is coach.

The Zicofe Corporation of Buffalo expects to open the new Grand Theatre in Westfield, N. Y., on August 1. Fred M. Zimmerman, Maurice Cohen and George Ferguson are interested in the venture.

Arthur L. Skinner, manager of the Victoria Theatre, was all set to take a vacation. The other day one of the tires blew on his his car. Now it looks as though the vacation is off, unless someone donates a tire.

E. O. Weinberg, manager of the New Olympic, is planning a big exploitation campaign for "The Hunchback of Notre Dame," which will open at his house on June 8 and will be shown at regular Olympic prices. The picture has been shown at Shea's Hippodrome and North Park.

Fire of unknown origin did much damage to the Palace Theatre in Olean, N. Y., May 31. The Palace is operated by Bordonaro Brothers. Firemen with 15 lines of hose battled with the flames for several hours. The house closed for repairs. The fire started in the basement of a hardware store next to the Palace.

Police are continuing their crusade against theatre managers who admit children under 16 years of age unaccompanied by parent or guardian. Two more exhibitors were haled into court this week and forced to gig down in their jeans for 25 berries

each. Many parents have been sending their children to the theatres with letters telling the managers that they are unable to leave their work at home to take Johnny or Mary to the movies, and some exhibitors have been accepting these. But even this won't go now. The situation hurts business to a great extent, especially the Saturday matinee, for the success of which exhibitors depend almost entirely on the patronage of Young America.

We hear that Eugene A. Pfeil, former manager of the Mark-Strand in Buffalo and now manager of the Circle, a west side community house, is about to spread out and acquire a new house in a neighboring town. Gene promises details soon. Gene has made a big success of the Circle during the past season.

New York City

John J. Iris, president of the John J. Iris Film Exchange, 729 Seventh avenue, New York City, and well known throughout the industry, particularly in the independent field, died at his home, 128 West 82nd street, on May 29. Several weeks ago Mr. Iris contracted a cold. He paid little attention to it, going to his office regularly until a few days before his death. It is believed that this cold brought on the condition which the exchange head could not overcome.

Of especial interest is the announcement that Mrs. Iris, wife of the late official, will take over her husband's job as head of the exchange. Mrs. Iris, it is reported at the exchange, is familiar with the activities of the industry, having always been keenly interested in Iris' company.

The late exchangeman, it is known, was

New York Live Wires

CAPITAL FILM EXCHANGE

729 Seventh Ave. New York

Phone Bryant 9074

4 DOROTHY REVIER
and WILLIAM FAIRBANKS
4 REX (SNOWY) BAKER and
BOOMERANG, THE WONDER HORSE

HAROLD RODNER

1600 BROADWAY

"Features in everything but length."

Cartoons Screen Snapshots
"Out of the Inkwell" and
"Felix the Cat" a five-reel feature,
"Funny Face" "BILL"

HEPWORTH

NEW YORK EXCHANGE

729 Seventh Avenue New York

NOW BOOKING

"LILY OF THE ALLEY"

A 6 REEL FEATURE

KERMAN FILMS, Inc.

729 Seventh Ave. New York

Distributing sure-fire hits.

NOW

BOOKING "AFTER SIX DAYS"
featuring
Moscow and The Ten Commandments
Tom Mix in "Pale in Blue"

the first salesman for the Educational Film Exchanges. He entered this position and the industry eight years ago when he resigned his executiveship in a vaudeville booking agency. He arose in the film world until he became sales manager for Educational. At that time, two years ago, he decided to establish his own business.

Tony Luchese, a prominent Philadelphia exchangeman, dropped into New York this week to pay Big Bill Steiner a visit. Incidentally he had a long talk with Charlie Hutchison, who is in the midst of making a series of big features for Steiner.

Murray Beler will handle the Wells-Madden fight pictures in the New York territory. Beler is a well known exchangeman.

Max Broad, it became known this week, is the exuberant father of a husky eight-pound boy. Max is in charge of the Brooklyn and Long Island districts for Dependable Exchange.

Prints in All Exchanges—Now Playing
Glenn Hunter in "GRIT"

A
Film Guild
Production

for

HODKINSON

RELEASE

with
Clara Bow
Osgood Perkins
Dore Davidson

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

EXTRA GIRL. (5,700 feet). Star, Mabel Normand. Not so much. Paid a big price. Expected to do good business. It neither drew nor pleased those who came. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw farming class in town of 1,200. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (250 seats), Vacaville, California.

GOING UP. (5,886 feet). Star, Douglas MacLean. A good picture from most any angle. Should please most any audience. Plenty of thrills, mingled with lots of comedy. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250-500 seats), Union, Maine.

LONE WOLF. (6 reels). Star, Dorothy Dalton. Just an ordinary picture; did not go over at all. The beginning is bad. By no means up to the standard of Dalton and Holt pictures. Draw all classes in city of 10,000. Admission 15-35. E. Davidson, Welch Theatre, Welch, West Virginia.

STORMY SEAS. (4,893 feet). Star, Helen Holmes. This is a poor picture. Action very slow. Patrons did not like it. Poor business for two days. Had very poor attendance. Draw middle and high class in city of 12,000. Admission 10-20, 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

THREE MILES OUT. (5,700 feet). Star cast. This deals with liquor traffic in the South Seas. Has action, drama, suspense and thrills. Well liked by my patrons. Moral tone fair. Had good attendance. Draw general class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250-500 seats), Union, Maine.

F. B. O.

AFTER THE BALL. (6,500 feet). Star cast. Excellent. Drew fine crowd and pleased all who saw it. Had a young lady sing the song as a prologue and they made her come back four times. Moral tone fine and it is suitable for Sunday. Had very good attendance. Draw residential class in town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

ALIMONY. (7 reels). Star cast. Not a special by any means; fair program picture. Don't pay much for this one. It is not as good as expected. Had "Telephone Girls" and they helped it over. Moral tone fair

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

but it is not suitable for Sunday. Had fair attendance. Draw city and country class in town of 3,500. Admission 10-20. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

ALIMONY. (7 reels). Star cast. Book it and boost it. You cannot go wrong. A good cast and some very beautiful scenes. All that goes to make up a real picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

BELOVED VAGABOND. (6,217 feet). Star cast. Outside of Blackwell playing the lead, directing the picture and being in the front row at all times, it is a fair picture. Moral tone fair. Had bad attendance. J. J. Spandau, Family Theatre, Braddock, Pennsylvania.

BLOW YOUR OWN HORN. (6,315 feet). Star, Warner Baxter. A real good comedy drama. Pleased nearly one hundred per cent. An exceptionally good picture for radio fans. Had many compliments on this one. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

BLOW YOUR OWN HORN. (6,315 feet). Star, Ralph Lewis. Very good; should please any type of patrons. Good photography. Good print. Suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

BREAKING INTO SOCIETY. (4,112 feet).

Star, Bull Montana. The poorest excuse of a comedy drama I ever saw. It was actually silly, not funny. Moral tone not very good and it is not suitable for Sunday. Had fair attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

CAN A WOMAN LOVE TWICE? (6,100 feet). Star, Ethel Clayton. A splendid drama of "mother love." Some sensational shots and the picture pleased all of those who braved the title and came. Moral tone okay and it is suitable for Sunday. Had good attendance. Town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

CRASHIN' THRU. (6 reels). Star, Harry Carey. A good, clean western. Good print. A fine picture to play if your audience likes westerns. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

DAMAGED HEARTS. (6,154 feet). Star cast. Fair picture. No business. Very ordinary. Moral tone good. Had fair attendance. J. J. Spandau, Family Theatre, Braddock, Pennsylvania.

DANCER OF THE NILE. (5,787 feet). Star, Carmel Meyers. Nothing to it. Stay away from this one. Good photography. Big scenes, but story awful. Print new. Not suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

DARING YEARS. (6,782 feet). Star cast. This is an excellent picture and I do not understand how F. B. O. sells it as a program. Really it's a good special and should be advertised as such. Book this one and play it up. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mostly cotton mill class in town of 2,100. Admission 10-20, plus tax. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

FLYING DUTCHMAN. (5,800 feet). Star cast. One of the poorest F. B. O. pictures I have ever played. If it wasn't for "Fighting Blood" there would not have been an excuse for running it the second night. Moral tone good but it is not fit to be played on any day. Had good attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

FOURTH MUSKETEER. (5,000 feet). Star, Johnny Walker. A very good picture. Not a special but a good program picture. A comedy drama. Don't be afraid to boost it. Print good. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

JUDGMENT OF THE STORM. (6,000 feet). Star, Lloyd Hughes. A real special; good as "Way Down East" or "Over the Hill." Fine star and other good actors. Good comments. Grab it. You won't go wrong. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw business class and farmers in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. An honest to goodness special. F. B. O. has furnished us with some good pictures and can highly recommend this one. Moral tone good and it is suitable for Sunday. Had good attendance. Draw church community in city of 300,000. Admission 10-20. P. J. Yanutola, Parkland Theatre (500 seats), Louisville, Kentucky.

Prints in All Exchanges—Now Playing

Bryant Washburn
in
"Try and
Get It"

With
BILLIE DOVE

presented by Samuel P. Grand



LIGHTS OUT. (6,938 feet). Star, Ruth Stonehouse. A fine mystery comedy drama. Everyone pleased. Good comments. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw business class and farmers in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

LULLABY. (7,179 feet). Star, Jane Novak. Here is something different in the sob stuff, with wonderful performing and an excellent supporting cast. Not much of a draw but will bring them in for a two or three day run on account of mouth to mouth advertising. A real picture. Moral tone excellent and it is very good Sunday picture. Had fair attendance. Draw low and middle class of mining people in town of 6,000. Admission 10-20-30. D. W. Engert, New Harlan Theatre (800 seats), Harlan, Kentucky.

MAILMAN. (7,160 feet). Star cast. Splendid picture. These are the kind that bring them back to your house for the next picture. F. B. O. have the finest trailers to help the exhibitor, than any other company, and do not charge for them either. Moral tone excellent and it is suitable for Sunday. Had excellent attendance. Draw residential class in town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

MAILMAN. (7,160 feet). Star, Ralph Lewis. A real box office stimulant. Give us more like it. Made some real money. Print good. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

MAILMAN. (7,160 feet). Star, Ralph Lewis. A one hundred per cent. picture. Played to a capacity house. Many favorable comments received. Ralph Lewis does some splendid work in this one. Moral tone good and it is suitable for Sunday. Had good attendance. Draw church community in city of 300,000. Admission 10-20. P. J. Yanutola, Parkland Theatre (500 seats), Louisville, Kentucky.

MASK OF LOPEZ. (4,900 feet). Star, Thompson. Here is a real money maker. The best western I have shown for a long time. Has plenty of thrills and filled with excitement from start to finish. You can't go wrong if you book this one. Used ones and sixes. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farming class in town of 2,200. Admission 10-30. W. E. Norris, Pleasant Hour Theatre (240 seats), Woodsfield, Ohio.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thompson. Boys, this is the best yet of this type of picture. The horse, Silver King, excellent. Scenery excellent, acting superfine. Boys, if they like good, clean action, "western scenery," don't pass this up. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw mostly cotton mill class in town of 2,100. Admission 10-20, plus tax. J. E. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

STORMSWEEP. (5,000 feet). Star cast. Some nice sea scenes, but plot wasn't any too good. Some knocked, others said nothing. About a fifty per cent. entertainment. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

STORMSWEEP. (5,000 feet). Star cast. Just a fair program picture. A sea story. Does not have much drawing power. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. Another F. B. O. winner, with a trailer like one hundred dollars. Trailers are the biggest help an exchange can give an exhibitor, but how few help him sell the picture once his name is on the contract. Moral tone fine and it is suitable for Sunday. Had very good attendance. Draw residential class in town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

Between Ourselves

A get-together place where we can talk things over

E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas, introduced into our reports the Moral Tone of a picture. His arguments in its favor as part of each report were sound ones.

Ever since Moral Tone and Sunday Suitability became part of tip blanks, our good friend E. H. Haubbrook, of Ballard Theatre, Seattle, Washington, has felt a little antagonistic toward the inclusion of these features.

Up to now he has just scribbled a bit of his attitude—not enough to get his angle; but now he writes at some length. See what he says—next page.

This department strives to serve everybody—takes no sides, has no opinions; but quite a few exhibitors side with friend Collins.—VAN.

First National

AGE OF DESIRE. (5,174 feet). Star cast. A fair program picture, bought cheap and worth what was paid for it. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw tourists in town of 2,000. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

AGE OF DESIRE. (5,174 feet). Star, Myrtle Steadman. Here is a picture that's a little different from the rest, although not suitable for all classes. Play it if your people appreciate a little sadness. Moral tone good and it is suitable for Sunday. Had fair attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

ANNA CHRISTIE. (7,631 feet). Star cast. Although the acting in this picture is excellent, it did not please here at all. My patrons complained that it was too rough and not much of a story to it. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. This picture, though rough as the dickens, is a whale of a picture. Only trouble is in getting them to stay in long enough to see all of it. Acting is simply wonderful. Russell and Blanche Sweet and the old man certainly put it over. It was a good bad picture. Had fair attendance. Draw society class in city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. As is customary, Norma Talmadge draws well and always

pleases. A costume picture, but surely it should please anywhere. Moral tone good and it is suitable for Sunday. Had good attendance. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. A picture that shows money spent. A picture that makes no serious demands on any one of the participants as far as acting is concerned and a picture the type of which we have had far too many. As a result, business is very ordinary. No kicks on the picture, but the costume stuff is overdone for small town houses. Summed up, it will be a very unsatisfactory engagement, considering the rental; I got it at less than was originally asked; had I paid the original rental, I shudder to think how much I would have "gone into the red." Used everything for advertising. Had poor attendance. Draw health seekers and tourists. Dave Seymour, Saranac Lake, New York.

BLACK OXEN. (7,937 feet). Star cast. This pleased, but had many complaints about the way that it did not suit my patrons at all. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

BLACK OXEN. (7,937 feet). A peculiar picture, adapted from the book which has been widely read, but not so widely enjoyed. Got by all right and business was fairly good, but in my estimation it is not a big special. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

BOY OF MINE. (7 reels). Star, Ben Alexander. An excellent picture that very severe opposition hurt, and I am not able to judge of the box office quality of this picture; would hazard the guess that with a clear field and a halfway even break you'll do business on this one. It'll cost you something, as you know, so you will have to go after this strong to net a profit. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BOY OF MINE. (7 reels). Star, Ben Alexander. Was substituted for "Black Oxen." Some contrast. Very good, but drags in spots. Seven reels too long for this. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decora, Iowa.

BREAKING POINT. (6,664 feet). Star cast. Fair reports on it. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 15,000. Admission 10-25-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

CHILDREN OF THE DUST. (6,228 feet). Star cast. One day enough. Unless I can get the features for a one-day run at fair rental for next season I will not handle them. Only in a case of a de luxe will two days pay here. Am now using two-day pictures for one day and paying for two days. No more of this. Moral tone good. Mrs. J. B. Traville, Elite Theatre, Placerville, California.

CHILDREN OF THE DUST. (6,228 feet).

Prints in All Exchanges—Now Playing

HARRY CAREY

in A HUNT
STROMBERG
PRODUCTION

The LIGHTNING RIDER

HODKINSON RELEASE



Star, Pauline Garon. An average production that gave general satisfaction. This was used as a benefit to the Saint Hilda's Guild Episcopal Church members. Sold tickets. Business only fair. Wet weather; not much hustling. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,000. Admission 10-28-33. A. E. Andrews, Opera House Theatre (500 seats), Emporium, Pennsylvania.

CHILDREN OF THE DUST. (6,228 feet). Star cast. A good Sunday picture. If all of our Sunday pictures were of this type there would be no kick on Sunday shows. Moral tone excellent and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 400. Admission 15-35. E. E. Bonbright, Princess Theatre, Culbertson, Montana.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Good. Jackie fans will like it all okay. Print A-1. Moral tone okay. Had above average attendance. Draw oil field and small town class in town of 1,500. Admission 10-30. W. F. Jones, Queen Theatre (300 seats), Olney, Texas.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Jackie's best. Kids went wild over it and even the adults praised it. A one-hundred-per-cent production. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 7,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DADDY. (5,738 feet). Star, Jackie Coogan. Went over fairly well. The kids especially are crazy about him. Price too high. Freckles Barry is a better and cheaper buy. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,200. Admission 10-25. Cecil R. Seft, New Radio Theatre (248 seats), Correctionville, Iowa.

DADDY. (5,738 feet). Star, Jackie Coogan. Splendid entertainment. My patrons were all pleased. Moral tone splendid. Suitable for Sunday. Had good attendance. Draw all classes in town of 1,500. Admission 10-25. Miss Douglas Robertson, Princess Theatre (250 seats), Flemingsburg, Kentucky.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. A very good historical costume picture, well acted by a good cast, including Conway Tearle. Plenty of action, but too much sword play. Showed two days to slim attendance. Moral tone fair and it is suitable for Sunday. Had poor attendance. Draw mixed class in city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. One of the premier "flops" of the year. Didn't see this, but what I heard was enough. Verdict, "Constance" tried to do something entirely beyond her. The attendance surely proved my patrons' contention. The attendance? The least said the better. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. Very fine acting by Richard. Couldn't be better. But costume

Friend Haubrook's Views on "Moral Tone"

"Moral Tone!—where do the exhibitors get that bunk idea of drawing the line between Sunday or week-days? If a picture is not fit for Sunday, please do not run it on any other day.

"I would like to have a 'Moral Tone' exhibitor as a competitor and I would be willing to let him show all the 'sob' pictures and I promise you I would put that exhibitor on the junk pile in less than six months.

"I have been in the show game for nearly twenty years and I have learned to my sorrow that it is impossible to please the church people in any community. I may be the only exhibitor in the book that is fighting the 'Moral Tone'—but I have not forgotten the old song that we used to sing in Sunday School:

"Dare to be a Daniel, dare to stand alone,

"Dare to have a purpose, dare to make it known."

"But when the exhibitors start to sing that 'Moral Tone' about pictures not suitable for Sunday, they are starting something uncalled for. Let Will Hays look after that part of the program; he is getting paid for just that kind of business."—E. H. Haubrook, Ballard Theatre, Seattle, Washington.

plays fail to draw. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FLOWING GOLD. (8,005 feet). Star, Milton Sills. Well received here. Some places too exaggerated. First National sure give good prints and it means much. Moral tone okay. Had real good attendance. Admission 10-30. W. F. Jones, Queen Theatre (300 seats), Olney, Texas.

HER REPUTATION. (7 reels). Star, Mae McAvoy. One of the best little pictures I ever ran. Pleased one hundred per cent. Should please anywhere. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. A good comedy drama. Pleased all who saw it. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw college class in town of 2,145. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Very entertaining. Not much moral tone. Starts off slow but will please in the end. Buy it right and you cannot lose. Don't pay special price for it; only rated here as program. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw mostly cotton mill class in town of 2,100. Admission 10-20, plus tax. J. B. Stanley, Everybody's Theatre (250 seats), McCall, South Carolina.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. A great picture and went over big. Will please anywhere. Moral tone good and it is suitable for Sunday. Had good attendance. Draw educated class in town of 1,700. Admission 10-25. K. D. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Colleen Moore always a favorite here. Especially well liked in the "Hunt-

ress." Story is well arranged with just enough thrills to please any class of movie goers. Buy this and you'll pack them in. Moral tone okay and it is suitable for Sunday. Had fine attendance. Draw farming class in town of 2,200. Admission 10-30. W. E. Norris, Pleasant Hour Theatre (240 seats), Woodsfield, Ohio.

MIGHTY LAK' A ROSE. (8,036 feet). Star cast. Some people raved over this one and the majority was greatly pleased. A few thought it sentimental and tiresome. Brought good attendance. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. A good audience getter and will bring out people that do not ordinarily attend. A good picture that follows the original closely. Lon Chaney plays the part of Fagin. Moral tone good and it is suitable for Sunday. Draw Americans and Cubans. Admission 20-40. Fausto Theatre (300 seats), Santa Fe, Isle of Pines, West Indies.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. An entirely satisfactory portrayal of this famous old story. The best from a box office standpoint for us for some time. Not a kid picture but enjoyed by all. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town and rural class in town of 800. Admission 10-25. G. W. Kendall, Coogon Opera House (500 seats), Coggon, Iowa.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. After seeing so many Our Gang Comedies audience did not appreciate this one. Had I played it one day at program rental would have netted something. This wanting an exhibitor to play two-day picture is unreasonable. One day is enough except in a de luxe feature. If I cannot get one day on most pictures from First National next season, why, I will not sign. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Fox

BIG DAN. (5,934 feet). Star, Charles "Buck" Jones. A very good picture, but Charles Jones does not suit in this class of picture. Put him in westerns and he will make money again. Print new. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 sets), Baltimore, Maryland.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. A wonderful story that everyone should enjoy. John Gilbert is a good draw for my town. The supporting cast is very good. Did not do the business on account of the weather. Moral tone good and it is fairly suitable for Sunday. Had poor attendance. Draw low and middle class of mining people in town of 6,000. Admission 10-20-30. D. W. Engert, New Harlan Theatre (800 seats), Harlan, Kentucky.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. Story of "Kentucky Days" pleased all. Gilbert does fine work in this one. Moral tone good and it is suitable for Sun-

Prints in All Exchanges—Now Playing

"HOLD YOUR BREATH"

An AL CHRISTIE FEATURE

with Dorothy Devore

WALTER HICKS - FULLY MARSHALL - JIMMIE ADAMS -
PRISCILLA BONNER - JIMMIE HARRISON

HODKINSON RELEASE



day. Had fair attendance. Draw elite class. Admission 20-30-40. Lewis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. Played this two days but failed to draw well either day. No fault of picture. Used everything for advertising. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 4,200. Admission 10-25-30. Walter E. Greenwood, Star Theatre (471 seats), Union City, Pennsylvania.

CUPID'S FIREMAN. (5,000 feet). Star, Charles Jones. A good melodrama, but Jones does not pull them in with this sort of picture as he did in westerns. Print new. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

ELEVENTH HOUR. (6,819 feet). Star cast. A fast moving, breath taking, hell roarin' melodrama. All villains "bit the dust." Serial fans and kids will eat this one up and call for more. Not suitable for Sunday. Had above average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

EXILES. (5 reels). Star, John Gilbert. A very good program picture that should please most any audience. Gilbert does some very good acting. Moral tone good and it is suitable for Sunday. Had good attendance. Draw church community in city of 300,000. Admission 10-20. P. J. Yanutola, Parkland Theatre (500 seats), Louisville, Kentucky.

GRAIL. (4,617 feet). Star, Dustin Farnum. A good picture. Moral tone good but it is not suitable for Sunday. Draw all classes in town of 2,000. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

GUN FIGHTER. (5 reels). Star, William Farnum. Good picture but story was ruined by print being in horrible condition. In five reels and I received about three. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw church community in city of 300,000. Admission 10-20. P. J. Yanutola, Parkland Theatre (500 seats), Louisville, Kentucky.

HELL'S HOLE. (6 reels). Star, Charles "Buck" Jones. A picture that pleased all who saw it. Name misleading. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 4,200. Admission 10-25-30. Walter E. Greenwood, Star Theatre (471 seats), Union City, Pennsylvania.

JUST OFF BROADWAY. (5,444 feet). Star, John Gilbert. Boys, this is a good picture, "program." It will please all your patrons. Town class and working class both enjoyed it fine. Fox wants too much for all his star series; hold 'em down to program prices and they will go good. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw mostly cotton mill class in town of 2,100. Admission 10-20, plus tax. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Somewhat different than the usual Mix picture but patrons well pleased. Moral tone good and it is suitable for Sunday. Had excellent attendance. Draw all classes in town of 4,200. Admission 10-25-30. Walter E. Greenwood, Star Theatre (471 seats), Union City, Pennsylvania.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. All Mix pictures mean money to me. This one very good. Print good. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

LOVE LETTERS. (4,749 feet). Star, Shirley Mason. A fair program picture. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,000. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. This is very good picture but far from a special. It's a good program picture. Do not pay special price for it.

Spring Songs

"Want to tell you that Winter bowed and ushered in Sweet Spring, with three feet of mud from which I was forced to resurrect Nancy Hanks (the Straight From the Shoulder Car) six times from an almost unbelievable depth of mire: doubt very much if all the Good Shoulders contributing to Straight From the Shoulder could have persuaded her to leave her resting place."—E. N. Prescott, Prescott Circuit, Union, Maine.

"I could write a poem on Spring, I am that tickled to see the sun shining. But I won't afflict you to that extent. No heat prostrations to date but it's a nice Spring, anyway.

"I opened up a couple of summer theatres last week, and in spite of the cool weather, did a nice business."—Guy C. Sawyer, Town Hall, Chester, Vermont.

Pleased well here. About on average of Mix pictures. These so-called specials are a joke. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw mostly cotton mill class in town of 2,100. Admission 10-20, plus tax. J. B. Stanley, Everybody's Theatre (250 seats), McColl, South Carolina.

SOUTH SEA LOVE. (4,168 feet). Star, Shirley Mason. Shirley's poorest picture. Moral tone all right but it is not suitable for Sunday. Had fair attendance. Draw residential class in town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. A fair program picture, that is all. Too much sob stuff. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw educated class in town of 1,700. Admission 10-25. K. D. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

TROUBLE SHOOTER. Star, Tom Mix. A crackjack Mix feature. Stood them up for three-day run. Mix most popular star in this locality. Admission fifteen cents. J. Hill Snyder, Scenic Theatre (630 seats), York, Pennsylvania.

VAGABOND TRAIL. (4,302 feet). Star, Charles "Buck" Jones. Very good of its kind. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

WHILE JUSTICE WAITS. (4,762 feet). Star, Dustin Farnum. Very good program picture. Condition not so good. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw tourists in town of 2,000.

Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

Goldwyn

BACKBONE. (6,750 feet). Star cast. Some pretty scenes and one-half reel of action. Nothing else; never pleased anyone. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural and town class in town of 800. Admission 10-20-25. Firkins nad Law, Crystal Theatre (200 seats), Moravia, Iowa.

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. Light comedy drama. Pleased about fifty-fifty. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw farming class in town of 400. Admission 15-35. E. E. Bonbright, Princess Theatre, Culbertson, Montana.

ENEMIES OF WOMEN. (10,901 feet). Star cast. I couldn't make my people believe this was a special. A complete flop. I enjoyed it myself but the box office kicked. Moral tone not good and it is not suitable for Sunday. Had poor attendance. Draw farming class in town of 1,200. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (250 seats), Vacaville, California.

ETERNAL THREE. (6,845 feet). Star cast. This picture did not please. Would not recommend same. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw educated class in town of 1,700. Admission 10-25. K. D. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

GREEN GODDESS. (9,100 feet). Star, George Arliss. A wonderful picture that pleased everyone. You can't go wrong on this picture, as George Arliss is a finished actor. Moral tone good and it is suitable for Sunday. Had good attendance. Draw educated class in town of 1,700. Admission 10-25. K. D. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

GREEN GODDESS. (9,100 feet). Star, George Arliss. A big, classy picture, well done, but will not get the money in small towns. A few will pronounce it very fine and the other eighty per cent. won't like it. The American public does not like foreign stories. They are fed up on them. Suitable for Sunday. Had fair attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

GREEN GODDESS. (9,100 feet). Star, George Arliss. Picture not near as good as his usual ones; however, paid more than three times as much for it. They walked out on this one so that I did not have any one to see the end. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw college class in town of 2,145. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Very sweet story. Pleased majority but rental too high for a small town. You cannot make anything on

National Release Date, June 15,
1924—Now Booking



"NOT ONE TO SPARE"

THE WONDER PICTURE!

PRODUCED BY MADELINE BRANDEIS PRODUCTIONS
DIRECTED BY RENAUD HOFFMAN

HODKINSON RELEASE

it. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

IN THE PALACE OF THE KING. (9,000 feet). Star, Blanche Sweet. A picture that cost a lot of money to build but the day of the costume pictures is shot. All want entertainment down to now, and this king stuff is not popular in America. Producers please cut it and help us save the game. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

LOOK YOUR BEST. (6 reels). Star, Colleen Moore. Nothing to it. Too long and nothing to draw them in. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw educated class in town of 1,700. Admission 10-25. K. D. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

NAME THE MAN. (8 reels). Star cast. It isn't very often they go out of my theatre saying, "Well, that sure was a rotten picture," but they did on this one and I agree with them. Moral tone very poor and it is not suitable for Sunday. Had poor attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

REMEMBRANCE. (5,650 feet). Star, Claude Gillingwater. Advertised this subject heavily and paid a fair price for it, but somehow it did not draw my patrons. Want the "more lively" pictures. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

RENO. (7 reels). Star cast. "Reno" is nothing big. It is only a fair picture. Patrons thought there was too much running from one state to another and too many characters. The scenes in Yellowstone Park are good but the scene of the geyser throwing the villain in the air is terrible and made the audiences laugh, although supposed to be dramatic. Moral tone fair, but it is not suitable for Sunday. Had fair attendance. Draw middle and high class in city of 12,000. Admission 10-20, 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

SIN FLOOD. (6,500 feet). Star cast. Don't know why, but they sure panned this one. A good cast. Flood scenes well done. Would rate it about fifty-five per cent. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw rural and small town class in town of 286. R. K. Russell, Legion Theatre, Cushing, Iowa.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. Better than "Three Weeks." Drew fair business and pleased. Have not played "Three Weeks" and don't expect to. I saw it. Shame on 'em. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw farming class in town of 1,200. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (250 seats), Vacaville, California.

SPOILERS. (4,028 feet). Star cast. This picture would make money for the exhibitor, had the maker of this had brains enough and used common sense in

Bad Prints

Still comes the mention of Bad Prints in various reports.

Less than we used to have—but too darned many yet.

"Suggest for all us small town exhibitors, when we get bad prints, to go after them (exchanges) for we are sure entitled to good service and you know as an exhibitor, bad prints will 'do for you.' So let us have good service from exchanges."—E. C. Bays, Globe Theatre, Buena Vista, Virginia.

making up the photos, window cards and other paper to have mentioned some place that it was a new picture. They could have mentioned the cast and it would have enlightened the public that they would have known it was not the same old "Spoilers" we have been showing for the past six years, year after year. But they did not do this. They figure the small town exhibitor is the fellow minus a think box. But after we small town folks see so many blunders and just plain boneheads pulled by the wise guys, so called, we are just led to believe that some fellow capable of thinking thinks is sure badly needed by several of the large, brilliant, never-forget-anything film producing companies of the East and West. "The Spoilers" lost me money because I could not run after every fellow and take him to one side and explain that it was not the same old "Spoilers," but a new one. Rotten blunder this. In other words, it is a d—shame this part of it had not been thought of by some of the brilliant bunch. They have a lot to learn yet. You tell 'em. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. A very good crook play that pleased audiences. Had vaudeville attraction and drew good crowds for two days. Moral tone good. Had good attendance. Draw middle and high class in city of 12,000. Admission 10-20, 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. Good story; everybody liked this one. A picture full of action and thrills, that will grip any audience. Had big business. Draw all classes in city of 10,000. Admission 25-35. E. Davidson, Welch Theatre, Welch, West Virginia.

Hodkinson

BULL DOG DRUMMOND. (5,000 feet). Star, Carlyle Blackwell. Just another picture. Can get by with it if audience isn't too critical. Had fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CRITICAL AGE. (4,500 feet). Star cast. Very good picture of the "Penrod and Sam" type. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw railroad

class in town of 3,500. Admission 10-25, 10-30. Wilcot and Witt, Strand Theatre (455 seats), Irvine, Kentucky.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. A one hundred per cent. picture. A big drawing card. Full house for two days. William C. Weinhardt, Amuse-U Theatre, Wayland, New York.

GRIT. (5,800 feet). Star cast. Not a big one, but has what a great many big ones lack, entertainment. Glenn Hunter and Clara Bow both good. G. B. Morris, Wigwam Theatre, San Antonio, Texas.

HOOSIER SCHOOLMASTER. (5,556 feet). Star cast. Not a western but will go over where westerns are liked. I played this as school benefit to very good business, teachers and patrons commented it. A. J. Tuckachle, Tauber Theatre, Camden, Arkansas.

HOOSIER SCHOOLMASTER. (5,556 feet). Star, Henry Hull. This is a real good picture but did not draw. Some good photography and also some poor. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw high class in city of 30,000. Admission 10-25. J. L. Bangert, Orpheum Theatre (1,070 feet), Okmulgee, Oklahoma.

RAPIDS. (4,900 feet). Star cast. A good program picture that pleased a less than average Saturday crowd. Stormy weather kept many away. Several commented favorably. Think attendance would have been better, had the paper on this been more attractive. Used a slide and boards. Suitable for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SAGEBRUSH. Star cast. Good program picture. Print very poor. R. W. Cagle, Columbia Theatre, Cotton Valley, Louisiana.

Metro

DESIRE. (6,500 feet). Star cast. Quite a pleasing picture in every way. People liked it and said so. You will not regret giving it a run. Moral tone very good and it is suitable for Sunday. Had good attendance. Draw society class in city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

FASHION ROW. (7,300 feet). Star, Mae Murray. Same old promenade stuff. My people are tired of it. Mae Murray was once a good draw but no more. Not worth rance of admission or special exploitation. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw farming class in town of 1,200. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (250 seats), Vacaville, California.

FOOL'S AWAKENING. (5,763 feet). Star cast. This picture while very entertaining only drew fair business. Title did not mean anything. The title has as much to do with the drawing power as the cast. People ask for it. Moral tone good and it is suitable for Sunday. Had only ordinary attendance. Draw all classes in town of 3,000. Admission 10-28-33. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

HALF A DOLLAR BILL. (5,700 feet). Star, Anna Q. Nilsson. Very good story and fair cast. Went over to our usual Saturday crowd. Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

HALF A DOLLAR BILL. (5,700 feet). Star cast. A very pleasing action story. A good program. Work of the two dogs very good. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farming class in town of 1,200. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (250 seats), Vacaville, California.

HEART BANDIT. (4,906 feet). Star, Viola Dana. Very good program picture. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

HEART BANDIT. (4,906 feet). Star, Viola Dana. Played to capacity and while not as good as her usual pictures still I had no complaints. Moral tone good and it is suitable for Sunday. Had excellent attendance. Draw all classes in town of 4,200. Admission

Released June 22, 1924—Now Booking

Lois Wilson in
"Another Scandal"
Cosmo Hamilton's
latest and greatest novel—



An E. H. Griffith Production
produced by
Tilford Cinema Corp.
for HODKINSON Release





Harry Carey in "Tiger Thompson," Hunt Stromberg's Hodkinson Picture.



10-25-30. Walter E. Greenwood, Star Theatre (471 seats), Union City, Pennsylvania.

HELD TO ANSWER. (5,601 feet). Star, House Peters. This picture went over big. While not bought as a special it was a special and would have stood big exploitation and advanced prices. It was a surprise package indeed. Don't pass this one up. A preacher in this one and he is not made a monkey of as is usually the case. Draw society class in city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

IN THE SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. Viola Dana a sure bet with us. This one is very pleasing picture that drew some comment. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farming class in town of 1,200. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (250 seats), Vacaville, California.

JAZZMANIA. (8 reels). Star, Mae Murray. A fair picture but Murray is gone in this town. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 2,000. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Best of the Coogan pictures. It is big. Almost wonderful. Play it. You will not regret it. Moral tone fine and it is suitable for Sunday. Had big attendance. Town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

MAN LIFE PASSED BY. (6,208 feet). Star, Percy Marmont. Good little program picture that appealed to some. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw best class. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

OFF SHORE PIRATE. (6 reels). Star, Viola Dana. Good clean entertainment. Lots of action and a dandy little star. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farm class in town of 400. Admission 10-25. O. D. Freer, Lyric Theatre (175 seats), Binford, North Dakota.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. It is the best comedy drama of 1923. It has everything a good picture should have. Book it, and boost it. Moral tone okay and it is suitable for Sunday. Had extra good attendance. Draw mixed class in town of 8,000. Admission 10-30. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

PLEASURE MAD. (7,547 feet). Star cast. Taken from Blanche Upright's novel, "The Valley of Content" makes a very entertaining picture but did not register strong at the box office. Usual advertising brought only fair attendance. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,000. Admission 10-28-33. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. This is the best thing Buster has done and much better than Three Ages which we used sometime ago. Lots of laughs. Used in connection with the "Way of a Man" serial episode No. 3. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,000.

000. Admission 10-28-33. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

SCARAMOUCHE. (9,600 feet). Star, Ramon Navarro. One of the biggest and best of the entire season. Pleased one hundred percent, but failed to draw as big as expected. Advertising, billboards, newspaper, mailing list, hand bills. You can't go wrong on this one if you can buy it right. Draw all classes in town of 10,000. E. Davidson, Welch Theatre, Welch, West Virginia.

SCARAMOUCHE. (9,600 feet). Star cast. The best costume picture of the season. Did not draw as expected but pleased nearly one hundred percent. A business building picture. Moral tone okay and it is a suitable for Sunday. Had good attendance. Draw farming class in town of 1,200. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (250 seats), Vacaville, California.

SCARAMOUCHE. (9,600 feet). Star, Ramon Navarro. Very good. Excellent. Metro's policy not fair. Again repeat either flat rental or straight percentage. No more guarantee for me. Moral tone good and it is suitable for Sunday. Had fair attendance for me. Metro got it all. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SHOOTING OF DAN MCGREW. Star, Barbara LaMarr. One of the best pictures I have played this year. Pleased everybody in a mixed audience. Bought right and played at advanced prices it is a business builder and you can't say too much for it. Moral tone good and it is suitable for Sunday. Had great attendance. Draw college class in town of 2,145. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. Here is a picture that pleased practically everybody. Well produced, well acted and finely directed. We used it as a substitute for a picture we pulled, so did not have time to advertise it properly. Can be bought right. Lots of praise from patrons. Moral tone good and it is suitable for Sunday. Attendance, above average. Draw neigh-

borhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. A wonderful picture. Should pack them in in Catholic districts. Draggy in spots but pleased all. Charged twenty-five and fifty-cents on this picture. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 4,200. Admission 10-25-30. Walter E. Greenwood, Star Theatre (471 seats), Union City, Pennsylvania.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. Metro policy too one sided. No more percentage basis plus guarantee hereafter. Either flat rental, or percentage without guarantee. Moral tone good and it is suitable for Sunday. Had fair attendance for me, Metro got it all. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. I consider this the season's best. Easy to exploit on account of the religious appeal. Went over big and drew all classes from the lowest to the best type of patrons, some were never here before. Everyone liked it in spite of its sad ending. Play it for your own sake. Moral tone one hundred per cent. Suitable for Sunday. Had capacity attendance. J. A. Harvey, Jr., Strand Theatre (250 seats), Vacaville, California.

Paramount

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Just try and beat it. Pleased ninety-five per cent, easily. Supporting cast good. Plot different. Photography and sets exceptional and realistic. Moral tone okay and it is suitable for Sunday. Had fair attendance. Town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

BIG BROTHER. (7,080 feet). Star, Tom Moore. This one should please all. Well acted and staged. Mickey Bennett does some fine work. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw elite class. Admission 20-30-40. Lewis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

BIG BROTHER. (7,080 feet). Star cast. The first one after the "39" and a very good picture. Tom Moore at his best and Mickey Bennett a new kid that's okay. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre, (600 seats), Decorah, Iowa.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. A special in eight reels. A good picture that will please most people. The main stars do good work also the name of the picture is a good drawing card. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw town and country class in town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

Released July 13, 1924—Now Booking



HARRY CAREY IN
"Tiger
Thompson"

A HUNT STROMBERG PRODUCTION

HODKINSON RELEASE Season 1924-1925
Thirty First-Run Pictures

BREED OF MEN. Star, William S. Hart. A good picture that filled the house to S. R. O. Pleased immensely as it is the type of picture my patrons like. Moral tone good. Had excellent attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

CALL OF THE CANYON. (6,993 feet). Star cast. Good picture with wonderful scenery. Action all the way. Modern story. Pleased them all. The acting of Miss Daw in this deserves especial mention as it was great. Moral tone good and it is suitable for Sunday. Had good attendance. Draw the best class in the world, veterans of the World War. Admission 10-30. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

CHEAT. (6,323 feet). Star, Pola Negri. Good feature. Pleased the patrons. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. E. Travelle, Elite Theatre, Placerville, California.

CHEAT. (6,323 feet). Star, Pola Negri. The best and only good picture I have had of Pola Negri. This picture will help her a lot. Receipts about one-third the rental. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw college class in town of 2,145. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

CHILDREN OF JAZZ. (6,080 feet). Star, Eileen Percy. An interesting picture with a story that's rather unusual, but did not draw us any business. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw miners and farmers in town of 600. Admission 10-28, 10-33. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Maybe not as good as some of the Meighan pictures but it seemed to satisfy the many who came to see this star. Story is smooth; a little slow in the last two reels. Has a finish that appeals to the crowd. Draw general class in city of 15,000. Admission 30-40. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

COWBOY AND THE LADY. (4,918 feet). Star cast. A very good program picture, but no great drawing power for me. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

DRUMS OF FATE. (5 reels). Star, Mary Miles Minter. There were so many knocks on this in the reports, that I was agreeably surprised. It is a good picture and my patrons liked it and told me so. Moral tone good and it is suitable for Sunday. Had good attendance. Miss Douglas Robertson, Princess Theatre (250 seats), Flemingsburg, Kentucky.

FIGHTING COWARD. (6,501 feet). Star cast. Very fine picture. Booth Tarkington's stories are well liked by our audiences. Moral tone good. Had average attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.



"The Fool," a Fox Picture.

FLAMING BARRIERS. (5,821 feet). Star, Antonio Moreno. Pleasing story of a small town. Will please where your patrons are not too critical. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw elite class. Admission 20-30-40. Lewis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

FORBIDDEN FRUIT. (7,804 feet). Star, Agnes Ayres. There's nothing wrong with this Paramount revival. It's all to the good. The small town exhibitor who books this will make money on it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

FRONTIER OF THE STARS. (5 reels). Star, Thomas Meighan. Very good. Good moral and clean picture. Made us money. Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in town of 400. Admission 15-25. F. M. Croop, Crescent Theatre (200 seats), Leonardsville, New York.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. A good comedy drama which failed to draw here. Our gross receipts barely paid the film rental. No fault of picture. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw town and rural class in town of 1,028. Admission 10-22, 13-27. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. A fair program picture. Nothing extra and will get no talk. Had poor attendance. Draw general class in town of 2,208. Admission 10-35. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. A fair program picture; did not hear any kicks on it; pleased the

majority that came out to see it. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw miners and farmers in town of 600. Admission 10-28. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

GHOST BREAKER. (5,130 feet). Star, Wallace Reid. This is a good program picture. Reid is a good star here. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw all classes in town of 700. Admission 10-20. William J. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

GREAT IMPERSONATION. (6,658 feet). Star, James Kirkwood. A substitute for us, but it went over all right. Had the local graduating class and school faculty as our guests. They said they enjoyed it. Moral tone okay and it is suitable for Sunday. Had poor attendance. Town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

GREEN TEMPTATION. (5 reels). Star, Betty Compson. A very good little picture for the money. Moral tone good but it is not suitable for Sunday. Had fair attendance. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

GRUMPY. (5,621 feet). Star, Theodore Roberts. A real picture. Real acting and a real drawing card. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,000. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

HER HUSBAND'S TRADEMARK. (5,101 feet). Star, Gloria Swanson. Fair entertainment. Not as good as her later ones. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw small town class in town of 1,269. Admission 10-25, 25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Bebe Daniels. This picture is suitable for adults only, provided they like morbid stuff, and plenty of it. Suitable for Sunday. Had fair attendance. Draw elite class. Admission 20-30-40. Lewis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. This one was very good for Swanson. Never was very strong here. People could never see her as an actress and never anyone in the cast with her that could act. They know it would not do to show Gloria up just yet. My notion is that it takes more than good clothes and big sets to make a picture. People demand talent or something that is almost talent. Moral tone fair and it maybe suitable for Sunday. Had fair attendance. Draw society class in city of 10,000. Admission 10-20. Ned Pedigo, Poliard Theatre, Guthrie, Oklahoma.

JAVA HEAD. (7,865 feet). Star, Leatrice Joy. A good story but my patrons do not like this type. Moral tone good and it is suitable for Sunday. Had large attendance. Draw all classes in town of 1,500. Admission 10-25. Miss Douglas Robertson, Princess Theatre (250 seats), Flemingsburg, Kentucky.

LIGHT THAT FAILED. (7,013 feet). Star, Percy Marmont. Everyone here was unanimous in their approval of this one. Many said it was one of the best pictures I ever showed. Wonderful acting on the part of Marmont who is a coming headliner. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. Fine society picture. Good story, good cast. Moral tone good. Suitable for Sunday. Had poor attendance. Draw all classes in town of 1,500. Admission 10-25. Miss Douglas Robertson, Princess Theatre (250 seats), Flemingsburg, Kentucky.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. One of the few society pictures that go over in a small town. Gloria Swanson always draws well for me. A very good picture. Don't be afraid of this one. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

Coming Soon

HUNT STROMBERG
CHARLES R. ROGERS
presents
Priscilla Dean
in
"The Siren of Seville"

Story by H. H. VAN LOAN-Directed by JEROME STORM



NEER DO WELL. (7,414 feet). Star, Thomas Meighan. Fine picture and pleased all, as Meighan pictures generally do. Moral tone good and it is suitable for Sunday. Had large attendance. Draw all classes in town of 1,500. Admission 10-25. Miss Douglas Robertson, Princess Theatre (250 seats), Flemingsburg, Kentucky.

ORDEAL. (4,592 feet). Star, Agnes Ayres. Bad print. Paramount does not sell new picture only a car load at a time. We are off of them for good. Had fair attendance. Draw oil field and small town class in town of 1,500. Admission 10-30. W. F. Jones, Queen Theatre (300 seats), Olney, Texas.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. A good picture. Good cast. Pleased patrons extra good. Moral tone good and it is suitable for Sunday. Had good attendance. Draw laboring class in town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre (400 seats), Warren, Arkansas.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. Good. Not big but very pleasing. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 2,714. L. S. Goolsby, Rex Theatre (480 seats), Brinkley, Arkansas.

RACING HEARTS. (5,600 feet). Star, Agnes Ayres. A good racing picture that pleased my patrons, better than "The Drivin' Fool." Action, comedy and thrills. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 2,500. Admission 10-25. A. F. Affelt, Liberty Theatre (440 seats), St. Louis, Michigan.

RACING HEARTS. (5,600 feet). Star cast. This is the class of picture my audience likes. Draw all classes in town of 1,500. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

RUGGLES OF RED GAP. (7,500 feet). Star cast. For some reason the story was not what the audience expected. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,500. Admission 10-20. W. M. Ward, Orpheum Theatre (400 seats), Santa Rita, New Mexico.

RUGGLES OF RED GAP. (7,500 feet). Star cast. Very, very good story. Many humorous situations. Something different. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

RUGGLES OF RED GAP. (7,500 feet). Star, Ernest Torrence. Played two nights. A great comedy type feature with Torrence and Horton receiving the applause. It is a good laugh producer. Received the usual good Paramount print. Moral tone good. Attendance good first night, poor second. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Commented as her best. Does some real acting in her dual role. Good picture. Moral tone okay but it is not suitable for Sunday. Draw general class in town of 3,300. Admission 25-30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Very similar to Gloria Swanson's "Humming Bird," but my patrons did not like it as well. Was disappointed in it, as had been led to believe it was better, but even at that it is an excellent production, well acted and produced. Moral tone average. Had fair attendance. Draw all classes in town of 3,000. Henry Tucker, Tucker Theatre (950 seats), Liberal, Kansas.

SILENT PARTNER. (5,865 feet). Star, Leatrice Joy. Fair program picture. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw miners and farmers in town of 600. Admission 10-25, 10-35. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

SPANISH DANCER. (8,431 feet). Star, Pola Negri. Good picture, good acting, good directing. Miss Negri is to be praised very highly for her acting in this production. Pleased ninety per cent. Moral tone good and it is suitable for Sunday. Had good attendance. Draw best class in the world, vet-



UNREAL NEWS REEL NO. 3
A William Fox Sunshine Comedy.

erans of the World War, in town of 600. Admission 10-30. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

STEPHEN STEPS OUT. (5,753 feet). Star, Douglas Fairbanks, Jr. Ordinary program picture that will get by. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw best class in the world, veterans of the World War. Admission 10-30. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. Only fair picture, but can't expect too much of a kid's first time up. The reels containing story of college days, will revive many of your college memories. Not a feature. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 3,300. Admission, matinee 25, evening 30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

STRANGER. (6,660 feet). Star, Betty Compson. Audience very critical, mostly unfavorable comments. Did not like it myself. Had poor attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

STRANGER. (6,660 feet). Star, Betty Compson. A radical departure from the plot of conventional dramas. The strangest strongest and most dramatic story of love, sacrifice and regeneration ever told. How many pictures can boast of such a cast, depicting the destinies of a beautiful girl, a society wastrel, and a great statesman. Here is a real entertaining feature picture, which will please all seeing it, and add to the box office receipts. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

TO HAVE AND TO HOLD. (7,518 feet). Star, Betty Compson. A good picture that will please most movie fans as there is action and thrills all through the picture.

Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw town and country class in town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

TRIUMPH. (8,292 feet). Star, Leatrice Joy. Pleased one hundred per cent. Good attendance. Fine cast and Miss Joy does wonderful acting. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

WHAT EVERY WOMAN KNOWS. (5 reels). Star cast. Only fair program picture. Drew very good attendance. Most too costly for small towns. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw rural small town class in town of 1,474. Admission 10-25-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. This sure was a good one. Had good attendance on it. Kept up for two days with strong opposition on account of road show. General patronage. Book it if you can get it reasonable. Prints fine. Paramount is sure giving good prints this year but the rental is rather high. Suitable for Sunday. Draw all classes in town of 3,500. Admission 10-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

WILD BILL HICKOK. (6,893 feet). Star, Bill Hart. It's a shame that Bill chose such a picture for his comeback. It's altogether too impossible especially where he alone shoots about fifty bandits. My audience kidded this picture terribly. Moral tone okay but it is not suitable for Sunday. Had large attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. This is his regular line of good clean pictures. Not any better than his others, however, sold to me at an advance of fifty per cent. Pleased all but did not draw at program price. Moral tone good and it is suitable for Sunday. Had average attendance. Draw college class in town of 2,145. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. Very good picture that seems to please one hundred per cent. Moral tone good and it is suitable for Sunday. Had good attendance. Draw best class in the world, veterans of the World War. Admission 10-30. Adolph Schutz, Fort Bayard Theatre, Fort Bayard, New Mexico.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. Played two nights. Thomas certainly pleased our crowd to the last one. I personally consider this a good picture. He drew very well in this one for us. Moral tone good. Attendance excellent first night, good second. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. A good program picture, nothing more. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw laboring class in town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre, Warren, Arkansas.



Announcing
"The WISE VIRGIN"
STARRING
Patsy Ruth Miller & Matt Moore
AN ELMER HARRIS-
SPECIAL PRODUCTION
for
HODKINSON RELEASE

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star cast. Very good small town picture, but will not stand extra boosting. Good for one day run. Not suitable for Sunday. Had fair attendance. Draw all classes in town of 2,000. Admission 10-25. Grand Theatre (300 seats), Enfield, North Carolina.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star cast. This seemed to please a fair sized crowd very much. I had no complaints, and a few bouquets. The cast, including Lewis Stone, Leatrice Joy, Pauline Garon, and Claude Gillingwater is good. Story is probable, but to me seemed patterned after "Dangerous Age" released by First National some time ago. This was sold as a program picture, and as such gave satisfaction. Used slide, boards, windowcards, and mailing list. Had a fair crowd on a stormy night. Suitable for Sunday. Print okay. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Pathe

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). Real good of the kind. We do not have enough people that appreciate this kind to make it profitable. Attendance, above average. Draw oil field and small town class in town of 1,500. Admission 10-30. W. F. Jones, Queen Theatre (300 seats), Olney, Texas.

WAY OF A MAN. (9,000 feet). Star cast. I ran this one first run here although it was released three months. The other theatres did not get it first. I cannot see why. It was a good western. The plot was fine but the acting was not so good. However it got across okay. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw student and family class in city of 80,000. Admission 10-20. George W. Pettingill, High School Theatre (1,000 seats), St. Petersburg, Florida.

WHY WORRY. (6 reels). Star, Harold Lloyd. I have played every picture Harold Lloyd made and I find them all good. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farming class in town of 400. Admission 15-35. E. E. Bonbright, Princess Theatre, Culbertson, Montana.

WHY WORRY. (6 reels). Star, Harold Lloyd. As usual Harold Lloyd put the picture over. Don't fail to take a chance on this one. Did a nice business and everybody satisfied. Harold sure in a class by himself. Moral tone good and it is fairly suitable for Sunday showing. Had very good attendance. Draw low and middle class of mining people in town of 6,000. Admission 10-20-30. D. W. Engert, New Harlan Theatre (800 seats), Harlan, Kentucky.

Playgoers

FAMILY CLOSET. Star cast. One of "Those Pictures." Print good. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

Preferred

APRIL SHOWERS. (6,350 feet). Star, Colleen Moore. A dandy comedy of Irish life

Every Tip Helps

in New York with a wonderful scrap at the finish. One of the best pictures of this type I ever ran. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

ARE YOU A FAILURE? (5,700 feet). Star cast. A good program picture rather overdone in places still pleased the people here. Had good attendance. Walter E. Greenwood, Star Theatre (471 seats), Union City, Pennsylvania.

BROKEN WING. (6,216 feet). Star cast. A good outdoor picture that pleased. Classed as good program not worth raised admissions. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 1,200. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (250 seats), Vacaville, California.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. The best of all western pictures although second run we did a very good business. Admission fifteen cents. J. Hill Snyder, Scenic Theatre (630 seats), York, Pennsylvania.

Selznick

BISHOP OF HOLLYWOOD. Star cast. This is a tragedy not a comedy. A full cast of one time good comedians but this is the worst I have ever run. Prints new. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

CAUSE FOR DIVORCE. (7,132 feet). Star cast. A mighty fine sermon visualized. In fact it was too real in spots to be entertainment, for it struck some of them to the "quick." Town of 286. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

COMMON LAW. (8 reels). Star, Corinne Griffith. Beware of this. It did not draw and only pleased a few. Artist model stuff. Not a special by all means. Moral tone poor and it is not suitable for Sunday. Had poor attendance. J. A. Harvey, Jr., Strand Theatre (250 seats), Vacaville, California.

DAUGHTERS OF TODAY. (7,000 feet). Star cast. A fine picture that has a trailer that will make you business. It has a good story as well as scenery. Well played and liked by all. Had wonderful attendance in spite of great opposition. Moral tone good and it is suitable for Sunday. Had good attendance. Draw college class in town of 2,145. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

DAUGHTERS OF TODAY. (7 reels). Star, Patsy Ruth Miller. A great picture, splendid box office attraction. Story is one which interests all classes, flappers or grownups. This picture will go over anywhere. A knockout. Moral tone excellent and it is suitable for Sunday. Had packed house. Draw high class in city of 250,000. Admission 10-25-40. S. Charninsky, Capitol Theatre (1,044 seats), Dallas, Texas.

OATH OF COMPENSATION. Star, Norma Talmadge. Good picture and better than some more recent. Draw all classes in town of 3,000. Charles L. Hyd, Grand Theatre (700 seats), Pierre, South Dakota.

QUICKSANDS. (6,541 feet). Star cast. Another thriller. Made near the Mexican border with two troupes of U. S. Cavalry. A fine action picture. Moral tone good. Had fair attendance. Draw general class in town of 2,200. Admission 15-25. E. N. Prescott (250 seats), Union, Maine.

QUICKSANDS. (6,541 feet). Star, Helene Chadwick. A real picture that will please one hundred per cent. The best pleased crowd I have had this year. Ran to a packed house in spite of a downpour of rain. This is the kind of picture that will make money for an exhibitor. Let's have one more. Town of 1,200. Admission 10-25. Rialto Theatre, Lecompte, Louisiana.

SAFETY CURTAIN. Star, Norma Talmadge. Re-issue. No story, no plot. Just six reels of Norma close-ups. Good print. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

WOMAN TO WOMAN. (7 reels). Star, Betty Compson. Here is a real picture for those who like them a little different. Betty Compson does some wonderful performing and is a very good draw for my town. Don't be afraid of this one. Book it and put it over. Pleased all my patrons. Moral tone very good and it is suitable for Sunday. Had very good attendance. Draw low and middle class of mining people in town of 6,000. Admission 10-20-30. D. W. Engert, New Harlan Theatre (800 seats), Harlan, Kentucky.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. A good picture well played. The only thing wrong was the ending. Betty Compson dies in the end, otherwise a wonderful picture. Moral tone good and it is suitable for Sunday. Had above average attendance. Draw college class in town of 2,145. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

United Artists

ROSITA. (8,800 feet). Star, Mary Pickford. A very good picture although I think Mary is very much mis-cast. She hasn't the necessary "go" for a dancing favorite. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WHITE ROSE. (11 reels). Star, Mae Marsh. I bought it reasonable but that was all it was worth. The picture pleased immensely though. Could stand speeding at a rate of less than ten minutes to the reel. Not quite suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre, Mt. Morris, New York.

WOMAN OF PARIS. (8,000 feet). Star, Edna Purviance. Not a small town picture but I think one of the best directed I ever saw. Cut end of reel three, "The unwinding of the model." Moral tone questionable and it is not suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Universal

ACQUITTAL. (6,523 feet). Star cast. Good picture, but did not draw for us. Draw better class in city of 10,000. Admission 10-25. Paul Barcroft, Pastime Theatre (500 seats), Coshocton, Ohio.

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. The title on this one was hard to advertise but the picture was liked well by those who saw it. I would advise anyone who has not run it yet to try it. The print I got was very poor. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw student and family class in city of 80,000. Admission 10-20. George W.

In Production



FLORENCE VIDOR
A Super-Special Film Dramatization
"BARBARA FRIETCHIE"
BASED ON PLAY BY
CLYDE FITCH
Directed by LAMBERT HILLIER
for HODKINSON
RELEASE

Pettingill, High School Theatre (1,000 seats), St. Petersburg, Florida.

ACQUITTAL. (6,523 feet). Star cast. Very good production. Moral tone good and it is suitable for Sunday. Attendance. Not good but no fault of the picture. Lost money on account of conditions. No tourists coming through. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BURNING WORDS. (4,944 feet). Star, Roy Stewart. A picture with poor story and nothing else to recommend it. Did not please. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw rural and town class in town of 800. Admission 10-20-25. Perkins and Law, Crystal Theatre (200 seats), Moravia, Iowa.

CROOKED ALLEY. (4,900 feet). Star cast. A real good program picture, received good print. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

CROSSED WIRES. (4,705 feet). Star cast. Good program picture, with serial a good show. Moral tone good. Draw all classes in town of 2,000. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

CROSSED WIRES. (4,705 feet). Star, Gladys Walton. Fair picture but not as good as her usual pictures. Moral tone good. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

DANCING CHEAT. (5 reels). Star, Herbert Rawlinson. Fair program picture. Suitable for Sunday. Draw middle and high class in city of 12,000. Admission 10-20, 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

DANCING CHEAT. (5 reels). Star cast. This picture is very poor entertainment, never saw Alice Lake cast so poorly. A few like this would put her out of the race. Herbert is losing his in his last few productions. Can't say a thing good about this picture. Just a poor effort on the part of Universal. Could whittle a better story with a pocket knife. How can they do it and expect the exhibitor to pay for service. Universal program; in fact all their pictures for this year have been poorer than last, yet the straight from the shoulder punch promised a whole lot and we are paying for the jolt. Not knocked out but have been under-cut several times. Draw general class in town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

GHOST PATROL. (4,228 feet). Star, Bessie Love. Good little program picture, well liked by the few that saw it. Too many home talent shows in small towns. Business good. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw small town and farmer class in town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

NEAR LADY. (4,812 feet). Star, Gladys Walton. Fair. Good comedy parts offering a good program. Moral tone good. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

NIGHT MESSAGE. (4,591 feet). Star cast. Good program picture. Pleased one hundred percent. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mill class in town of 2,100. Admission 10-20, plus tax. J. B. Stanley, Everybody's Theatre (250 seats), McCall, South Carolina.

RED WARNING. (4,795 feet). Star, Jack Hoxie. Much better than Hoxie's previous pictures. I believe Jack will eventually be a big small town favorite. Moral tone all right. Suitable for Sunday. Had good attendance. Draw residential class in town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

SELF MADE WIFE. (4,960 feet). Star, Ethel Terry. Good picture that pleased a small house. Moral tone good. Had fair attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

Send Every Week

SIX FIFTY. (6 reels). Star cast. A good picture that pleased all. It's okay. Moral tone good. Had fair attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

SIX FIFTY. (6 reels). Star cast. A very good program picture but not extra good for an all star cast picture. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. A good clean picture with plenty of comedy. Pleased one hundred percent. Book it, be it for it is sure to please. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farming class in town of 400. Admission 15-35. E. E. Bonbright, Princess Theatre, Culbertson, Montana.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. Some more studio stuff. A poor excuse for Gibson picture. Better put him back in westerns and keep him there. Print good. Suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

THUNDERING DAWN. (6,600 feet). Star cast. A good picture but spoiled by a bad print. If you can get a good print, play it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

UNTAMABLE. (4,776 feet). Star, Gladys Walton. A good program picture that will please as Miss Walton is a good actress. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw town and country class in town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

WHISPERED NAME. (5,196 feet). Star cast. Not much force to this one. Cheap price and cheap picture. Heard many kicks and no compliments. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 200. Admission 10-25. D. B. Rankin, Co-operative Theatre (200 seats), Idana, Kansas.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. I didn't think much of this one. Not in it with "Drifting," with same star. For some unknown reason Priscilla doesn't draw for us. I personally think she is very good. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. Just fair. Nothing to tear your hair out over. Draw middle and high class in city of 12,000. Admission 10-20, 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

Vitaphone

LADDER JINX. (5,068 feet). Star cast. A corking good comedy drama. A little draggy toward middle. Picks up later and makes a good finish. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

LEAVENWORTH CASE. (5,400 feet). Star cast. A very good mystery story. Everyone liked it. A picture that will please any audience. Vitaphone pictures are always good. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

LOYAL LIVES. (5,950 feet). Star cast. A very good picture. A picture that can be advertised with good results. Received some very good compliments on this one. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

MIDNIGHT ALARM. (6,000 feet). Star, Cullen Landis. The fire scene in this picture very good. The acting of Cullen Landis made this a very fine picture; has plenty of thrills and that's what my audience wants. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 2,200. Admission 10-30. W. E. Norris, Pleasant Hour Theatre (240 seats), Woodsfield, Ohio.

MIDNIGHT ALARM. (6,000 feet). Star cast. Good picture for small town. Nothing big but very interesting all the way through. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw farming class in town of 400. Admission 15-35. E. E. Bonbright, Princess Theatre, Culbertson, Montana.

MIDNIGHT ALARM. (6,000 feet). Star cast. A picture that should please every place. It has every essential that goes to make up an entertaining picture program. The fire scenes would be hard to improve upon. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 200. Admission 10-25. D. B. Rankin, Co-operative Theatre (200 seats), Idana, Kansas.

MIDNIGHT ALARM. (7,000 feet). Star cast. A whale of a good picture; is still the talk of the town. Entertaining, thrilling, splendid. It gets under your skin. Play it and boost it. Your patrons will thank you for this production. Grab it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

PIONEER TRAILS. (6,920 feet). Star, Cullen Landis. Print terrible. Scenes gone. Had usual attendance. Draw oil field and small town class in town of 1,500. Admission 10-30. W. F. Jones, Queen Theatre (300 seats), Olney, Texas.

STEELHEART. (6 reels). Star, William Duncan. Good, as all Duncans are. They are not factory made as some westerns are always. Drew good business for me. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

WHEN DANGER SMILES. Star, William Duncan. A good western that pleased. I would call it a better than average western. Print in good condition. Moral tone good. Had good attendance. Draw rural small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

WHERE MEN ARE MEN. (Star, William Duncan. This one is hardly up to Duncan's standard but would call it average. Moral tone good. Had good attendance. Draw rural small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

Warner Bros.

BRASS. (8 reels). Star cast. A good picture, one especially good for Sunday. Has good moral tone. Nine reels a little too long. Had fair attendance. Draw all classes in town of 1,250. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. Johnny Hines at his best, and that's saying a great deal. If you can't put this one over it's your own fault. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 16,000. Admission 10-35. Mark C. Read, Jefferson Theatre (850 seats), Coffeyville, Kansas.

CONDUCTOR 1492. Star, Johnny Hines. Grab this one and you'll make friends for your theatre. Step on it, for it's one of the

finest comedies in many moons. Drew good crowds for three days. Moral tone good and it is suitable for Sunday. Had good attendance. Draw middle and high class in city of 12,000. Admission 10-20, 10-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

CONDUCTOR 1492. (6,599 feet). Star, Johnny Hines. The best comedy drama I have seen for a long time. You can't go wrong with it. Talk it up big and you will clean up on it. As well as having fine comedy in it, it has parts that will make you hold your breath. I got a fine print of it. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw student and family class in city of 80,000. Admission 10-20. George W. Pettingill, High School Theatre (1,000 seats), St. Petersburg, Florida.

DADDIES. (6,800 feet). Star cast. Very good picture for family audience. Cast all good except Mae Marsh, who my people don't care for. Moral tone okay and it is suitable for Sunday. Had fair attendance. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

GEORGE WASHINGTON, JR. (6,700 feet). Star, Wesley Barry. A very good picture, and one of Wesley's best and, of course, his latest. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

PRINTER'S DEVIL. Star, Wesley Barry. Just the kind of a picture to suit my patrons. Wesley Barry is one of my best bets. Did a wonderful business on account of extensive exploitation. Have good co-operative tie-ups on this picture which get the business. Sent everyone out pleased. Moral tone very good and it is suitable for Sunday. Had very good attendance. Draw low and middle class of mining people in town of 6,000. Admission 10-20-30. D. W. Engert, New Harlan Theatre (800 seats), Harlan, Kentucky.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. A good picture, good acting, a high price and a small attendance. Nuf sed. Moral tone good and it is suitable for Sunday. Had small attendance. Draw student and family class in city of 80,000. Admission 10-20. George W. Pettingill, High School Theatre (1,000 seats), St. Petersburg, Florida.

WHERE THE NORTH BEGINS. (6 reels). Star, Rin-Tin-Tin (dog). Very good dog picture. Pleased everyone. A good puller and a picture with a punch. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

Comedies

BELL HOP. (Vitagraph). Star, Larry Semon. A splendid comedy of the type. Larry always gets up. Can't go wrong on a Semon. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

DAREDEVIL, PITFALLS OF A BIG CITY. (Sennett-Pathé). Star, Ben Turpin. Two good Turpin comedies that will get the laughs. Turpin pleases most of the patrons. Draw general class in town of 2,500. Admission varies. J. F. White, Jr., Capitol Theatre (300 seats), Asheboro, North Carolina.

DOGS OF WAR. (Pathe). "Our Gang." This goes for every Gang I run. Never had poor one. Every time I show the advance slide on any of them, the kids let out a whoop which is unmistakable. Grown-ups like them also. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw residential class in town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

FAMILY TROUBLES. (Educational). Okay about ninety per cent. Ends too abruptly which of course will leave a bad taste and creates plenty of criticism. Moral tone okay and it is suitable for Sunday. Had fair attendance. Town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

Don't hold off sending tips until you see all you've sent in print.

It takes time to get the reports in type and time for your letters to get here.

Send every week if you please. Keep 'em coming!

FOUR ORPHANS. (Hodkinson). Star, Charles Murray. This comedy very good. All of the series are good but I get very bad prints. Suitable for Sunday. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

HAYSEED. (Selznick). Star, Jimmy Aubrey. All of the Aubrey comedies are good. This one lots of laughs. Prints new. Suitable for Sunday. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

HORSESHOES. (Vitagraph). Star, Larry Semon. A good comedy which will bring laughs. Moral tone good. Draw small town and country class in town of 1,700. Admission 10-25. J. B. Wallis, Isis Theatre (240 seats), Russell, Kansas.

JOHNNIE JONES. (Pathe). These comedies make a good alternative for the Gangs. Always enjoyable, and patrons go out of their way to let me know they appreciate them. Moral tone fine and are suitable for any time. Had good attendance. Draw residential class in town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

MIDNIGHT CABARET. (Vitagraph). Star, Larry Semon. As a slapstick, "pie throwin'" comedy this one is about the best Larry ever put out. One continual howl after another. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

MY FRIEND. (Educational). Star, Al Hamilton. A real good effort in slapstick. Some clever and original stunts. Kids raised the roof. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

MY FRIEND. (Educational). Star, Al Hamilton. If this comedy doesn't put your house in an uproar and keep it boiling until the end, I'm no judge of comedies or anything. I don't know when we have had a comedy that contained so much to provoke hearty laughter. In fact, the comedy was better than the feature. Moral tone good. Suitable for Sunday. Had fair attendance. Draw rural class in town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

NEIGHBORS. (Metro). Star, Buster Keaton. I find Metro Buster Keatons one of the best comedies on the market. Played this with "The Hottentot" and pleased my patrons one hundred per cent. Moral tone good and it is suitable for Sunday. Had poor attendance. E. D. Muchow, Hub Theatre, Gaylord, Minnesota.

NUISANCE. (Vitagraph). Star, Jimmy Aubrey. Just fairly good for Vitagraph. They usually make 'em better. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenwich, Tennessee.

ONE TERRIBLE DAY. (Pathe). "Our Gang." These kids are hard to beat for real kid stuff; they are good comedians and seem to please old and young. Moral tone good. Had fair attendance. Draw general class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

PANIC IS ON. (F. B. O.). Oh, why do they call this team laugh producers? We got as many laughs with this as we did with the Czar of Russia's funeral. This was my last, and thankful. Suitable for Sunday. Draw all classes in big city. Admission ten

cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

PERFECT 36. (Educational). Star, Bobby Vernon. Another good Christie. We had this on with "Why Worry" and pleased them, which speaks well for Bobby Vernon in "A Perfect 36." Draw better class. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

POLE CAT SCHEME. (F. B. O.). Star, Pop Tuttle. A laugh every thousand feet and only two reels. Print good. Suitable for Sunday. Draw factory class in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

RAMBLING ROMEO. (Educational). Star, Neal Burns. Action and funny situations make this an average comedy. Educationals are always absolutely clean. Draw small town and country class in town of 1,700. Admission 10-25. J. B. Wallis, Isis Theatre (240 seats), Russell, Kansas.

RICE AND OLD SHOES. (F. B. O.). Star, Carter DeHaven. The best of the DeHavens so far; a laugh nearly the whole way. Print good. Suitable for Sunday. Had good attendance. Draw factory class in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

SANE AND SAFE. (Educational). Star, Jimmie Adams. A very good comedy, which will be highly enjoyed by all seeing it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SAWMILL. (Vitagraph). Star, Larry Semon. This comedy in slapstick class is one of the best two-reelers I've ever shown. Comments good. Suitable for any time. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

SHOW. (Vitagraph). Star, Larry Semon. Semons always bring them out and get the laughs. Some fellow said Semons are too much alike but that's what I like about them. The standard quality. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

UNIVERSAL ONE REEL COMEDIES. (Universal). They are getting awful. I think it near time for them to use some of their wonderful talent to make good comedies. I notice they are going to release Lyons-Moran. Attendance, Lord help us. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

WALK OUT. (Pathe). Star, Snub Pollard. Oh, boy! Some comedy, and real comedy. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

YANKEE SPIRIT. (Educational). Star, Benny Alexander. This is a great comedy, and would especially be for a "Boy Scout" benefit, and it's clean. Most people like kids, especially babies, and animals, and for this reason this comedy should appeal to most people. It invoked almost as much favorable comment as "Circus Days" on the same program. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural class in town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

YANKEE SPIRIT. (Educational). Star, Ben Alexander. An excellent comedy that brought plenty of hearty chuckles from young and old. They like these juvenile comedies. Draw better class. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

YOUNG SHERLOCKS. (Pathe). "Our Gang." Not quite up to Pathe standard, we thought. Moral tone good. Draw small town and country class in town of 1,700. Admission 10-25. J. B. Wallis, Isis Theatre (240 seats), Russell, Kansas.

Serials

FAST EXPRESS NOS. 1-2. (Universal). Stars, William Duncan, Edith Johnson. Just another good serial; better than previous

Universal serials. Prints new. Suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SOCIAL BUCCANEER. (Universal). Star, Jack Mulhall. Serial in ten chapters. An interesting and logical story, with plenty of action makes this an unusually good serial. Moral tone good and it is suitable for Sunday. Had good attendance. Draw neighborhood class in city of 200,000. Admission 10-20. J. E. Kirk, Grand Theatre (500 seats), Omaha, Nebraska.

WAY OF A MAN. (Pathe). Star cast. The picture version used. Action holds this picture version up. Too long by two reels. Advertised like a circus and broke receipts record. Moral tone fine but it is not suitable for Sunday. Had best attendance. Draw farming class in town of 600. Admission 15-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

Short Subjects

AESOP'S FABLES. (Pathe). The new Fables are winners. Each one seems to be better than the previous one. Patrons enjoy them very much and Fables just fits in when one has a long feature program. Draw residential class in town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

CHRISTOPHER OF COLUMBUS. (F. B. O.). Eighth round "Fighting Blood." Still holding up well and has saved the day for us on several features. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

FAST STEPPERS. (Universal). Star, Billy Sullivan. I ran this first race first time in state, and, boys, these are great. Don't hesitate to book them. They satisfy one hundred per cent. I run "Fast Steppers" and "Telephone Girls" every other Monday and Tuesday and, boys, they pull better than specials. Moral tone fine and it is suitable for Sunday. Had great attendance. Draw city and country class in town of 3,500. Admission 10-20. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

FIGHTING BLOOD. (F. B. O.). These two-reelers are very good but do not get the business. A good serial does. Draw largely agricultural class in town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

GRIM FAIRY TALE. (F. B. O.). Ninth round "Fighting Blood" and it's sure a "beaner" and a winner. I'm sorry I've waited so long to start these. Maybe some exhibitors will profit from my loss. Moral tone okay and it is suitable for Sunday. Had good attendance. Town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

HODGE PODGE. (Educational). Without a doubt the best novelty reel on the market. Brimful of entertaining and amusing incident. A good boost for any program. Draw general class in town of 2,500. Admission varies. J. F. White, Jr., Capitol Theatre

We Welcome New Friends

(300 seats), Asheboro, North Carolina.

TELEPHONE GIRL. (F. B. O.). These are great, boys. "Fighting Blood" when run and then "Telephone Girls," they just can't help but pull. Draws them in out of rain. Best two-reel buy on the market today. Moral tone fine and it is suitable for Sunday. Had good attendance. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

Miscellaneous

LUCK. (C. C. Burr). Star, Johnny Hines. (6 reels). A pleasing comedy of the hokum slapstick variety that pleased the comedy lovers. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 1,200. Admission 10-20. J. A. Harvey, Jr., Strand Theatre (250 seats), Vacaville, California.

MAN AND WIFE. (C. B. C.) Star, Gladys Leslie. Fair program picture that satisfied the majority. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MAN FROM HELL'S RIVER. (Irving Cummings Production). Star cast. (5 reels). Fair northern picture but not a special. Pass it up. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural and town class in town of 800. Admission 10-20-25. Firkins and Law, Crystal Theatre (200 seats), Moravia, Iowa.

ONLY A SHOP GIRL. (C. B. C.) Star cast. Very good. Good comments. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw business class and farmers in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

ON TIME. (Truant). Star, Dick Talmadge. (6,030 feet). One of Talmadge's best. Star well liked here. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mostly foreign class in city of 13,000. Admission 10-22. William F. Eddy, Star Theatre (490 seats), Bristol, Rhode Island.

OUT OF THE DUST. (Apex). Star, Russell Simpson. An old time western Indian picture that was certainly pleasing from the standpoint of the audience. Seven reels of fine film, excellent photography and extra good acting. Played with Dempsey-Firpo fight and two thirds of audience said this picture was better than the mill between the big heavyweights. Moral tone fair. Nothing objectionable for Sunday showing. Had fair attendance. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PAIS IN BLUE. (State Right). Star, Tom Mix. Very good, but Mix looks like a boy again. This reissue did very good business. Picture good. Lots of action. Moral tone good. Had very good attendance. J. J.

Spandan, Family Theatre, Braddock, Pennsylvania.

RIDER OF THE LAW. (Arrow). Star, Jack Hoxie. This one is old but good, and will get the money where they like western. Had good attendance. Draw mixed classes in town of 2,714. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

SALTY SAUNDERS. (Steiner). Star, Neal Hart. Just a fair picture. Poor story for this star; photography bad in places. Print fair. Suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SANTA FE TERROR. (Rialto Pictures). Star, Francis Ford. Rotten. Stay off this junk. Like all Rialto's. Will lose trade for a month now. Not suitable for Sunday. Had good attendance. Draw factory class in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

SEVENTH SHERIFF. (State Right). Star, Richard Hatton. A fair western picture. Lot of action and laughs. Print new. Suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SURE FIRE FLINT. (C. C. Burr). (6,000 feet). Star, Johnny Hines. A good comedy drama that pleased a large Sunday night crowd. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw all classes in town of 1,300. Admission 10-30. F. E. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. (6,000 feet). A good comedy drama that pleased. Print in rather poor condition but registered. No big kick. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250-500 seats), Union, Maine.

TEMPTATION. (C. B. C.). Star, Eva Novak. (6,500 feet). Nothing new about the story but it was well acted and proved fairly entertaining to our audience. We could have done without the cabaret dance for our house. Moral tone fair. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

THREE O'CLOCK IN THE MORNING. (C. C. Burr). Star, Constance Binney. Possibly the title helped to bring them. Possibly it was the picture itself. Had good comments on it and it seemed to satisfy the majority. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

THREE O'CLOCK IN THE MORNING. (C. C. Burr). Star cast. (6,293 feet). Good picture. Book it. I made money on it and pleased one hundred per cent. You can't go wrong on it. Advertise it big. Moral tone fine but it is not suitable for Sunday. Had good attendance. Draw city and country class in town of 3,500. Admission 10-20. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.



Ramon Novarro and Alice Terry in Rex Ingram's "The Arab" for Metro-Goldwyn.



The Play, From The Picture Angle

—By Robert G. Lisman—

"THE FATAL WEDDING," a drama by Theodore Kremer; presented by Mary H. Kirkpatrick at the Ritz Theatre on Monday, June 2, 1924.

The story of "The Fatal Wedding" concerns itself with Mrs. Wilson, who is a doting mother and a good wife. A designing woman with the assistance of a man about town places Mrs. Wilson in a compromising position. Her husband divorces her and is awarded the custody of the children, but the despairing mother cannot separate herself from her children, so abducts them.

Ten years later, Mr. Wilson discovers his wife and children in a destitute condition, living in the slums. He brings the children to his home. The designing woman, who had wrongfully separated the Wilsons, is now about to marry Mr. Wilson. His little girl, Jessie, discovers this woman's true character and manages to obtain a paper which clears her mother's name, and the evil woman is publicly denounced in her wedding gown at church. The villain, in a fit of jealousy, shoots her, and with her dying breath she confesses her crime and the Wilsons are happily reunited.

This material has all the ingredients that are required to make a good picture, and it is difficult to believe that this valuable piece of property has, up to date, not been utilized.

"ROUND THE TOWN," a revue under the direction of Herman J. Mankiewicz and S. Jay Kaufman, presented at the Century Roof Theatre, on May 21, 1924.

This show was produced and directed by newspaper men who have heretofore only acted in the capacity of critics.

*If you a motion picture critic be, with heart of gold,
If you think better pictures to make than are sold,
If time you've spent to further your ambitions bold,
Then to the Century Roof go and see that show unfold,
And profit by the moral that unconsciously is told—
To criticize is easy—'tis another task to mould.*

Among the critics who were involved in this production, Heywood Brown was the only one to appear on the stage. Mr. Brown has written about himself discreetly for many years. He has now a value at the box-office and perhaps he would have some value on the screen, too.

"INNOCENT EYES," a musical revue, presented at the Winter Garden by Messrs. Lee and J. J. Shubert, on May 20, 1924.

The only innocent eyes in this show are those that are sung about.

If there is a picture company that will need a lot of cabaret scenes in their next year's productions, it might be to their advantage to purchase the picture rights to "Innocent Eyes." Having made these negotiations, all they would have to do would be to put a camera unit to work in the last row at the Winter Garden for one performance and then cut negative in hundred foot lengths to be inserted in productions as required.

Mistinguett is a new personality to Broadway, an importation from France by the Shuberts. Mistinguett may be French, but until she opens her mouth there is a hint of the "blarney" about her. Mistinguett is much too rugged a Juno to have any value on the screen.

Spring Golf Tournament in New York Has Many Winners

THE winners of the Spring Golf Tournament, held at the Sound View Golf Club, Great Neck, L. I., on June 5, were:

Low net (Reuben Samuels, Inc. Trophy) Rudy Cameron, net score of 74. Low net runner-up (Pathe Exchange, Inc. Trophy) Oscar Shaw, net score of 74. Low gross (Warner Brothers Trophy) John Mears, with a low score of 77 for 18 holes. Low gross runner-up (Motion Picture News Trophy) Oscar Shaw, with a score of 74.

Winner of Jules Mastbaum Trophy for lowest score by exhibitor player, Tom Moore, net score, 80. Winner of Exhibitors Herald Special Cup, Richard Brady, for a hole in one at the ninth hole. Winner of leg on Film Daily Trophy, Rudy Cameron with a net score of 74. F. B. O. "Birdie"

Trophy to Stanley B. White.

Special prizes drawn for in blind competition as follows: Watterson R. Rothacker Cup. A. O. Dillenbeck; Jack Cosman Cup, J. V. Richey; Arthur W. Stebbins Cup, J. Boyce Smith; Hirlagraph prize (Sept. camera), Victor Shapiro; Eastman prize (a Kodak), Milton Blumberg; Du Pont prize (Mah Jong set), John W. Noble; Jules Brulatour prize (traveling bag), Stanley B. Waite; Pathe "Baby" camera, Joe Leblang.

Victor Shapiro won the Duffer's Prize, a Ladies' Bicycle with a score of 207. Lester Sternberg won the duffer's runner-up, an iron bedstead, with a score of 190. George Blaisdell won the third duffer's trophy, a dummy for window display, with a score of 185.

Big Hodkinson Contract

Closed by the Million Dollar Grand in Pittsburgh

W. F. Seymour, eastern division manager, and G. R. Ainsworth, manager of Hodkinson's Pittsburgh branch, have closed a big contract with Harry Davis of the Million Dollar Grand Theatre in Pittsburgh for the entire April, May and June list of Hodkinson releases, with the exception of the Harry Carey subjects which were previously contracted for by the Rowland and Clark theatres.

The contract calls for immediate playing dates on "Miami," starring Betty Compson; "Hold Your Breath," the Al Christie feature; "Not One to Spare," the Renaud Hoffman special; "What Shall I Do?," starring Dorothy Mackaill, and "Wandering Husbands," starring James Kirkwood and Lila Lee.

Vitagraph Optimistic

Cleaning Up as Result of Rock's Policies, Says Smith

John B. Rock, general manager of Vitagraph, is back at his desk at the executive offices, having completed his third tour of the branches. This trip included all key cities from Chicago to the West Coast.

"The rolling stone of Vitagraph" gathered no moss on this last trip," declared A. Victor Smith at the Vitagraph headquarters. "In fact, the stimulating effect of Mr. Rock's visit to our branches, as evidenced by the results shown in our ten-week drive, shows that we are cleaning up in all territories under Mr. Rock's new business policies.

"Mr. Rock believes in individual bookings on individual superfeatures at honest 'live and let live' prices. He has released this summer two productions, one of which, 'The Code of the Wilderness,' we now are printing in our laboratories, and 'Behold This Woman,' which is being assembled in Hollywood because he believes that the exhibitor is entitled to the best and newest pictures a producer can offer."

Miss Sweet in New York

To Go With Neilan to London After Viewing "Tess"

Blanche Sweet, who has just finished the title role in the picturization of "Tess of the D'Urbervilles," Thomas Hardy's novel, to be released by Metro-Goldwyn, arrived in New York from the West Coast last week.

Miss Sweet brought word that her husband, Marshall Neilan, who directed the famous English story, will join her in New York this week and will bring with him the first completed print of "Tess."

The production has aroused unusual interest in the trade because the novel has proved so popular and is replete with powerful dramatic action. Besides, it is the consensus of critical opinion that in casting Blanche Sweet as Tess, Conrad Nagel as Angel Clare, the lover, and Stuart Holmes as Alec D'Urberville, the villain, Neilan selected the best players possible for the leading roles.

Mr. and Mrs. Neilan expect to sail on June 14th for London, where "Mickey" will undergo an operation.

New Fox Special Starts at West Coast Studios

GEORGE O'BRIEN and Dorothy MacKaill, who have been signed by William Fox to be featured in special productions, have begun work on the second big picture in which they play opposite each other. It is "The Painted Lady," from the Saturday Evening Post story by Larry Evans. Their first picture together was "The Man Who Came Back," a screen adaptation of the famous stage play.

Chester Bennett is directing "The Painted Lady." He is working from a scenario pre-

pared by Thomas Dixon, Jr., at the William Fox West Coast studios. In the supporting cast are Harry T. Morey, Lucille Hutton, Lucille Ricksen, Margaret McWade, John Miljan, Frank Elliott and Lucien Littlefield.

"The Painted Lady" is the story of a girl who, sacrificing herself for her foster sister, allows herself to be convicted of a crime she did not commit. With the stain of an ex-convict upon her, she finds that she is unable to earn a living honorably.

I. M. P. P. D. A. Big Step Forward, Says Louis Weiss

IN connection with the progress made during the past few months by the recently formed Independent Motion Picture Producers' Distributors' Association, Louis Weiss, executive of Weiss Brothers' Artclass Pictures Corporation, has seen fit to comment as per the following statement. Mr. Weiss's commendation of the organization and its purposes is sincere, inasmuch as he has displayed his confidence in the stability and future of the state right market by recently adding two new series of pictures, "Buddy Roosevelt" and Buffalo Bill, Jr., to his list of productions, which include the much discussed "After Six Days." It is his intention to augment this array of films by other features during the next few months. He said in part:

"Unquestionably the recent organization of the independent distributors and producers into The Independent Motion Picture Producers Distributors' Association establishes for all time the fact that the independents (the worthwhile ones) are here to stay.

"A glance at the membership roster of this organization, which includes the most solid and responsible distributors in the country and the cream of those producing independent pictures, both East and West, should convince the most skeptical that not only is the independent exhibitor earnestly striving to maintain that independence, but what is more important, he will be furnished the type of films which he must have in order to meet the stern competition of pictures from the big producing combines.

"Organization is the great factor which contributes to success in any line of business and its power has been demonstrated time and again in the film industry. The Independent Motion Picture Producers Distributors' Association is the first strong and intelligently conceived organization to take up the cudgels for independence in the field of motion pictures.

"The worthwhile independents readily realize that without the proper kind of pictures, they have but puny weapons to fight the battle of freedom.

"With the registered determination of the members of the Association engaged in the production end to make only those pictures

which the exhibitor must book and with an equal determination on the part of the distributors to handle only those pictures which they know can successfully compete with releases of the national program organizations, nothing but success can be achieved by the independents.

"The state right market has passed through the most serious period in its career during the past few years and at no time during its struggle for existence has it ever had the assistance of an organization such as the present one. It has survived this period and now the outlook for better times was never brighter because the members of this branch of the motion picture business have at last come to a proper realization that organization and good pictures spell a combination which will make the independent producer and distributor a factor to be reckoned with."

New Foreign Connection

Arrow Arranges For Widespread Distribution Abroad

W. E. Shallenberger, president of Arrow Film Corporation, announces the completion of the negotiations entered into with the John H. Taylor Film Corporation with offices in New York, London and Paris, for the distribution of forthcoming 1924-25 Arrow productions in the United Kingdom, France, Belgium, Spain, Portugal, Switzerland, Holland and Italy.

The Arrow executives regard this as an important step forward.

"Marriage Cheat" Hit

First National's Latest Ince Film Highly Commended

Thomas H. Ince's latest production for First National release, "The Marriage Cheat," from the story by Frank R. Adams, directed by John Griffith Wray, the man responsible for "Anna Christie," had its first New York showing on Monday of this week at the Strand Theatre. It received great praise from the newspaper reviewers.

F. W. Mordaunt Hall in the New York Times wrote: "Mr. Wray's most recent picture is decidedly entertaining."

Louella Parsons in the American: "Stimulates the imagination. The scenes with the natives are very well done."

Dorothy Day in the Telegraph: "'The Marriage Cheat' is a box office friend. It contains some of the best ocean storms and shipwreck scenes of the season."

Robert Gilbert Welsh in the Telegram and Mail: "The scenes of a wreck at sea and the buffetings of the characters in a tempest show Thomas H. Ince at his best in the direction of a film which is handled in a masterly way."

The critic of the Sun: "An unusually effective melodrama."

The Post: "A very tense and vivid romantic melodrama."

Don Allen in the Evening World: "'The Marriage Cheat' is a beautiful picture. Mighty good film entertainment."

Rose Peliswick in the Journal: "The picture presents a very human situation and the director has treated it logically and developed it with understanding. The settings are beautiful."

Olcott Directs "Fight"

Sidney Olcott has arrived in Hollywood and taken charge for Joseph M. Schenck of the new Norma Talmadge picture, "Fight," an original screen story written by C. Gardiner Sullivan. This will be Mr. Olcott's first production in Los Angeles for more than nine years, but evidently he does not intend that it shall be his last, for a few days after his arrival he arranged to buy a home in that city.

Going Abroad?

American film stars who anticipate being in England around July 19th are urged to communicate with the Organizing Secretary of the Cinematograph Garden Party, 27, D'Arblay street, Wardour street, London. The British film industry is solidly behind plans for a monster garden party that is certain to enlist the attention of all elements in English life.

JOHN BOHN

has been engaged for the juvenile lead in the story without a name for Famous, in which Agnes Ayres and Antonio Moreno are featured. Bohn is a John Barrymore type and is headed for a very promising picture career.



"Another Scandal" Print is at Hodgkinson Home Office

THE first print of "Another Scandal," the Cosmo Hamilton story produced in Miami by the Tilford Cinema Corporation was shown to the officials of the Hodgkinson Corporation this week and the matter of cutting the subject to exhibition length now presents itself to the producers as a real problem.

In novel form, the story is essentially one of action from start to finish and in preparing the working script this action was condensed in every possible way to make it fit an estimated length of sixty-five hundred

feet. But even after its second editing the subject runs over eighty-five hundred feet of concrete dramatic action and only the biggest and best of the material will now be retained in the final cutting to exhibition length.

The final editing is being done by director E. H. Griffith with the personal assistance of Cosmo Hamilton, the author.

Through the courtesy of Famous Players-Lasky, Lois Wilson will be seen in the star part and both Cosmo Hamilton and director E. H. Griffith, declare that her portrayal is the finest of her career.

Metro-Goldwyn Sets June 5 to Start Sales Convention

THE Metro-Goldwyn Distributing Corporation will hold a series of sales conventions in New York, Chicago and San Francisco, beginning this Thursday, June 5th, when the branch and district managers of the East will convene at the Hotel Astor. E. M. Saunders and James R. Grainger will preside at the meetings.

The purpose of the three conventions is to thoroughly acquaint the men in the field with the exceedingly high quality and wide variety of the Metro-Goldwyn product for the coming season and to lay the foundation for the initial sales campaign of the merged company.

The District Managers who will attend the New York Convention include S. Eckman Jr., of New York; E. A. Golden, New England; F. Mendelssohn, in charge of the Philadelphia territory, and the following Branch Managers, A. Abels, New York; M. Hill, Boston; R. Lynch, Philadelphia; J. J. Maloney, Pittsburgh; G. Fuller, Washington; V. McCabe, Albany; H. W. Kahn, Buffalo; R.

Berger, Charlotte, and Wm. Scully, New Haven.

Beginning on Monday, June 9th, the following District Managers and Branch Managers will meet in Chicago: S. A. Shirley of the Chicago territory; W. C. Sachmeyer of Cincinnati, and C. E. Kessnich of Atlanta; L. Rozelle, Chicago; S. Shurman, Milwaukee; Jos. Klein, Cincinnati; J. J. Burke, Jr., Atlanta; C. J. Briant, New Orleans; L. Bickel, Dallas; C. T. Lynch, Omaha; C. E. Almy, Cleveland; L. Sturm, Detroit; W. Wilman, Indianapolis; A. H. Fischer of Minneapolis; W. E. Banford, Des Moines; L. B. Metzger, Kansas City, and C. Werner, St. Louis.

At San Francisco beginning Monday, June 10th, Mr. Saunders and Mr. Grainger will meet with the following Western District Managers and Branch Managers: J. E. Flynn of San Francisco; H. Lustig of Los Angeles and C. Stearn, Seattle; L. Amacher, Portland; F. P. Brown, Denver; G. L. Cloward, Salt Lake; B. F. Rosenberg, Los Angeles, and F. W. Voigt, San Francisco.

Second Buddy Roosevelt Western Now Completed

THE second of the series of eight western thrill-stunt-dramas starring Buddy Roosevelt has been completed by Lester F. Scott, Jr., and the negative has been shipped from Los Angeles to Weiss Brothers' Artclass Pictures Corporation, New York, which is distributing the series. It is called "A Battling Buckaroo" and is said to give "Rough Ridin'," the first of the series, severe competition in the way of thrills and feats of dare-devil horsemanship performed by the star, Buddy Roosevelt.

Among the state-right exchanges that have already purchased the entire Buddy Roosevelt series are Gene Marcus' Twentieth Century Film Co., 1337 Vine street, Philadelphia, who bought for Eastern Pennsylvania and Southern New Jersey; R. G. Hill Enterprises, Inc., 1010 Forbes street, Pittsburgh, for Western Pennsylvania and West Virginia; Skirboll Gold Seal Productions, Cleveland,

for Ohio and Kentucky; Beacon Films, Inc., 454 Stuart street, Boston, for New England.

Louis Weiss, executive of Weiss Brothers' Artclass Pictures Corporation, reports negotiations are on for several other territories which it is expected will be closed this week.

The first of the Buddy Roosevelt series, "Rough Ridin'," will be released on July 15.

Hines Back With United

Hiram Abrams, President of United Artists Corporation, announces the re-appointment of William W. Hines, as assistant general sales manager of United Artists. Mr. Hines was associated with Mr. Abrams in United Artists from its inception until last September when he resigned to enter the stock brokerage business in Wall street for himself.

Will Tour Europe

Johnson Goes to Strengthen Foreign Ties of First National

In the interests of strengthening the ties between the home office of First National and its foreign branches, E. Bruce Johnson, manager of the foreign department, will start June 7 on a tour of the foreign offices. He will leave on the Majestic, making his first stop in Great Britain where he will visit the ten exchanges in England, Ireland and Scotland.

After his visit in England, Johnson will go to Paris. There he will join Robert Schless, representative of First National on the continent. With him he will study the conditions in France, Italy, Belgium and Portugal, visiting the branches and talking with the local managers. His next stop will be in Berlin, where special attention will be given to the usual conditions prevailing in the European countries.

Johnson will visit Stockholm, Copenhagen and Christiania in the order named. After making a survey of conditions in the Scandinavian countries, he will return to London for the annual organization convention there on August 8 and 9.

Want Short Subjects

So Says Pathe Executive After Tour of Inquiry

Miles Gibbons, Pathe Short Subject Sales Manager returned this week following a transcontinental tour of the country, during which he interviewed branch managers and owners of prominent first run theatres in all the key cities through which he passed, on the subject of the film of one reel or less.

"The demand for short subject is almost unprecedented," said Mr. Gibbons. "Theatre owners throughout the country are realizing more every day that variety is absolutely essential as a drawing card if they are to be assured of 100 per cent. box office results."

Buys "Jacqueline"

The St. Louis Film Exchange, controlled by Skouras Brothers, has secured the Arrow special, "Jacqueline," or "Blazing Barriers," a Pine Tree Production directed by Dell Henderson, for Eastern Missouri and Southern Illinois. The cast includes Edmund Breese, Sheldon Lewis, Effie Shannon, Marguerite Courtot, J. Barney Sherry, Lew Cody, Paul Panzer, Charlie Fang and Baby Helen Rowland.

Sold to Progress

"The Fighting Skipper," an Arrow serial featuring Peggy O'Day and Jack Perrin, as well as the 26 "Arrow-Great Westerns" with Ben Wilson, Dick Hatton, Yakima Canutt and others, have been secured by Progress Pictures Corporation, St. Louis, Missouri, for Eastern Missouri and Southern Illinois. Thomas Leonard, of Progress, is laying out an extensive exploitation campaign.

Arthur Lee in Boston

Arthur Lee, president of Lee-Bradford Corporation, has gone to Boston to confer with heads of Pictures in Motion Co., relative to their latest production nearing completion, and which Lee-Bradford Corp. will distribute.

Buster Keaton Feature for Metro, "Navigator," Under Way

BUSTER KEATON has begun production on "The Navigator," his new feature length comedy for Metro-Goldwyn.

Production activities are now centered at Catalina Island off the California coast where Keaton and Director Donald Crisp have set up a large camp complete with all necessary equipment. It houses, it is said, an assorted company of Chinese and Malay pirates, South Sea cannibals and crates of monkeys, chimpanzees, besides the cast of "The Navigator" and Keaton's producing organization which includes Jean Havez, Joe Mitchell and Clyde Bruckman, authors of the story, Byron Houck and Elgin Lessley, cameramen.

Anchored near the island is "The Navigator," a 450 foot liner which Keaton chartered from the Alaskan-Siberian Navigation Company. It was rechristened "The

Navigator" for the picture with a bottle of sour near-beer. On board is a nondescript crew of 110 men, collected by Keaton's scouts from the seamen's hang-outs along the Pacific coast. They are captained by John A. O'Brien, for 58 years a captain of vessels plying the Pacific ocean. For the next three months "The Navigator" will cruise in the waters around Catalina while Keaton is filming scenes aboard.

A submarine and a hydroplane trail "The Navigator" as she cruises about, and they will be included in several big scenes, incidentally giving a hint as to the range of action and scene that Keaton is planning. His staff also includes a number of deep sea divers and apparatus for taking pictures underneath the water.

"The Navigator" is a Joseph M. Schenck presentation through Metro-Goldwyn.



Percy Marmont and Barbara La Marr in Metro's "The Shooting of Dan McGrew."

Vitagraph's Big Two

"Code of Wilderness" and "Behold This Woman" for Summer Release

"The Code of the Wilderness," the latest David Smith production for Vitagraph, which was shown to the general sales convention in the rough, is now being trimmed at the studios in Brooklyn and prints will be shipped immediately to all branches.

This picture, as well as "Behold This Woman," which is now being finally assembled in Hollywood, has been released for summer booking by John B. Rock, general manager. This is in keeping with Mr. Rock's expressed desire to do all possible to help the exhibitor over the summer season.

John Bowers and Alice Calhoun have the leading roles and in the cast are Alan Hale, Charlotte Merriam and Kitty Bradbury.

Halperins Now Planning Their Future Productions

IMPORTANT announcements to exhibitors and the trade in general will be issued shortly regarding future productions under the Victor Hugo Halperin banner. Edward Halperin, brother of the author-director-producer, is in New York purchasing stories and completing contracts for forthcoming Halperin Productions. It is his plan to produce pictures in New York as well as on the West Coast and an expensive program is promised.

Victor Halperin is making his headquarters in Hollywood and is busily engaged in preparing continuities for his West Coast unit. The productions will be made on the same high standard with all-star casts similar to "Tea with a Kick" and "When a Girl Loves," both released by Associated Exhibitors.

While in the East, Edward Halperin will tour the country and visit the key cities to confer with exhibitors regarding the elaborate program of the Halperins. He will probably make a flying trip to the West Coast to go over the final arrangements with his brother.

Cutting "Greed"

"Greed," the Metro-Goldwyn-Mayer picturization of "McTeague," Frank Norris' novel, which Erich Von Stroheim has been cutting and titling for the past three months, is fast approaching completion, according to a report from the Metro-Goldwyn-Mayer studio. It will be one of the big Metro-Goldwyn releases next season.

"Greed" has been cut to eighteen reels but Von Stroheim is still active with the scissors. Various film critics of the West Coast who have been privileged to see "Greed" in its uncompleted form say that the production stands out as one of the finest things ever done for the screen.

It is a policy of the Halperins to cooperate fully with exhibitors on every production before the actual camera work commences. Tie-ups with national subjects will be arranged and every possible exploitation angle will be covered so as to insure every possible advertising aid beneficial to the exhibitor. In previous Halperin Productions this rule has been followed and has met with the great approval of showmen.

Fully Equipped Studio For Lease

A VAILABLE immediately—a studio completely equipped with every modern motion picture appliance.

This includes three spacious stages, one of them enormous; dressing rooms of the latest type; every requirement and convenience of a thoroughly appointed establishment.

For Terms Apply to MAX GOLDEN

FOX FILM STUDIOS

West 55th Street

New York

Unprecedented Demand For New Pathe Serials

E. OSWALD BROOKS, Pathe serial sales manager, returned this week following an extensive trip through the South and Mid-West, his itinerary taking him to the exchange cities of Indianapolis, St. Louis, Dallas, Oklahoma City, Kansas City, Omaha, Des Moines and Chicago. The object of Mr. Brooks' trip was to carry the news personally to the Pathe field force and to prominent first-run exhibitors of the remarkable progress made in the Pathe production of "greater, newer and better serials."

"More than ever are chapter stories of the new order in demand," said Mr. Brooks on his return to the Pathe home office. "Three serials, all made from literary classics and modern literature, have been launched under this new order. The first of these, 'The Way of a Man,' adapted for the screen from the book of the same name by Emerson Hough, has swept the country by storm and has had a sale that is almost unprecedented in the history of the serial.

"Then followed 'Leatherstocking,' taken from the classics of James Fenimore Cooper, 'The Pathfinder,' 'The Deerslayer,' and 'The Last of the Mohicans.' It proved one of the greatest drawing cards of the season, the Newman Theatre in Kansas City, one of the most important of first-run houses, playing the release to capacity houses throughout the run of the film. So successful was this venture that the Newman, to satisfy the demand of its audiences, booked the third of the Pathe serials, 'The Fortieth Door,' the first chapters of which have but recently been released. 'The Fortieth Door' now is playing to capacity audiences at the Missouri

Theatre in St. Louis, one of the ranking first-run houses of the country.

"Pathe is to release a fourth mystery serial, 'Wanted by the Police,' in which the police of a great metropolis will play an important part. This newest of serials is different from anything yet produced, is absolutely authentic and is replete with thrills, hairbreadth escapes and mystery. The first chapters will soon be available."

Filming "Go-Getters"

F. B. O. Making New Series of Two-reelers Starring Alberta Vaughn

F. B. O. announces it will make a new series of two-reel comedies, entitled "The Go-Getters," upon which work will be started within the next two weeks. Emory Johnson will begin his new picture in the near future and within a short time both Al Santell and Ralph Lewis will have feature photodramas under way.

The new series will feature George O'Hara, star of the "Fighting Blood" series, and Alberta Vaughn, star of the present "Telephone Girl" series, as co-stars. It will be the first time that these two populars have been teamed.

The twelve stories and continuities for "The Go-Getters" will be written by George Marion, Jr. Del Andrews will direct part of the series, and another director whose name has not been given out by Mr. Fine-man will also be engaged.



Song-Film Tie Up

Big Exploitation by Hodkinson on "What Shall I Do"

The Hodkinson Corporation has effected a tie-up with Irving Berlin on his new big song sensation, "What'll I Do?" that is the hit of the New York Music Box Revue, and a special motion picture edition of the number is now being printed with an art cover containing a picture of Dorothy Mackaill and an announcement that the song is the theme melody in the musical score for the Frank Woods production, "What Shall I Do?"

The cover design is in two tones of violet with a big orange question mark surrounding the portrait of Miss Mackaill and a love scene from the production. It will make a most effective window card when displayed by the music stores and the exhibitor's message will be carried into every home where there is a piano.

In addition to getting out the special edition of the song, the Irving Berlin company will co-operate with the exhibitors in sending reprints of the cover design for window display purposes to all their dealers and special slides to all exhibitors playing "What Shall I Do?"

Laud Pathe Horse Film

"King of Wild Horses" Scoring High Exhibitors Wire

"A 100 per cent. box office attraction," is the way in which theatre owners characterize "The King of Wild Horses," Hal Roach's five reel feature production, according to advices received at the Home office of the Pathe Exchange through which the film is being released.

So great was the demand for the picture in Twin Falls, Idaho, that the audience remained seated for hours until the damage wrought by fire could be repaired that they might view the film, according to Jos. Koehler, manager of the Idaho Theatre at that city.

From George Herzog, Manager of the Orpheum Theatre, at Manitowoc, Wisconsin has come a request for a return engagement of the picture.



Kathleen Clifford, Vaudeville Star, Featured with Jack Duffy in "Grandpa's Girl," Educational-Christie Comedy

Walter Hiers to Star in Educational Two-reelers

WALTER HIERS, until recently a star in Paramount features, will make a series of two-reel comedies for distribution through Educational Film Exchanges, Inc., according to an announcement just made by E. W. Hammons, president of Educational. The series will consist of six two-reel comedies with Walter Hiers as star. They will be directed by the best comedy directors obtainable, and the stories will be especially written.

Hiers is one of the best known comedy characters on the screen. He has been appearing in Paramount length productions for over seven years, first appearing in support

of Jack Pickford and Louise Huff in "Seventeen." Except for a short period, when he was loaned to Al Christie for a leading part in "So Long Letty," a feature length comedy, and about six months with Goldwyn, Hiers' work with Paramount has been continuous over this period. He has appeared in about forty-five features during this time.

The series for distribution through Educational will be produced at the Christie Studios, Los Angeles, and production will start at once. Mr. Hiers left New York for California last week, after completing final arrangements with Mr. Hammons regarding his coming productions.



WALTER HEIRS

New York Critics Pronounce "Sea Hawk" a Masterpiece

THE SEA HAWK, produced by Frank Lloyd Productions, Inc., for First National release, had its premiere at the Astor Theatre, New York, on June 2 and won hands down the big audience of distinguished persons in attendance. The beauty of its photography, the verve and swing of the drama, the smoothness, intelligence and power of Frank Lloyd's direction and the excellent acting of the unsurpassed cast swept the house into wrapt attention.

F. W. Mordaunt Hall in the New York Times said: "There is so much excellent material in this film that one feels greedy and wants more. 'Makes an indelible impression . . . never fails to interest. This is far and away the best sea story that has ever been brought to the screen, and we doubt if anybody who sees the galley scenes will forget them. They are utterly different from any others presented in a film. Frank Lloyd is to be congratulated on his film masterpiece of the sea.'"

Louella Parsons in the American: "A 'wow' of a picture. Frank Lloyd has given us a colorful, atmospheric picture that will hold the interest of all who see it. 'The Sea Hawk' is perhaps the most pretentious film ever made by First National, and if they need any encouragement I am glad to tell them that they have my blessing and approval to make as many more of its kind as they like."

Harriette Underhill in the Herald Tribune: "'The Sea Hawk' is a picture which everyone is going to enjoy. It looks to us as though 'The Sea Hawk' is a perfect performance for Rafael Sabatini, who wrote the story, and Frank Lloyd, who put it on the screen."

Don Allen in the Evening World: "A magnificent picture. Seldom have we seen such a satisfactory picture. It does not sacrifice one whit of the story or action to drag in scenes that are beautiful but meaningless."

Quinn Martin in the World: "The old Spanish Main has not been done so well on Broadway in many a day. Director Lloyd

has photographed a Mediterranean of superb antiquity and glamour. . . . There was much of realism and something of dramatic power."

Thomas B. Hanly in the Morning Telegraph: "In 'The Sea Hawk' Frank Lloyd has added an epic of the sea to the pictures of an epochal year. Mr. Lloyd has made something that will start the blood a-tingling, the eyes to glistening and the heart to beat

the faster. He has shown genius in the use of his material."

Rose Pelwick in the Journal: "Frank Lloyd's intensely interesting picture, 'The Sea Hawk,' is one of those pictures you will have no trouble coaxing the men folk to go and see. It is full of romantic adventure and melodramatic action that everybody likes awfully well."

McElliott in the News: "A lusty tale traced in the blood of seamen. There are few flaws, if any, in the arguments. Mr. Sills is somewhat magnificent, I think, in his alive and conquering role. The production is superbly staged. Especially impressive are romantic galleons."



Metro-Goldwyn Presents "Revelation," with an All-Star Cast Including Viola Dana, Monte Blue, Edward Connelly, Marjorie Daw, Lew Cody, Frank Currier, Kathleen Key, George Seigman

T. H. Ince Renews Contract; To Make Six First Nationals

CONTRACTS have been signed whereby Thomas H. Ince, the noted producer, renews his distribution arrangement with First National Pictures, Inc. New contract covers a third year of cordial affiliation between Mr. Ince and First National.

Negotiations, which have been in progress for several weeks between Mr. Ince and First National, and a general agreement for renewal was effected between Mr. Ince and the Board of Directors of First National at New Orleans late in April, although the formal contracts have just been signed by Robert Lieber, president of First National, and Colvin Brown, eastern representative of Mr. Ince and vice-president of the Ince Corporation.

The contract calls for six Thomas H. Ince special productions for delivery during the coming season. Two of the stories have already been selected by Mr. Ince. They will be Kathleen Norris' big novel, "Christine of the Hungry Heart," and "Dr. Nye," the new and popular story from the pen of Joseph Lincoln. "Christine" is generally conceded to be one of Mrs. Norris' most popular stories, and "Dr. Nye" is reported as one of the biggest sellers of Joseph Lincoln's career.

The consummation of the contract between Mr. Ince and First National indicates the most active year in the history of the big Ince Studios at Culver City, Cal., for in addition to the six First National specials Mr. Ince will make "The Last Frontier," from Courtney Riley Cooper's story of the American West, and possibly one other picture of the same proportions. In addition to these productions, Mr. Ince will produce four Charles Ray pictures, and there will be oper-

ating at the Ince Studios three additional independent units producing four pictures each.

The affiliation between Thomas H. Ince and First National began at the time of the merger of the Associated Producers, Inc., with First National and his contract has been renewed twice since that time. His deliveries to First National have included many outstanding successes, notably "The Hottentot," "Anna Christie," "The Marriage Cheat" and "Those Who Dance."

Thomas H. Ince is one of the outstanding figures in independent production, and a renewal of his contract with First National is a confirmation of the indication that First National intends to continue as a distributor of independent product in addition to making its own pictures.



JACQUELINE LOGAN

Jacqueline Logan to Star in "The House of Youth"

A NEW star has been added to the list of forthcoming Hodkinson releases in the person of Jacqueline Logan, who will be presented by Regal Pictures in a series of at least four productions, the first of which will be "The House of Youth." This has been adapted for the screen by C. Gardner Sullivan from the novel by Maude Radford Warren.

The story published by Bobbs-Merrill Co., which is listed among the best sellers of the past year, is woven about a girl who typifies the current rebellion of modern ideas against old codes and conventions. The

action is set in high social circles with an ending that points a prognosticating moral.

Miss Logan has graduated to stardom through her work in Universal, Goldwyn and Paramount productions. She gained the commendation of the critics in "Salome Jane," "North of 36," "Java Head," "Ebb Tide," "Burning Sands," "The Blind Bargain," "Molly O" and "Gay and Devilish."

"The House of Youth" will be produced at the Thos. H. Ince studio for early fall release by Hodkinson.

"Plastigrams" Go Big

Educational's Exploitation Puts Over Novel Series

Vigorous exploitation on "Plastigrams," Educational's novelty Third-Dimension picture, resulted in packed houses during its run at the Lucas Theatre, Savannah, Ga.

A newspaper and billboard campaign was booked up by signs on street cars reading, "Take this car to the Lucas Theatre; see 'Plastigrams,' the sensation of moving pictures," and the dates of the showing. These attracted attention over a wide area. This is believed to be the first time the street car sign idea has ever been applied to the exploitation of a subject of such short length.

The marquee of the theatre was covered with a huge sign displaying the title of the picture and reading matter to the effect that a bell would ring ten minutes before "Plastigrams" would be on the screen. The combination of the sign and the ringing bell attracted crowds to the lobby and the theatre enjoyed capacity business.

Gallanty with Hodkinson

Sam A. Gallanty, one of the best known men in the Eastern sales forces, has again joined Hodkinson as manager of their Buffalo branch office. Gallanty was formerly associated with Hodkinson as Washington branch manager.



Lloyd Hamilton in "Good Morning," Educational Comedy



Scenes from the C. B. C. production "Traffic in Hearts"

Critics of Three Cities Acclaim Pickford's Last

IF the manifestations of approval bestowed by applause and exit comments mean anything, then Mary Pickford has achieved the crowning triumph of her career in 'Dorothy Vernon of Haddon Hall,' said the critic for the Washington Post when this United Artists release was shown at the National Theatre, Washington, D. C., at regular attraction prices. "Miss Pickford never looked better, never played with finer artistry. To cap the climax she has a horse-back ride that fairly takes one's breath away. It is a great ride."

"'Dorothy Vernon of Haddon Hall' is one of the best pictures Mary Pickford ever embellished," said the critic for the Washington Times. "She has been given everything in the way of story, setting, support and photography, and the result is a picture that none but the blind will care to overlook. Never in any picture have we seen more enchanting photography and lighting. When the year's choices of the best pictures are made, 'Dorothy Vernon' will certainly be

found high up on the list," he commented.

"'Dorothy Vernon of Haddon Hall' brings the real Mary Pickford back to the screen; that is enough in itself," said the critic for the Indianapolis Times at the opening of the picture at the B. F. Keith Theatre, Indianapolis. "She has restored to the screen the real little cut-up that she was in earlier pictures. The public likes her best when she is cute. She is loved best in 'sweet, young' parts or as a haughty little tom-boy. She is all these in 'Dorothy Vernon.'"

"Many factors contribute to the success of 'Dorothy Vernon of Haddon Hall,'" said the reviewer for the Free Press when the picture was shown at regular attraction prices at the New Detroit Theatre. "Naturally Miss Pickford is the chief attraction. The cast is also of special importance."

"Not since the days of 'Daddy Long Legs' has the sprightly Pickford spirit had such romping leeway," said the critic for the News. "The whimsical touches of Marshall Neilan, who directed, are always in evidence."

Tom Mix Starts His Fiftieth Starring Vehicle for Fox

TOM MIX, the William Fox star, has started work in the fiftieth feature production in which he has been starred. "The Heart Buster" is the title of the record breaking vehicle for the star and it is being made at the William Fox West Coast studios. It will be released as a star series attraction on June 29, and will be the last Mix picture of the 1923-24 season.

Fox Film Corporation announces that a special publicity campaign will accompany this picture when it is released. Fox suggests a "Tom Mix Week" in the houses playing this picture.

Tom Mix since he was elevated to stardom about seven years ago by William Fox

has been a consistent producer of good pictures, each of which has been a proven strong box office attraction.

"Cupid's Round Up" was the first full length dramatic feature in which Tom Mix was starred by William Fox. It is a coincidence that the story for the first picture was written by George Scarborough, who also wrote the original story for "The Heart Buster," which Jack Conway is directing on the Coast.

Among the Mix pictures which have made box office history are: "The Untamed," "The Lone Star Ranger," "Mr. Logan of the U. S. A.," "Ace High," "After Your Own Heart," "Stepping Fast."

Pathe June 15 Releases

"Declaration of Independence" Heads Well Balanced Program

"The Declaration of Independence," tenth in the series of historical dramas known as the "Chronicles of America" and produced under the auspices of the Yale University Press, heads the list of Pathe releases for the week beginning June 15.

Pathe also releases for that date two comedies of two reels each, "Suffering Shakespeare," one of the Spat Family series, and "The Lion and the Souse," produced on the Mack Sennett lot.

The fourth chapter of the latest Pathe-serial, "The Fortieth Door," a Grantland Rice spotlight, "On Guard," and a Hal Roach comedy, "Fast Black."

Besides these there are the Pathe standards, News release numbers 50 and 51 and the Pathe Review No. 24; Topics of the Day, No. 24, and "That Old Can of Mine," a cartoon illustrating an Aesop Fable.

Made DeMille Assistant

Turning his back on his training of years, Rudolph Berliner, former musical director for the Ritz-Carlton hotels and for Klaw & Erlanger productions, has joined the assistant director staff of Cecil B. DeMille productions to learn the film production business. He will have important duties in connection with "Feet of Clay," the next Cecil B. DeMille Paramount picture.

His Second Comedy

Charles H. Christie, who has been in New York for a week conferring with Hodkinson for the next two Al Christie features to be released by that company, announces that the first has been obtained. It is "What's Your Wife Doing?" from the Hungarian of Emile Nytray. It was too soon for Mr. Christie to announce the details of the production as to members of the cast or director, but he said that production would start very shortly.

Returns to Screen

Marguerite Clayton, who has been in retirement for the past few seasons, has been signed by Hunt Stromberg and will return to active screen work in "Tiger Thompson," the third of the Harry Carey pictures to be distributed by Hodkinson.



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Many Press Agents Lack Enterprise to Use the Stunts Provided for Them

EVERY little while some New York press agent drops in to display some stunt he has worked. Very few of them seem to possess more than a limited knowledge of exploitation, though they always insist that they read this department regularly.

Only the other day a young man came in with a hook-up with a local paper. He got one mention of his house in a campaign covering several weeks. And this in spite of the fact that he had sold the paper the scheme and was paying a generous half of the cost.

Because he did not know the ropes, he let the paper put it all over him. He had never heard of the classified advertisement stunt, though we allude to it every six or eight weeks. He did not know the coupon scheme for building matinee business. He did not know about hooking local merchants in their window and newspaper advertising.

Just Doesn't Care

He says he has been reading this department ever week for several years. He has been making publicity his means of livelihood for the same length of time, and yet he does not know the elementary stunts which the live wire man knows so well that he forgets when he did not know.

In other words, this young chap does not care about his job sufficiently to perfect his knowledge. He is too dense, to unenterprising to take in the knowledge even when it is handed to him in compact form.

Any boy of high school age should be able, after a three months study of this department to plant stunts, to steal space and to work lobbies. Scores of the best men in the country, from ocean to ocean, form the faculty of the most practical business school imaginable, and yet a lot of youngsters care so little about their jobs that they do not even read understandingly. They may read, but they do not absorb the knowledge.

Make It Your Own

They may read about the clever manner in which a manager in California got the newspaper to give him a front page box for two weeks in return for six single tickets a day, but it never occurs to them to go out and pin the same scheme to the local or locality paper.

They read of a clever lobby idea, but if it was worked on The Hunchback of Notre Dame, and they do not have that particular play booked, it never occurs to them that it will sell just as many tickets to A Society Scandal or Scaramouche.

They do not even realize that a new way to distribute heralds for Boy O' Mine may be worked just as well for The Mailman. They fail to make knowledge their own.

Some Are Good

There are some kids fourteen, sixteen and eighteen years of age who know more about exploitation than men of thirty and forty.

They are mentally alert. They make scrap

books, they memorize the elemental stunts and they use what they know. They earn the money paid them and more. They get ahead. They fit themselves for advancement. They make careers where others barely hold "jobs" that are not even "positions."

Week after week the best men in the country report their schemes, either directly or through the exploitation departments of the various companies. The very cream of the exploitation is spread out in a half dozen pages each week. And they know no more about exploitation now than they did last year or will know next year.

Real Money

There is not an issue of this department that is not worth from \$10 to \$50 to the small houses, or from \$100 up to the houses of larger capacity, and yet hundreds of managers overlook these opportunities because they fail to realize that they can do the same things that are done by the Howard Theatre in Atlanta, The Missouri, in St. Louis, or the Los Angeles theatres. The sale may be smaller, but the results will be proportionately as great.

Don't kick about poor business. Use exploitation and better business. It can be done, because it is being done, every day in every week, and it is being done on the tips contained in this department.

Don't be a wantner. Be a go-getter.

It Was New

Because he had never done it before, Oscar White, of the Rex Theatre, Sumter, S. C., pasted a six sheet on Black Oxen to the floor of his lobby. It was more than enough to send the receipts over the top.

A Society Scandal Helped by Baseball

Between Billy Sunday in his well known revival stunt and the opening of the local baseball season, Howard Waugh could see nothing between himself and starvation but considerable of a hustle—so he hustled.

He had Gloria Swanson in A Society Scandal at Loew's Palace Theatre, Memphis, and he arranged with the managers of the ball park to shoot the opening day crowd. There is a special trophy for the town in the league giving the best attendance figures on the season, and local pride led the Mayor to declare a half holiday, that the opening might be as large as possible. The announcement that all who attended the game could see themselves on the screen got them all down to the park, where a news cameraman shot the entire crowd while they watched a twelve foot banner telling where the picture would be shown.

Waugh got a Gloria Swanson salad on the menus of three leading hotels, the Swanson hat into a millinery shop and tied her to a victrola display. In addition he got about 400 inches of display advertising, mostly showing Gloria wearing a \$20,000 pearl necklace which was duplicated by a local jeweler for considerably less in imitation stones. It happened to be Pearl Week, in case you didn't hear about it, so the jewelers were busy with pearls.

After that even Billy Sunday could not hurt the run, though usually he is a box office blight.

Keep your eye open for any new soft drink. Most manufacturers will be glad to sample your patrons and thank you for the chance, and you will profit by the extra business.



A Paramount Release

MAKING THE BASEBALL OPENING HELP A SOCIETY SCANDAL

Howard Waugh, of Loew's Palace Theatre, Memphis, took a shot at the crowds out for the opening of the ball season and most of them came to see the Swanson play—and themselves. It made good business better in spite of Billy Sunday's revival.



A First National Release

HOOKING WHEN A MAN'S A MAN TO A GORILLA HUNT

Charles Morrison got hold of a local feature of a gorilla hunt and offered the opinion that when a man's a man he can bag lions and things, and because the hunter is a resident of Jacksonville, the Imperial Theatre was almost too small.

Varied Stunts Used to Help Haddon Hall

About the biggest smash on "Dorothy Vernon of Haddon Hall" was worked in Toronto where the picture was shown before New York got it. Miss Pickford is a native of Toronto and "Toronto's own little daughter" was the slogan. Much ado was made over the world premiere at the Grand Opera House, and about the only bet overlooked was to declare a municipal holiday on the opening afternoon.

The street cars stopped in front of the theatre while the conductors called "Grand Opera House. Change for Dorothy Vernon of Haddon Hall, with Mary Pickford, Toronto's little girl." The house front was a castle entrance, rather solidly built, since the picture was put in for an extended run at op'ry house prices, and special drawings were made for the advertising work to fit the new slogan, with the maple leaf and the national ensign.

In Washington, D. C., the picture had to fight the Ringling-Barnum Bailey show and one of the stunts was to lay off 5,000 seats to the schools on a 50-50 basis, the tickets being good on two specified matinees. The school half was diverted to the playground fund, and the advertising sold many regular tickets.

Newspapers and billboards were generously used in Cincinnati, where the picture played at Keith's, and these were supplemented by a liberal post card distribution and a newsboy special matinee.

In Norwich, Conn., twelve feeder towns were posted and numerous store hook-ups were employed, while the "original" costumes on living models made a window stunt of real value for the Orpheum Theatre, Everett, Wash.

It looks as though the paintings were going to do a lot of the work, but don't overlook the castle front idea.

Auto Cops Helped in New Haven Stunt

Sometimes the police object to the auto summons stunt, but in New Haven the reverse was the case when the Bijou Theatre put out a summons for Bluff.

Two of the best-known traffic cops saw the stunt, got an armful of the fakes and had the time of their lives handing them out the idea themselves, coming over to the theatre to ask for a supply.

Perhaps you can work it if you have such a thing as a good-natured traffic cop in your town.

When a Man's a Man He Shoots Big Game

Charles Morrison, of the Imperial Theatre, Jacksonville, likes the local angle. He knows that it means extra money in the box office, and a recent hook-up brought an increase of about 20 per cent.

A local hotel man has a hobby for hunting big game, and as they don't even shoot bootleggers down in Florida, he goes to Africa to get it big enough.

On his last trip he took five reels of pictures on a gorilla hunt, and Morrison edited it down to about 2,000 feet of snappy action. He tied this to When a Man's a Man on the proposition that when a man's a man he can do such things, and he featured Ben Burbridge's Gorilla Hunt even with the Wright story. Burbridge loaned a lot of lion skins and things which made a big lobby smash, and a perambulating book saw to it that the local stunt did not overshadow the real attraction.

Between them the attractions eliminated all traces of red ink.

Fuld Worked It Twice—and Free

Jack Fuld, of First National, used the spell-it-out stunt worked in the Washington newspapers for The Son of the Sahara on Why Men Leave Home at the Rialto Theatre, Omaha.

The big difference was that Jack gave it to the News as an exclusive, and it not only cost him nothing but he went back the next week with the Sahara story and got as much out of that.

The word Fuld used for Why Men Leave Home was "sims," and you could use it either for the men or the home-makers.

Still Going Strong

Still they come. The latest is the "Ice-bound people I have known" which the Strand Theatre, Syracuse, used for Icebound at the suggestion of William Mendelssohn, Paramour. The offer was \$35 in real money for the best 250 word letters to the Journal.

The late Max Doolittle earned his niche in the exploiter's Hall of Fame when he invented this for The Great Moment, four or five years ago. It's still one of the most popular ideas.



Cooperation with a Capital "C"

VIVAUDOU, the largest creator of high-class perfumes and toilet articles in the country, has made arrangements with Metro for a complete, cooperative, national advertising and window display campaign on their products—Mai d'Or perfumes—tied-up with Barbara La Marr, Mae Murray, Viola Dana, Laurette Taylor, Renee Adoree and Jean Tolley.

When you book a Metro picture in which any of the mentioned Metro players appear, get in touch with Vivaudou, and with your local drugstores—

Tell Mr. R. F. Lindquest

V. Vivaudou, Inc.

469 Fifth Avenue, New York City

When you are playing the picture—He will start the wheels—It will profit you to cooperate with

VIVAUDOU

Oregon Theatre Likes Cutouts

Generally speaking it is poor policy to hide the box office, but the Castle Theatre, Eugene, Oregon, seems to specialize in cutouts, and in the case of *Lillies of the Field* we think that the five girls would pull any man and most women up to the wicket even if they had to walk the traditional mile. In this instance the theatre painted its own banner and Russell Brown refers to the production as "First National's Extravaganza," though it is scarcely that. Anyhow it listens well.



A First National Release

LIKE LILLIES?

The cutout beats home made lobby ideas a mile and three quarters and gives a compelling argument in favor of ticket purchases at a very small cost. Most of the First National paper holds the cutout idea firmly in mind and if the managers do not remember "Bill" Yearsley in their prayers, they are ingrates. He helps them a lot.

In the Open

Built along the lines of a Spanish home, the Plaza Theatre, St. Petersburg, Fla., has an open patio that is ideal for many types of display.

For *Flowing Gold* W. J. Melvin used a miniature of an oil field on a scale to correspond with a four-foot derrick, and it looked much better out under the sky.



A First National Release

THIS IS OUR IDEA OF A PRETTY NIFTY LOBBY DISPLAY

It shows how Dana Hays sought to lift the curse from a costume drama when he played Constance Talmadge at the Strand Theatre, Seattle, in *The Dangerous Maid*. Notice the door treatment.



A First National Release

THIS IS A RECORD BREAKING DISPLAY OF SCENIC STILLS

The Rivoli Theatre, Portland, Ore., decided on stills for a lobby display on *Boy o' Mine*, and fairly papered the lobby with its display. According to Walter Eberhardt the exchange had to wire for more stills to supply the theatre's demand.

Says Free Passes Will Cure or Kill

C. H. Douglas, of the Realart Theatre, Los Angeles, sends in a free pass stunt he has been using with the remark that it is either the salvation of a sick house or will work its final undoing.

He sold one thousand tickets each to 42 merchants at \$10 a thousand. These were imprinted with the name of the merchant and carried a stub telling that it was good for one admission to the Realart Monday to Saturday inclusive and on Sunday matinees, holidays and "vaudeville nights" being excepted. The tickets were good over a period of three months.

About 12,000 of the tickets were used and Mr. Douglas writes that his business has dropped 20 per cent. since the expiration of the tickets. He thinks that the three months' period keeps him waiting too long for results.

We think that Mr. Douglas took too drastic an action. In the first place the offer was too generous. We presume that these tickets were used by the merchants as

trade builders. With forty-two merchants handling them, it was possible to obtain all the tickets required without the actual investment of cash, with the result that there is comparatively little cash business done.

The underlying idea is to get people into the house with the hope that they will form the theatre-going habit. That part of it is all right, but to give them practically free shows for a three months' period, with only the Sundays and holidays held for cash business is to make them chronic deadheads. That seems to be the trouble with the idea as Mr. Douglas has worked it.

It would be better to hold the tickets to two or three days each week for a period of not more than a month, and the free distribution should be held to a smaller number of tickets, or a smaller number of merchants.

The cash return of \$42 is negligible. It would have been better to have given a limited number of tickets without cost to some prominent store, getting out just enough to fill the house on these poor nights or even not more than 75 per cent.

Then on these nights advertise heavily the coming attractions when free tickets are not available and regard the whole scheme as an advertising stunt, without regard for a possible cash return from the sale of the tickets.

This ticket scheme has been used with success to develop matinee business, and in the smaller towns the Farmer's Matinee is still a success, but 42,000 singles are entirely too many to have out at one time. In most instances it will hurt far more than it will help.

Mr. Douglas offers his experience for the benefit of others who may have some such scheme in contemplation.

The race may not always be to the swift, but it helps a lot to hustle. Make it a point to pull at least one good stunt each week and more if your features will warrant it.

And keep your big stunts for your big pictures. Take a little loss, if you must, on a weak sister, rather than spoil your chances on a big one by wasting your exploitation ammunition on a picture that will make less money.

Had Fancy Trimmings for Special Showing

Figuring from the advices from the Theatres Department of Paramount that a special showing would be the best way to put over *The Acquittal*, Charles Morrison, of the Imperial Theatre, Jacksonville, Fla., put on all the trimmings he could think of.

With the aid of the clerk of the U. S. Circuit Court, he framed up the summons reproduced here as a guide to others, but the form should follow closely—but not too closely, the form used locally.

These were the invitations, and the names were filled in by hand. They were sent to about 200 persons, of whom 150 turned up for the special showing. The stage was set as a court room, the Palace being used so as not to interfere with the regular show at the Imperial. The court attaches were all officials of the local courts, and they had the procedure to a fine point of exactness.

When the curtain rose the judge announced that the State having rested its case, the counsel for the defendant, Kenneth Winthrop, would sum up. Morrison announced that he would prove by means of motion pictures that his client was innocent and defied the jury to tell who was the real culprit.

The picture was started and at the proper point was stopped while cards were distributed to the "jury" on which they were to write the name of the person they believed to be guilty. After the cards had been collected, the picture was run through and the lawyers present were called upon to decide. They named two persons, and out of 125 cards turned in only 22 had partially solved the problem and none was fully correct, so there were no prizes, but Morrison passed around cigars and everyone was content.

As they left the theatre each was handed an injunction restraining them from revealing the finish to any person. These were carried away and widely shown. The picture received the best verbal advertising given any recent feature and the newspapers carried fine stories of the failure of the detective force to win the straw hats Morrison had offered for the solution.

For a street stunt Morrison used summons cards, similar to the parking overtime

Palace Theatre

Trial Juror
BRING THIS SUMMONS WITH YOU

Court of General Sessions of Pleasure

Subpoena

Duval County, State of Florida

In the Name of the People of the State of Happiness.

To _____

YOU ARE COMMANDED to appear before the Court of General Sessions of Pleasures to be holden in and for the said county of Duval at the Courts Building (Palace Theatre), on Saturday, the 29th day of March instant, at the hour of 12 noon of the same day, as a juror to the criminal action presented by the people of the State against Kenneth Winthrop, in the super mystery photoplay, "The Acquittal."

By order of the Court,

Jesse L. Clark

Counsel for Defendant.

Charlie Morrison

Clerk of Court.

A failure to attend will make you liable to a loss of from \$50 to \$250 worth of entertainment. Jurors are well paid for attendance.

TAKE NOTICE

This is a trial jury screening of the wonderful mystery photoplay "THE ACQUITTAL" which will be shown at The Imperial, four days beginning Sunday March 30th.

CAUTION—Don't tell your friends how it turns out! They'll Never Guess!

A Universal Release

AN EXCEEDINGLY GOOD SUMMONS FOR THE ACQUITTAL

Charles Morrison used this form of invitation for a special advance showing at the Imperial Theatre, Jacksonville, and then served an injunction paper as the audience left, enjoining them from revealing the mystery to any of their friends.

cards used by the police. He also gave out a lot of extra summonses and injunctions to persons who called at the theatre to ask for them.

It cost him \$12 to buy a \$250 increase, which is pretty good business. It was the early half of the week, too, Monday to Thursday.

Advance Tableau

Instead of a poster on the drop curtain, E. D. Turner, of the Imperial Theatre, Asheville, N. C., used a tableau for *The White Sister*, with three people impersonating the nun, the soldier and the priest. The trio

were posed against a black cyke. Special lighting enhanced the pose. The idea is not new, but it could be used more often, since the results are very good.

For the prologue during showing, that originated at McVickers, Chicago, was followed, a singer against a cathedral drop with stained glass window, spot lighted. The Rosary was the musical selection.

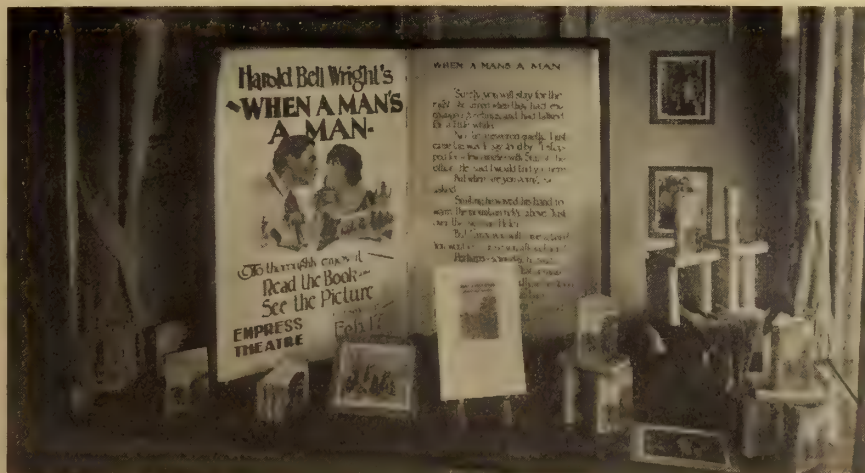
Very little outside stuff was done, since Mr. Turner felt that the dignity of the release was opposed to stunt exploitation.

An Anniversary Idea

Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., got out a four page issue of the Leroy Link for the first anniversary, a slightly little sheet in blue ink on a somewhat pinkish stock. The first page is devoted to an appreciation of the patronage, and the back to the program, with special numbers and Name the Man as the film feature.

Inside there are a congratulatory letter from the Governor, a reprint of the newspaper editorial on the house opening the year before, a retrospect of that event and—this is new—the log of the theatre for its first year, listing the important events of the twelve months. This last is something well worth copying when you come to prepare copy for your own next anniversary. Pick out the high lights and remind people you have been alive.

If the old swimming hole gives you opposition this season of the year, remember that you can put oilcloth on some seats and invite auto parties to stop on their way to or from the swim. It paid last year and the year before.



A First National Release

ONE WAY OF PUTTING OVER WHEN A MAN'S A MAN

This book was only one of the angles of a Harold Bell Wright Week, staged by the Empress Theatre, Oklahoma City. The right hand page gives an extract from the book calculated to suggest the story. All the book stores were hooked to the "Week."

Oregon Theatre Likes Cutouts

Generally speaking it is poor policy to hide the box office, but the Castle Theatre, Eugene, Oregon, seems to specialize in cutouts, and in the case of Lillies of the Field we think that the five girls would pull any man and most women up to the wicket even if they had to walk the traditional mile. In this instance the theatre painted its own banner and Russell Brown refers to the production as "First National's Extravaganza," though it is scarcely that. Anyhow it listens well.



A First National Release

LIKE LILIES?

The cutout beats home made lobby ideas a mile and three quarters and gives a compelling argument in favor of ticket purchases at a very small cost. Most of the First National paper holds the cutout idea firmly in mind and if the managers do not remember "Bill" Yearsley in their prayers, they are ingrates. He helps them a lot.

In the Open

Built along the lines of a Spanish home, the Plaza Theatre, St. Petersburg, Fla., has an open patio that is ideal for many types of display.

For Flowing Gold W. J. Melvin used a miniature of an oil field on a scale to correspond with a four-foot derrick, and it looked much better out under the sky.



A First National Release

THIS IS OUR IDEA OF A PRETTY NIFTY LOBBY DISPLAY

It shows how Dana Hays sought to lift the curse from a costume drama when he played Constance Talmadge at the Strand Theatre, Seattle, in *The Dangerous Maid*. Notice the door treatment.



A First National Release

THIS IS A RECORD BREAKING DISPLAY OF SCENIC STILLS

The Rivoli Theatre, Portland, Ore., decided on stills for a lobby display on *Boy o' Mine*, and fairly papered the lobby with its display. According to Walter Eberhardt the exchange had to wire for more stills to supply the theatre's demand.

Says Free Passes Will Cure or Kill

C. H. Douglas, of the Realart Theatre, Los Angeles, sends in a free pass stunt he has been using with the remark that it is either the salvation of a sick house or will work its final undoing.

He sold one thousand tickets each to 42 merchants at \$10 a thousand. These were imprinted with the name of the merchant and carried a stub telling that it was good for one admission to the Realart Monday to Saturday inclusive and on Sunday matinees, holidays and "vaudeville nights" being excepted. The tickets were good over a period of three months.

About 12,000 of the tickets were used and Mr. Douglas writes that his business has dropped 20 per cent. since the expiration of the tickets. He thinks that the three months' period keeps him waiting too long for results.

We think that Mr. Douglas took too drastic an action. In the first place the offer was too generous. We presume that these tickets were used by the merchants as

trade builders. With forty-two merchants handling them, it was possible to obtain all the tickets required without the actual investment of cash, with the result that there is comparatively little cash business done.

The underlying idea is to get people into the house with the hope that they will form the theatre-going habit. That part of it is all right, but to give them practically free shows for a three months' period, with only the Sundays and holidays held for cash business is to make them chronic deadheads. That seems to be the trouble with the idea as Mr. Douglas has worked it.

It would be better to hold the tickets to two or three days each week for a period of not more than a month, and the free distribution should be held to a smaller number of tickets, or a smaller number of merchants.

The cash return of \$42 is negligible. It would have been better to have given a limited number of tickets without cost to some prominent store, getting out just enough to fill the house on these poor nights or even not more than 75 per cent.

Then on these nights advertise heavily the coming attractions when free tickets are not available and regard the whole scheme as an advertising stunt, without regard for a possible cash return from the sale of the tickets.

This ticket scheme has been used with success to develop matinee business, and in the smaller towns the Farmer's Matinee is still a success, but 42,000 singles are entirely too many to have out at one time. In most instances it will hurt far more than it will help.

Mr. Douglas offers his experience for the benefit of others who may have some such scheme in contemplation.

The race may not always be to the swift, but it helps a lot to hustle. Make it a point to pull at least one good stunt each week and more if your features will warrant it.

And keep your big stunts for your big pictures. Take a little loss, if you must, on a weak sister, rather than spoil your chances on a big one by wasting your exploitation ammunition on a picture that will make less money.

Had Fancy Trimmings for Special Showing

Figuring from the advices from the Theatres Department of Paramount that a special showing would be the best way to put over *The Acquittal*, Charles Morrison, of the Imperial Theatre, Jacksonville, Fla., put on all the trimmings he could think of.

With the aid of the clerk of the U. S. Circuit Court, he framed up the summons reproduced here as a guide to others, but the form should follow closely—but not too closely, the form used locally.

These were the invitations, and the names were filled in by hand. They were sent to about 200 persons, of whom 150 turned up for the special showing. The stage was set as a court room, the Palace being used so as not to interfere with the regular show at the Imperial. The court attaches were all officials of the local courts, and they had the procedure to a fine point of exactness.

When the curtain rose the judge announced that the State having rested its case, the counsel for the defendant, Kenneth Winthrop, would sum up. Morrison announced that he would prove by means of motion pictures that his client was innocent and defied the jury to tell who was the real culprit.

The picture was started and at the proper point was stopped while cards were distributed to the "jury" on which they were to write the name of the person they believed to be guilty. After the cards had been collected, the picture was run through and the lawyers present were called upon to decide. They named two persons, and out of 125 cards turned in only 22 had partially solved the problem and none was fully correct, so there were no prizes, but Morrison passed around cigars and everyone was content.

As they left the theatre each was handed an injunction restraining them from revealing the finish to any person. These were carried away and widely shown. The picture received the best verbal advertising given any recent feature and the newspapers carried fine stories of the failure of the detective force to win the straw hats Morrison had offered for the solution.

For a street stunt Morrison used summons cards, similar to the parking overtime

Palace Theatre

Trial Juror
BRING THIS SUMMONS WITH YOU

Court of General Sessions of Pleasure

Subpoena

Duval County, State of Florida

In the Name of the People of the State of Happiness.

To _____

YOU ARE COMMANDED to appear before the Court of General Sessions of Pleasures to be holden in and for the said county of Duval at the Courts Building (Palace Theatre), on Saturday, the 29th day of March instant, at the hour of 12 noon of the same day, as a juror to the criminal action presented by the people of the State against Kenneth Winthrop, in the super mystery photoplay, "The Acquittal."

By order of the Court,

Jesse L. Clark

Counsel for Defendant.

Charlie Morrison

Clerk of Court.

A failure to attend will make you liable to a loss of from \$50 to \$250 worth of entertainment. Jurors are well paid for attendance.

TAKE NOTICE

This is a trial jury screening of the wonderful mystery photoplay "THE ACQUITTAL" which will be shown at The Imperial, four days beginning Sunday March 30th.

CAUTION—Don't tell your friends how it turns out! They'll Never Guess!

A Universal Release

AN EXCEEDINGLY GOOD SUMMONS FOR THE ACQUITTAL

Charles Morrison used this form of invitation for a special advance showing at the Imperial Theatre, Jacksonville, and then served an injunction paper as the audience left, enjoining them from revealing the mystery to any of their friends.

cards used by the police. He also gave out a lot of extra summonses and injunctions to persons who called at the theatre to ask for them.

It cost him \$12 to buy a \$250 increase, which is pretty good business. It was the early half of the week, too, Monday to Thursday.

Advance Tableau

Instead of a poster on the drop curtain, E. D. Turner, of the Imperial Theatre, Asheville, N. C., used a tableau for *The White Sister*, with three people impersonating the nun, the soldier and the priest. The trio

were posed against a black cyke. Special lighting enhanced the pose. The idea is not new, but it could be used more often, since the results are very good.

For the prologue during showing, that originated at McVickers, Chicago, was followed, a singer against a cathedral drop with stained glass window, spot lighted. The Rosary was the musical selection.

Very little outside stuff was done, since Mr. Turner felt that the dignity of the release was opposed to stunt exploitation.

An Anniversary Idea

Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., got out a four page issue of the Leroy Link for the first anniversary, a slightly little sheet in blue ink on a somewhat pinkish stock. The first page is devoted to an appreciation of the patronage, and the back to the program, with special numbers and Name the Man as the film feature.

Inside there are a congratulatory letter from the Governor, a reprint of the newspaper editorial on the house opening the year before, a retrospect of that event and—this is new—the log of the theatre for its first year, listing the important events of the twelve months. This last is something well worth copying when you come to prepare copy for your own next anniversary. Pick out the high lights and remind people you have been alive.

If the old swimming hole gives you opposition this season of the year, remember that you can put oilcloth on some seats and invite auto parties to stop on their way to or from the swim. It paid last year and the year before.



A First National Release

ONE WAY OF PUTTING OVER WHEN A MAN'S A MAN

This book was only one of the angles of a Harold Bell Wright Week, staged by the Empress Theatre, Oklahoma City. The right hand page gives an extract from the book calculated to suggest the story. All the book stores were hooked to the "Week."



A First National Release

THREE SUGGESTED FURNISHINGS FOR THE ENCHANTED COTTAGE

The Main Street Theatre, Kansas City, got a good window by suggesting a phonograph, radio and a grand piano for The Enchanted Cottage. What chance would pictures stand against all three of these stay-at-home coaxers? You tell it.

Plenty of Music in Enchanted Cottage

Jack Quinlan, of the Mainstreet Theatre, Kansas City, got hold of a miniature cottage and placed it in the window of a big music store with ribbons leading to a grand piano, a radio set and a phonograph, as suggestions for the furnishing. That back sign reads: "Music the Crown Jewel of an Enchanted Cottage."

We suppose you also bought all that sheet music to play on the piano.

It made a pretty display, but the Mainstreet would stand small show against an enchanted or any other sort of cottage with all these home-entertainers.

Walter Eberhardt writes that Quinlan had to insure this "replica design" for \$500 before he could borrow it. We wonder if Walter knows what replica means. If he he did, he would not use it in this sense.

Played Jazz Band Even with Feature

About a year ago the musicians walked out of their pits in the Fort Worth theatres, and their dispositions were such that the managers urged them not to hurry back. Since then the Texas town has known only the organ and the piano until Barry Burke decided to give a music week all his own. He hired an eight-piece jazz band and advertised it like an eight-reel feature.

And to get the most for his money, Burke loaned them to the local broadcasting station, owned by a newspaper, for three appearances daily, and the paper had to boom them like a circus to cry up its own wares, so the people flocked in to hear the band "in person" too.

Just one more instance of making the radio work for instead of against you. Just at present you can't hurt the radio. The next best thing is to make it help you. Burke did. Others have done so. Have you?

A Swedish Banner for Anna Christie

It is revealing no secret to admit that Anna Christie was supposed to be a Swede, and when the Ince production reached Sweden the Palladium Theatre, Stockholm, played it with more than the usual exploitation, making a banner forty feet long for the top of the marquee.

Instead of freskling it all up with sailing ships and sea gulls and things, it merely showed a rather sketchy sea and sky as the background for a cutout from the 24-sheet, showing the familiar head, and the text:

Thomas H. Ince's
Iscensatining av

and the title.

Under the awning three of the archways above the doors were given to lettered appeals to national pride, with a three sheet and two sets of stills. It all helped to give the First National unusual distinction.

Don't use prize contests to hold up Summer business. Use novel exploitation



A First National Release

A HEAVY SPLASH ON ANNA CHRISTIE FROM STOCKHOLM

This is from the Palladium Theatre, where the story of Anna was first told in the country of which she is supposed to be a native. The portrait is from the 24 sheet, which supports the statement that the sign is forty feet long. Good work.

Volcano and Clinch in Friendly Rivalry

It is an earthquake that supplies the big punch in Tormet, but Russell F. Brown, of the Castle Theatre, Eugene, Oregon, figured that the earthquake was less picturesque than the volcano used on the First National paper, so he took the clinch from the three sheet and set it in front of the cutout of the volcano and you could watch Owen Moore and Bessie Love spooning with such fervor that they never even noticed the heat from the molten lava.



A First National Release

REAL FERVOR

It made a wonderful flash in a narrow lobby and there was nothing tormenting about the box office statement, since the cutouts sold a rather dubious title to a high point of completeness.

Long Distance

Because he wanted to pave the way for Thy Name Is Woman at the Mission Theatre, Los Angeles, without bumping The White Sister, another Metro ward, B. F. Rosenberg got out six and 24-sheets advertising the picture as "Now playing at the Lyric Theatre, New York," and adding that seats were \$2.20.

It aroused more curiosity than any possible form of local connection.



A First National Release

HELPING ANNA CHRISTIE PUT UP A GOOD FRONT

The Theatorium, Lewiston, Idaho, used a compo board front on this release with "broken through" portraits of the star on the ends and the same picture, plain pasted, on the two middle columns. The cost was small, yet the effect was pronounced.

Mechanical Pump for Flowing Gold

Although Walter Eberhardt credits Russell Brown, advertising manager of the Rex Theatre, Eugene, Oregon, with this mechanical stunt for Flowing Gold, it would appear more likely that he merely persuaded a local stock selling concern to let him hook-up to their window display for the run of Flowing Gold. Most oil concerns have some attractive miniature to get attention, though few are as elaborate as this.

The background is painted with a practicable derrick in front which pumps crude oil from a bucket into the same receptacle, using the oil over and over. The foreground is filled in with grass mat. It might have been specially made for this picture, and it attracted no little attention.

Fixed Up a One

Mr. Brown touched up a one sheet for a book display window, blocking out most of the lower half to work in the "Read the book. See the play," and with the name of the theatre. A little repainting made the one sheet much more valuable than were it left untouched.

All of this supplemented a fine lobby banner made by cutting out and reassembling the paper on the picture to show Sills and Miss Nilsson in the flood with the derrick in the background, a two plane effect in a shadow box with some well chosen selling lines on either side.

Hard work brought unusually good financial results.

Pinch Hitting

When Scaramouche was showing at the Fort Armstrong Theatre, Rock Island, Ill., a window display was planned for a book store showing Novarro and Miss Terry on either side of one of the oil paintings. It was a good idea, but they borrowed the dummies from a department store and both were perfect ladies, which is an awful slam at Novarro.

This Sells Serials

P. A. Preddy, of the Elaine Theatre, Sinton, Texas, writes that he has had unusually good business from The Way of a Man in its serial form through the use of the scene photos in miniature which are supplied by the exchange at a small price—sixteen for five cents in the quantity Mr. Preddy bought.

He printed these up as rebate checks and when they were turned in the first week he used them a second and even a third time. He writes that one who has never tried this stunt will be surprised at the numbers of full price admissions that will come in addition to the rebate tickets.

Three weeks of this idea not only got over the picture better than a general reduction on the first chapter, but brought in more money, and after the third chapter the audience interest kept the picture going.

What would you think of a grocer who sold you oleomargarine for butter? Then why try to sell a poor one with over praise? It's the same idea.



A First National Release

HOOKING AN OIL COMPANY TO A FLOWING GOLD RUN

This is a mechanical display which actually pumped crude oil, and is apparently the utilization of a window display of an oil company for the advertisement of the Beach drama at the Rex Theatre, Eugene, Ore. Engineered by Russell Brown.

Gave Anna Christie a Good False Front

Most women get their false fronts at the hair dresser's, or used to before the bobs came in. Anna Christie got hers from the carpenter shop when she played the Theatorium, Lewiston, Idaho.

The management wanted to make this a distinctive engagement, and the money available for lobby display was limited, so they had to do a lot with a little. The straight front (to switch from hair to corsets), seemed to be the most useful angle, so the lobby pillars and the ends were masked in with compo board supporting a banner of similar material. On the ends one-sheet cut-outs of the star were backed by black paint to suggest that they were revealed by tearing aside the surface. On the inside posts the same cutouts were made to appear a little different by straight pasting. There were panels of selling talk lettered on these inside posts, but the outside wings were given to the display of four stills on each. This gave a fine lobby with six one sheets and a set of stills, two of the sheets being used for the lobby frames. The compo board can be used repeatedly, so this was not charged wholly against this picture.

It was a slightly and convincing display, produced at small cost and carrying a maximum of effect. If you have the will, you can do it, no matter what your financial handicap.

Reminiscent

Remembering the If You Believe It cards, H. C. Farley used a lot of burlesque don'ts in the lobby of the Strand Theatre, Montgomery, Ala., each ending with "You Can't Get Away With It." These got real laughs and people spent more time in the lobby than they do with a merely pictorial display. You had to read each one to get the full flavor, and making them stop while you shot the title into their consciousness was the vital point of the idea.

The rather long title was displayed in five-foot letters around the three sides of the lobby.

the type and studies the display effect. Knowing that Pola Negri will sell more tickets than Shadows of Paris, the star name is given the greater prominence, and then the play title is given display through the use of a contrasting style of face. Put the title in the same face as the star name and both would be foully butchered. Set as they are, the light and heavy lines each gains a distinction from the other. It's a simple proposition, but you must watch the printer to see that he uses proper faces. And both of these lines might be booted were the house signature in black instead of outline, but the outline again helps the star name and is helped by it. The selling talk seems to be from Mr. Bottsford; a clever appeal to the effect that in this single play you get both the Negri of The Cheat and the Negri of The Spanish Dancer. The supporting cast is well played up to the left. A panel of two and twelve point is the only ornamentation. This is only 50 lines by two, but it would take at least a hundred on three to get the same display with a cut. Think that over some time when you can get no cut. You use less space with all type and get the same amount of attention.

Script Title Gets Little Attention

Since you get "Mae Murray" at the first look, the title of the play is a secondary matter, but if anyone could be sold on "Mademoiselle Midnight," the sale would not be made through this advertisement for the Colonial Theatre, Indianapolis, since so few will probably see it. The rest of the

A Story of Yankee Pep and Spanish Fire

MAE MURRAY

in
Mademoiselle Midnight

Filled with throbbing adventure, lurking danger, nights of love and gay romance—a picture to breathe fire into your veins.

Miss Murray in ravishing gowns and scintillating dances that will thrill you as you were never thrilled before.

CAST
Monte Blue
Robert Edeson
Robert McKim
Otis Harlan

American Harmonists
Music That Thrills The Soul
Melody Syrette

Colonial

PICK O' THE PICTURES—MUSIC THAT CHARMS

A Metro Release

A POOR SCRIPT TITLE

space is nicely lettered, particularly the selling talk, which is in a neat italic that is more emphatic than straight Roman and yet scarcely a boldface. The cast is less well handled in the lettered box. The same type

would have been just as emphatic and leading out would have given apparent size, but probably this space sold through the star name and the cuts, both of which come out well.

Twin Cuts Tell of Lilies of the Field


The Princess Theatre, Bloomington, makes good use of one of the best plan book cuts for The Lilies of the Field. This is a two column cut, narrower than the space to permit the use of rule, and the newspaper retains the thirteen em column, but the cut

PRINCESS Theatre

Playing Simultaneously with the CIRCLE THEATRE Indianapolis


Prices 10 and 35 cents

TODAY FRIDAY AND SATURDAY



LILIES OF THE FIELD

with CORINNE GRIFFITH CONWAY TEARLE and excellent cast Lloyd Hamilton in "Lonesome"



A First National Release

STORY TELLING CUTS

fits nicely and only the close observer will notice the square side at the left hand of the bottom of the cut. Sometimes the effect will be better if supplied cuts are left with irregular sides so that they may be worked in greater widths, if desired. The top half of the cut, with no square edge, can be set into the centre of a full page without looking out of place, but the square sided bottom will not look quite as well as one with the edges softened. But the cut itself is remarkably intelligent, for the entire story is told in the two poses. You do not have to use much imagination to note the contrast in the two loves. You can get the idea of the story without great mental effort, and it

suggests a story that will interest. It is one of those cuts that will sell as well as attract. First National is doing excellent work in its art department, but this is above the average.

Too Much Selling May Lose Interest

It would seem that there is too much selling talk to this space from the Beacham Theatre, Orlando, Fla., on The Enchanted Cottage. There is too much talk about too little to promise much of a play. There is more selling to that endorsement from

STARTS TOMORROW

"The Enchanted Cottage" is my greatest acting picture.
—Richard Barthelmess

Come Away—
To the enchanting cottage. Here, away from the world, you will find the story of a young man and a girl who are brought to the enchanted cottage through the love of a young man.

Come and See—
The touching romance of a young man and girl who are brought to the enchanted cottage through the love of a young man.

Come—
The touching romance of a young man and girl who are brought to the enchanted cottage through the love of a young man.

Richard Barthelmess

in
The ENCHANTED COTTAGE

with beautiful May McAvoy

From the Arthur Wing Pinero play that held New York spellbound.

When grown alone—
This play—made from the most beautiful morning hours—like the transformation only two men were.




FATRE NEWS 1 CHRISTIE COMEDY

A First National Release

TOO TALKATIVE

Barthelmess in the upper left hand corner than there is to the string of chatter on the right. Pinero gets only a single mention in eight point below Miss McAvoy's name, though he is among the foremost modern dramatists. On the other hand the cottage is played up like a rural real estate advertisement. Its nice, mushy press book stuff about "kisses sweet wafted through latticed windows on summer's perfumed breeze" and "Where rooms and halls echo to the soft tread of many lovers," but an emphatic statement of what the play is about would probably gain more interest and if short enough it could be run in three or four strong lines. There is not much to "The touching romance of a young man and a girl to whom fate had been unkind." There would be better selling in: "He was seamed and scarred from the field of battle. She was just a hopelessly homely girl, but in the Enchanted Cottage they saw anew with the eyes of love. A powerful play of today by England's foremost dramatist, Sir Arthur Wing Pinero." Too much to read is worse than too little, and this space is sadly over full. The cut placement and main lines are nicely laid, but those open spaces did not absolutely require filling in with eight point. Too much talk suggests a fear that the play cannot be sold, and talk will defeat the object it aims at.



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Declaration of Independence"

The Tenth of Pathe's "Chronicles is One of Best of Historic Series
Reviewed by Tom Waller

Heading Pathe's releases for the week of June 15 is "The Declaration of Independence," the tenth of the series of historical dramas known as the "Chronicles of America" and produced under the auspices of the Yale University Press.

This episode deals with the latter part of June and early in July, 1776, or what led up to, and finally resulted in, the drawing and consummation of America's most famous document. The accuracy of the data so scenarized is vouched for by eminent historians supervising the filming of this series.

Parliamentary procedure and early Congressional activities, as well as a bevy of picturesque costumes which were in vogue at that time, are realistically and interestingly portrayed in this episode. The fervor of patriotism and fever of the land at that trying period are so depicted by the film as to keep any audience in a suspense which culminates in a fine climax when John Hancock affixes his bold signature to the masterly writing of Thomas Jefferson.

"Sailor Maids"

(Universal—Comedy—Two Reels)

Lovers of rough and tumble comedy will find this two-reeler not only one of the best of the series featuring the Follies Girls, but of the recent issues of Century Comedies as well. The theme is slight and concerns the attempts of the manager of a stranded troupe to get his chorus home without paying fares. This he does, first by putting them in sacks and smuggling them along as mail, then by putting them in a big packing case and taking it aboard ship. The manner in which the sacks with the girls inside them are made to cavort around scaring everybody and leading to a situation where a burglar is foiled by one of the girls who is accused of the robbery, is not only amusing but results in the inevitable chase scene. The case in which the girls have been placed falls off a truck, turns over and over and certainly goes through some strenuous stunts. Aboard ship, the girls disguise as sailors and get into more comedy difficulties, ending in being chased all over the deck and rigging. All comes out O. K. when they vamp the captain. There are a number of laughs in this two-reeler and the average audience will enjoy it.—C. S. S.

"Fast Black"

(Pathe—Comedy—One Reel)

Earl Mohan and Billy Engle put over plenty of laughs in "Fast Black." They elude cops for a time when one of them gets his face blackened from the exhaust of an automobile and acquires a job as a colored pullman porter on a train. Running in and out cars and frightening pretty lady passengers tells the content of this one reeler.—T. W.

"SHORTS" REVIEWED IN THIS ISSUE

Declaration of Independence, The (Pathe)

Fast Black (Pathe)

In a Drop of Water (Educational)

Lion and the Souse, The (Pathe)

On Guard (Pathe)

Sailor Maids (Universal)

Suffering Shakespeare (Pathe)

Tale of a Cat (Universal)

That Old Can of Mine (Pathe)

Winning a Bride (Universal)

"In a Drop of Water"

(Educational-Series—One Reel)

This issue of Principal Pictures Corp. series of "Secrets of Life" distributed through Educational invades the realm of animal life visible only under the high power microscope by showing the great variety of living forms in a drop of stagnant water. We see a huge jointed thing like a toy snake measuring 3-16 inch in length and this is a giant by the side of a myriad of other forms so small that large colonies can swim about in the eye of a needle or in a glass capillary tube the thickness of a human hair. Strange cyclops with one eye, belonging to the same family as the crab, rotifers with a sort of water-wheel entrance to their internal system, and many others are revealed. While dealing with forms of life not so well known as those treated in previous issues, this number is not only highly instructive but very interesting and should appeal just as strongly as the others of the series.—C. S. S.

"The Lion and the Souse"

(Pathe—Comedy—Two Reels)

This Mack Sennett funster should provide many a hilarious moment in theatres of all dimensions. It is particularly good because of the versatility of the plot which takes into consideration thrills as well as laughs. Nauma, the lion, next to the society dame who aspires to be a movie star, plays a very prominent part. His leaps over transoms and scamperings about the private residence, where milady's first and last starring vehicle is pronounced an unadulterated flop, furnish real suspense and wind up the comedy with all the breeziness of a melodrama. An inebriate person, who is responsible for the lion's presence, does some mighty funny, as well as dangerous antics, with the King of Beasts.—T. W.

"On Guard"

(Pathe—"Spotlight"—One Reel)

Grantland Rice's latest piece of work for Pathe is one of the best of his film endeavors. It shows the different methods of self-defense man has resorted to, from the time of the cliff dweller to the present day slugger of the boxing glove. James J. Corbett and Gene Tunney, past and present fistic champions, respectively, wind up the reel with a ring encounter.—T. W.

"Winning a Bride"

(Universal—Western—Two Reels)

Fritzi Ridgeway and Herbert Heyes are the featured players in this re-issued Universal two-reel Western. As a rodeo has been introduced and made the centre of the plot, there is plenty of fine riding, broncho busting, steer-throwing, roping, etc., to satisfy the most ardent admirer of this type of thrill. There is plenty of action besides this, however, as the plot deals with the rivalry between two ranches as to which will win the most events in the rodeo and involves the kidnapping of the hero by the rival boss. Naturally he escapes and by hard riding reaches the arena in time to capture the honors and to win the heroine as his bride, as after all this was the real incentive for him. It is well up to the standard of the average Western of today and, in fact, exceeds many of them in action and should satisfy admirers of this type of productions.—C. S. S.

"Suffering Shakespeare"

(Pathe—Comedy—Two Reels)

The type of mirth in this Hal Roach comedy will be especially appreciated by a high class audience, and there are situations which will provoke the laughing tear glands of any group of spectators. The Spat Family endeavors to promote a benefit for a local charity. They do this by enrolling themselves in the cast of a well-known Shakespearian play. Their interpretation of stage carpentry and the manner in which the roles should be portrayed will doubtless recall to more than one patron of your theatre some similar event in his own life, in which he had been either the participant or a witness. "Suffering Shakespeare" may be considered as one of the very best of the Spat Family's offerings.—T. W.

"The Tale of a Cat"

(Universal—Comedy—One Reel)

This is a re-issue of a Universal comedy starring the former well-known team, Eddie Lyons and Lee Moran. It is peppy, amusing and very fast-moving. Moran is cast as a nose-y janitor with Lyons as a newlywed husband whose rich relatives visit them. Their abhorrence of cats causes the husband to plot with the janitor to get rid of them. Various suggestions such as drowning, chloroforming, choking them while asleep are overheard by the old folks who think the plot is meant for them. This misunderstanding leads to a number of laughs and clever farcial situations that will entertain the majority.—C. S. S.

"That Old Can of Mine"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry's famous pen cats scramble about just enough to enlighten the audience on the point of automobiles. Notably this: that even, apparently, in the cat family the weaker sex succumbs to luxuriant upholstery and bigger tires.—T. W.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Sea Hawk"

Magnificent, Gigantic, Thrilling, Dramatic,
It Takes Rank with Screen's
Greatest Achievements

Reviewed by C. S. Sewell

So enthusiastic have advance reports been regarding First National's "The Sea Hawk" that a skeptical public was inclined to discount them, but in this instance gossip did not do the picture full justice for the simple reason that mere words cannot present any adequate idea of the tremendous scope and magnitude of this production.

Here is a picture that from a technical and spectacular standpoint has never been excelled. A costume picture? Yes, but if you feel you have been surfeited with costume pictures don't let this fact sway you, for this story of a former century strikes out along an absolutely different angle; instead of intrigue and honeyed romance in gorgeous palaces, with knightly duels for the hand of the lady fair and conflict between liveried retainers, we have the thrill of adventure on the sea, the romantic lure of the pirate of the Spanish main, the sweep of action of hand-to-hand encounter when great ships come so close together that hundreds of armed men swarm over from one deck to another. So stirring is the effect that the wondrous costuming becomes merely a romantic detail to round out the picturesque effect and add to the glamor of a technically perfect production.

No milk and water story this, but a red-blooded story of piracy and adventure such as the small boy dreams of but presented on a scale that exceeds the most extravagant dream. Just imagine a picture in which four huge wooden ships propelled by hundreds of galley slaves engage in terrific encounters. Take as your hero an English gentleman shanghaied aboard a freebooter, captured by a Spanish galleon, made to toil as a galley slave, captured by Moorish pirates, then rising to such prominence among them that in admiration they call him "The Hawk of the Seas" for his daring exploits and the tremendous booty he has captured. Add to this, colorful scenes in the Moorish capital,

FEATURES REVIEWED IN THIS ISSUE

Broadway or Bust (Universal)
Fighting Sap, The (F. B. O.)
Marriage Cheat, The (First National)
Miami (Hodkinson)
Night Hawk, The (Hodkinson)
Sea Hawk, The (First National)

including a slave market where the heroine is sold at auction, a daring surprise attack at night by the hero's cohorts on an English castle, with the kidnapping of the bride and the villain at the moment they are being married. Picture the tug at the sympathies which the sight of the hero as but one among hundreds of sweating galley slaves chained to their oars, with the sun torturing their almost nude bodies while a task-master with a huge whip sees that they exert their last ounce of strength. Then, too, remember there is a romance responsible for it all, with the heroine fighting between her love and the belief that the hero has killed her brother. Don't overlook the effect of delightful and fitting comedy relief. Add to this the appeal of picturesqueness of setting and magnificence of beautiful photographic effects and you have but an idea of the tremendous appeal of this picture.

And such a cast; Milton Sills is truly a commanding figure as the hero, whether as the English gentleman, the galley slave or the Barbary pirate, and Enid Bennett is an attractive heroine. Lloyd Hughes, Marc MacDermott, Wallace MacDonald, Frank Currier and many others give stirring and effective performances, while Wallace Beery scores a big hit in the character-comedy role of a jolly rogue type of sea captain.

Truly, "The Sea Hawk" is one of the greatest achievements of the screen; its magnitude fairly makes you gasp, its story holds you; it thrills, fascinates and satisfies.

Cast

Sir Oliver Tressilian	Milton Sills
The Sea Hawk	Enid Bennett
Rosamund	Lloyd Hughes
Lionel Tressilian	Wallace MacDonald
Peter Godolphin	Marc MacDermott
Sir John Killigrew	Wallace Beery
Jasper Leigh	Frank Currier
Asad-Ed-Din	Medea Radzina
Fenzleleh	Lionel Belmore
Justice Baine	William Collier, Jr.
Marzak	Kate Price
Inn Keeper's Wife	Bert Woodruff
Nick	Claire Du Brey
Siren	

Based on novel by Rafael Sabatini.

Scenario by J. G. Hawks.

Photographed by N. F. Brodin.

Directed by Frank Lloyd.

Length, 12,045 feet.

Story

Sir Oliver Tressilian, an English gentleman, is in love with Rosamund Godolphin who is a ward of Sir John Killigrew. Rosamund's brother, Peter, picks a quarrel with Sir Oliver. Later Peter is found dead and Sir

Now Released

"PAYING THE PRICE"

SPECTACULAR

AND

THRILLING

MYSTERY MELODRAMA

WITH A

SELECTED CAST

RELEASED THROUGH LEADING
INDEPENDENT EXCHANGES

BY

LEE-BRADFORD CORP.

701 SEVENTH AVE.

NEW YORK

Use
Powers
Prints

New York Office:
POWERS BUILDING
Cor. 48th St. & Seventh Ave.

POWERS FILM

"Survives The Long Run"

Twenty-five per cent. more bookings per print means a lot of money. That's all extra profit for you if your pictures are printed on POWERS FILM. No additional cost.

POWERS FILM PRODUCTS, INC.

They
Last
Longer

Factory & Laboratories:
ROCHESTER, N. Y.

Oliver accused, though his weak brother Lionel is guilty. Lionel fearing that Sir Oliver will tell the truth, hires Captain Leigh, a buccaneer, to kidnap Sir Oliver. The ship is captured by Spaniards and Sir Oliver is made a galley slave. Later the Spanish boat is captured by Moorish pirates and Sir Oliver finally rises in power with the Moors until he is known as The Sea Hawk and is in command of a ship of his own. His treatment by his own race has embittered him toward them and Christianity and he is known as the scourge of the seas. Learning Rosamund is to marry his brother Oliver he has his forces kidnap both and they are sold as slaves, but he buys them in. To save Rosamund from the Moorish ruler he marries her and makes his brother a galley slave in revenge. An English ship belonging to Sir John Killigrew is sighted. Sir John attacks and The Sea Hawk surrenders Rosamund and himself on promise the others will go free. Just as the Sea Hawk is to be executed Rosamund tells Sir John that the Sea Hawk is innocent and that she is his wife, and he is freed.

"Miami"

**Hodkinson Story of Pleasure-Mad Rich
Filmed in Florida Is Picturesque,
Peppy and Pleasing**
Reviewed by C. S. Sewell

In filming "Miami" for Hodkinson, Director Alan Crosland made the wise move of taking his company to the fashionable Florida resort of the same name. In consequence he has secured settings which, in addition to being absolutely authentic, are pictorially beautiful.

In such ideal surroundings Mr. Crosland has staged his story of the romance of a care-free member of this class, a girl whose only thought was the mad pursuit of pleasure and thrills and the conquest of the other sex. It is a jazz picture from the word go, in everything that that word suggests, introducing about every device boredom, aided by unlimited wealth, can conceive to provide excitement, including aquaplaning, motor-boating, quaffing of forbidden beverages, parties aboard yachts that last until early morning, gambling, one-piece bathing suits, diving by the heroine in negligee, and for good measure a melodramatic climax involving bootleggers who use aeroplanes, their capture by coast guards and a timely rescue of the heroine just as she is being attacked.

The tempo of the picture keeps pace with the nature of the theme; it is unusually fast-moving, peppy and at times sensational enough to afford a bit of a shock to the unsophisticated. There are thrills, drama and heart-interest and comedy touches, also chances for the heroine to introduce effective emotional work. Betty Compson in the leading role measures up to all the requirements both from the standpoint of ability and personal attractiveness. There is a new leading man, Benjamin Finney, Jr., who is good to look at and satisfactory, though he not at all times appears quite at home before the camera.

"Miami" is a picture that is built with an eye to the box office, and while the theme offers no strikingly original situations, it has been handled so expertly and the surroundings and entire atmosphere are so fascinating that it should provide thoroughly wel-

come light entertainment for the majority and prove a good box office tonic, especially during the warm days to come.

Cast

Joan Bruce Betty Compson
Ransom Tate Lawford Davidson
Mary Tate Hedda Hopper
David Forbes J. Barney Sherry
Veronica Forbes Lucy Fox
Grant North Benjamin J. Finney, Jr.

Based on story by John Lynch.

Directed by Alan Crosland.

Length, 6,317 feet.

Story

Joan, leader of the jazz set at Miami decides to make a conquest of Grant North, a young chap engrossed in business, but he repulses her at first but after saving her from drowning in a motor boat accident they fall in love. Grant has to leave on business and Joan turns over a new leaf. Tate lures her to his yacht. Next morning Grant returns and Tate piqued because his affair with Joan has caused a row with his wife, insists he will tell about the yacht episode unless Joan breaks her engagement. She does and deliberately shocks Grant by diving into the pool in the altogether. Colonel Forbes tries to convince Grant that Joan loves him. Learning that Joan has gone with Tate to an island and knowing Tate is a bootlegger, Forbes and Grant follow. Someone has tipped the coast guard. Tate tries to attack Joan, but Grant arrives in time to save her, the revenue officers capture Tate and his gang and Grant convinced he has misjudged Joan forgives her.

"The Night Hawk"

**Harry Carey as Crook and Plainsman
Crowds This Hodkinson Release With
Real Action**

Reviewed by Tom Waller

Few features have such an elastic plot and cover so thoroughly such a broad expanse of territory as "The Night Hawk." This Hunt Stromberg production, released through Hodkinson, gives Harry Carey a fine opportunity to play his art as interpreter of such actionful roles as those of the crook and the plainsman.

Although right in the middle of the picture there is a decided variance in the scheme of the plot, yet the skillful eye of Director Stuart Paton was for continuity as well as glamor and this is so well maintained that the theme is executed with a smoothness remarkable under the circumstances.

This change comes after the production is well underway and the audience is satisfied that it is a thrilling crook story of New York's underworld. The versatility of the star, Harry Carey, make it possible to change suddenly the scene of the action to the far west and have Carey, as the much feared Manhattan gunman, doff his low tilted velvet hat and abandon his taxi for the cow-puncher's bonnet and wild horse.

There are so many thrills which are so nicely knitted together that the average fan will not stop to realize the improbabilities of the story. But Carey's performance is so genuine the imagination of the scenarist could have wandered even farther.

Hard riding, romance, police, western sheriffs, biased elections, and Carey's single-handed act in keeping back a band of brigands and rescuing the girl give you an

idea of the action we are stressing, and all contribute to the punch and entertainment value of this picture.

Cast

"The Hawk" Harry Carey
Cila Milton Claire Adams
Sheriff Milton Joseph Gerard
Jose Valdez Fred Maletesta
Manuel Valdez Nicholas De Ruis

Story by Carlyle Grah & Raht.

Adapted by Joseph Poland.

Directed by Stuart Paton.

Length, 5,195 feet.

Story

"The Hawk" is being pursued by New York police for a robbery just committed when he is befriended by Jose Valdez who is in the city on a mission to get a gunman to kill the sheriff in the western county where is located his ranch. "The Hawk" agrees to do the job but falls in love with the sheriff's daughter. When Manuel, father of Jose, wins the election for sheriff by foul means, the "Hawk" joins Sheriff Milton's forces and, singlehanded, rescues the girl from Jose's brigands.

"The Marriage Cheat"

**Picturesque, Thrilling and Strongly Dramatic
Romance Filmed in the South
Sea Islands**

Reviewed by C. S. Sewell

Filmed in colorful, authentic and out-of-the-ordinary surroundings, expertly directed and portrayed by a distinctly superior cast, with an unusually thrilling climax involving a fierce storm at sea, and with a story that is interesting and intensely dramatic, the First National production "The Marriage Cheat" should prove a thoroughly satisfactory box-office attraction for any type of theatre.

In the first place, in filming this South Sea Island romance, Thomas H. Ince sent a company to the tropical island of Tahiti, thus insuring not only fascinating settings but correctness of atmospheric detail as it permitted the use of real natives who are not only used in the ensemble scenes but effectively portray many of the minor roles.

For his players he selected Percy Marmont and Leatrice Joy as the leads, with Adolphe Menjou as the polished villain, and as the director he chose John Griffith Wray. To such capable hands he instructed Frank R. Adams' stirring story of the romance between a missionary, the only white person on the island, and a young wife who was rescued by the natives when she attempted to commit suicide by jumping into the sea to get away from her dissolute husband.

The bare outline of the story follows along familiar lines, but it has been so expertly directed and forcefully developed with such excellent continuity that despite the conventionality and even the improbability of some of the situation, it holds the attention and provides good entertainment for the masses. The dramatic angle of this picture is especially effective, particularly in the struggle of the missionary against what he knows to be a forbidden love and in the continual conflict between his teachings and the dictates of his heart.

Percy Marmont as the missionary-hero, Leatrice Joy as the heroine and Adolphe Menjou as the "heavy," all give unusually effective performances, while a newcomer in prominent roles, Laska Winter, is excellent as the half-breed native girl whose jealousy is the cause of most of the trouble.

Cast

Helen Canfield Leatrice Joy
Paul Mayne Percy Marmont
Bob Canfield Adolphe Menjou
Ronde Laska Winter

PERFECT DEVELOPING AND PRINTING

Swift service without sacrificing quality

RAW STOCK

TITLES

ROTHACKER FILM MFG. CO.

1339 Diversey Parkway, Chicago, U. S. A.

Based on story by Frank R. Adams.
 Scenario by C. Gardiner Sullivan.
 Directed by John Griffith Wray.
 Length, 6,622 feet.

Story

Paul Mayne goes as a missionary to an island in the Tahiti group but meets with little success in converting the natives. One, Rosie seems to be converted but it develops that it is because she is in love with Paul. The Canfield yacht is cruising down the coast when Helen, a bride of a year, becomes so disgusted at her husband's drunkenness and conduct with a wild party aboard that she jumps overboard. Natives rescue her and soon she and Paul fall in love. Rosie, jealous, tells the captain of a passing ship of the presence of a white woman on the island. Canfield comes to the island, but Paul denies her presence. Rosie again intervenes and takes him to Helen. There is a fight between Canfield and Paul in which Paul is the victor. A son has been born to Helen and for the child's sake he persuades her to go back to the yacht with Canfield. During a fierce storm the yacht comes ashore. Paul rescues them but in error they land on a reef. Paul swims to the mainland for help. Canfield realizes what a cad he has been, and the great love of Helen and Paul for each other, and as he was injured in the wreck he lets a wave wash him into the sea. Paul rescues Helen and the baby and they find happiness.

"Broadway or Bust"

Hoot Gibson's Newest for Universal Depends on Broad and Obvious Comedy for Its Appeal

Reviewed by C. S. Sewell

In his newest picture for Universal, "Broadway or Bust," Hoot Gibson is once more seen away from his usual Western surroundings, for though he is cast as a cowboy and the scene opens in the ranch country, almost immediately the action shifts to New York, and instead of appearing in a role that depends on stirring action or whimsical human interest, he is pictured as the greenest kind of greenhorn, one whose ignorance of city life and customs is appalling.

The picture depends largely for its appeal on the comedy situations which this brings about and this angle is played up to the utmost. He is shown as not even knowing what an elevator or a yacht is, in fact, as being a typical boob. This, combined with the fact that he has suddenly come into great wealth and seeks to startle Broadway by stabling his horses in quite an exclusive hotel, leads to situations which provide the comedy. Naturally, he does everything wrong and gets into all sorts of mix-ups. The situations and the manner in which they are overplayed for comedy effect are suggestive of the old-time stage burlesques.

The picture is not as fast moving as the usual Gibson vehicle, although it picks up in the latter part where there is considerable melodramatic action in the familiar situation where the girl is lured to an out of the way place and the hero arrives just in time to rescue her from an attack by the polished villain.

The story is lacking in originality and spontaneity and as the comedy angle has been given the greatest prominence the audience reaction will depend largely on the reception of these situations. It belongs to the type of picture that is built for audience effect and not to be taken too seriously, for some of the situations stretch the credulity.

"Broadway or Bust" will have its greatest appeal with those who are amused by comedy which is so broadly played as to be practically burlesque, and where the humor is obvious and exaggerated.

Hoot gives a satisfactory performance in

a role in which he is the butt of the humor and his support is entirely adequate.

Cast

Dave Holles Hoot Gibson
 Virginia Redding Ruth Dwyer
 Jeff Peters King Zaney
 Mrs. Dean-Smythe Gertrude Astor
 Count Dardanella Fred Malatesta

Story by Edward Sedgwick and R. L. Shrock.

Scenario by Dorothy Yost.

Directed by Edward Sedgwick.

Length, 5,272 feet.

Story

Dave and Virginia in a little western town are sweethearts. Virginia inherits a fortune, turns down Dave, comes East and is taken up by a swell family. Dave sells his worthless ranch for a million as it contains radium and he and his partner Jeff come to New York and decide to show off. They engage a suite in a swell hotel for their horses and get a lot of publicity. Virginia's friend looking for a new sensation invites them to tea and then on a yachting trip. All the time they show their ignorance of social customs. Count Dardanella, a foreigner takes Virginia to his lodge. Dave and Jeff follow and arrive in time to save her from an attack by the Count. Virginia has learned her lesson and is glad to return home with Dave as his fiancée.

"The Fighting Sap"

Fred Thomson at His Best in This Thrilling F. B. O. Western Production

Reviewed by Tom Waller

"The Fighting Sap" is about the liveliest Western Fred Thomson, star of the saddle, has so far turned out for F. B. O. Everything moves along so rapidly, there being such a succession of sensations, that one does not realize until the film is over that there is only a single woman in the cast. Hazel Keener in this part is kept before the camera just enough to give the production the right feminine touch.

Instead of the ranch foreman or the bronco bustin' cowboy Thomson springs a surprise for his fans by starting off things as a student of geology in collegiate attire. Just the reverse of the quick shooting boy, as the geologist it takes him a long time to get "annoyed." But the plot provides that he become annoyed quite often and thus the series of fights and chases, at first with highwaymen who beat him up and steal his car and then with a gang of thugs operating a mine which his wealthy father deemed worthless.

The action and scenes at the mine are particularly good. The wild leaps Thomson makes from wall to wall, the narrow escape he has in the crushing machine and Thomson's rescue of the mine superintendent and his daughter, who have been locked in the gold vault by the bandits, provide some of the thrills. One guaranteed to send out the thrill wave over the audience is where Thomson is tied to a post and the fuse to a can of dynamite is ignited. The wonder horse, Silver King, again displays uncanny intelligence by lowering the bars of its stall, upon hearing its master's whistle, and arriving just in time to kick the vessel of death over a cliff.

The trend of the plot is almost different enough from that of the usual western that it might come very near being correctly called original. It is the kind that seekers of film action will rave about and that patrons in general will warmly receive.

Cast

Craig Richmond Fred Thomson
 Marjorie Stoddard Hazel Keener
 Charles Richmond Wilfred Lucas

Walter Stoddard George Williams
 Nebraska Brent Frank Hagney
 Silver King By Himself

Story and Scenario by Marion Jackson.

Directed by Albert Rogell.

Length, 5,138 feet.

Story

Charles Richmond, wealthy mine owner, closes his door to his son, Craig, because he wants to give him a taste of the world. Craig, a geologist, goes to a mine considered worthless by his father, to study rock specimens there. At the mine he learns that a gang of ex-convicts are in the employ of Walter Stoddard, friend of his father, whom the elder Richmond considers insane. Several attempts are made to murder Craig but he thwarts the bandits, even in their attempt to suffocate Richmond and his daughter in the gold vault. The senior Richmond appears just as his son is cleaning house, and, in time to welcome Miss Stoddard as a future daughter-in-law.

Specify

GOERZ

for

QUALITY

Reasons First and Last—

Backed by These

Clinching Points:

First—The immense resources and expert precision that made Goerz Lenses the WORLD STANDARD are back of every foot of Goerz Raw Stock.

Second—Goerz Raw Stock base is stronger, assuring better wearing qualities and longer life.

Third—Goerz Raw Stock has two points more gradation, meaning better details in highlights and shadows—the acid test of quality emulsion.

Fourth—If you use Goerz Raw Stock for prints for export you are entitled to a refund of \$3.96 per 1,000 feet.

Goerz Positive—Perforated

1.5c per foot

Goerz Negative—Perforated

3.5c per foot

Sole Distributors for
 U. S. and Canada

Fish-Shurman Corp.

45 West 45th Street

Phone: Bryant 7243

New York City

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Loving Lies	Monte Blue	Feb. 2.....	6,526
No More Women	Matt Moore-Bellamy	Feb. 2.....	6,186
The Hill Billy	Jack Pickford	Mar. 22.....	5,734

ARROW

Days of '49	Neva Gerber serial	April 5.....	6,438
Gambling Wives	Marjorie Daw	Mar. 22.....	6,438
Romeo Mix-Up	Edmund Cobb		
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24.....	4,700
Mysteries of Mah Jong	Novelty	May 24.....	2,000
Two After One	Billy West	May 24.....	2,000

ASSOCIATED EXHIBITORS

The Yankee Consul	Douglas MacLean	Feb. 23.....	6,148
When A Girls Loves	Star cast	May 3.....	5,876
The Lone Wolf	Holt-Dalton	May 10.....	6,000
The Chechahcos	Star cast	May 17.....	7,000

EDUCATIONAL FILMS CORP.

Jumping Jacks	Hodge-Podge	Mar. 1.....	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1.....	2,000
Cave Inn	Sid Smith	Mar. 1.....	1,000
The Ant Lion	Secrets of Life	Mar. 8.....	1,000
Long Ago	"Sing Them Again"	Mar. 8.....	1,000
The New Sheriff	Tuxedo comedy	Mar. 8.....	2,000
Under Orders	Clyde Cook	Mar. 15.....	2,000
Midnight Blues	Lige Conley	Mar. 22.....	2,000
Family Life	Jack White prod.	Mar. 29.....	2,000
Bargain Day	Sid Smith	Mar. 29.....	1,000
Barnum Jr.	Juvenile comedy	Mar. 29.....	2,000
The Fly	Scientific	April 5.....	1,000
Killing Rime	Lloyd Hamilton	April 5.....	2,000
Dusty Dollars	Cameo comedy	April 5.....	1,000
Dandy Lions	Neal Burns	April 12.....	2,000
Safe and Sane	Jimmie Adams	April 12.....	2,000
There He Goes	Mermaid comedy	April 19.....	2,000
Heart Throbs	"Sing Them Again"	April 19.....	2,000
Realm of Sport	Hodge-Podge	April 19.....	1,000
Fold Up	Cameo comedy	April 19.....	1,000
Going East	Lloyd Hamilton	April 26.....	2,000
The Fun Shop	Humor reel	April 26.....	1,000
The Trader Keeps Moving	Bruce scenic	April 26.....	1,000
The Lady Bird	Instructive	April 26.....	1,000
Cornfed	Bobby Vernon	May 3.....	2,000
Out Bound	Cliff Bowes	May 3.....	1,000
The Fun Shop	Humor Reel	May 3.....	1,000
Powder Marks	Cliff Bowes	May 3.....	1,000
Lost Chords	"Sing Them Again"	May 3.....	1,000
The Junior Partner	Juvenile comedy	May 10.....	2,000
The Bonehead	Tuxedo comedy	May 10.....	2,000
Flowers of Hate	Wilderness Tale	May 17.....	1,000
Nerve Tonic	Christie comedy	May 17.....	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17.....	1,000
Air Pockets	Mermaid comedy	May 17.....	2,000
Lunch Brigade	Lige Conley	May 24.....	1,000
Dizzy Dalsy	Mermaid comedy	May 24.....	2,000
Good Morning	Lloyd Hamilton	May 24.....	2,000
Tootsie-Wootsie	Christie comedy	May 31.....	2,000
Wait Waiting	Robert Bruce series	May 31.....	1,000
Echoes of Youth	"Sing Them Again"	May 31.....	1,000

FAMOUS PLAYERS-LASKY

The Ten Commandments	Cecil B. DeMille prod.	Jan. 5.....	12,000
Shadows of Paris	Pola Negri	Mar. 1.....	6,549
Icebound	Dix-Wilson	Mar. 15.....	6,471
A Society Scandal	Gloria Swanson	Mar. 22.....	6,433
The Fighting Coward	James Cruze prod.	Mar. 29.....	6,501
The Dawn of a Tomorrow	Jacqueline Logan	April 5.....	6,084
Singer Jim McKee	W. S. Hart	April 12.....	7,008
The Breaking Point	Star cast	April 19.....	6,064
The Confidence Man	Thomas Meighan	April 26.....	6,500
The Moral Sinner	Dorothy Dalton	April 26.....	5,439
Triumph	C. B. DeMille prod.	May 3.....	8,292
Bluff	Ayres-Moreno	May 10.....	5,442
Men	Pola Negri	May 17.....	6,504
Wanderer of the Wasteland	Jack Holt	May 31.....	6,700

FILM BOOKING OFFICE OF AMERICA

Week-End Husbands	Alma Rubens	Feb. 9.....	6,700
White Sin	Madge Bellamy	Feb. 23.....	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb. 23.....	6,237
Damaged Hearts	Featured cast	Mar. 1.....	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar. 8.....	2,000
North of Nevada	Fred Thompson	Mar. 15.....	5,000
Galloping Gallagher	Fred Thompson	Mar. 29.....	4,700
Money to Burn	"Telephone Girl"	Mar. 29.....	2,000
Sherlock Home	"Telephone Girl"	Mar. 29.....	2,000
Yankee Madnes	Larkin Dove	Mar. 29.....	5,000
His Forgotten Wife	Bellamy-Baxter	April 12.....	6,500
The Silent Stranger	Fred Thomson	April 19.....	5,000

Review Footage

The Beloved Vagabond	Carlyle Blackwell	April 26.....	6,217
William Tella	"Telephone Girl"	May 3.....	2,000
Girl of the Limberlost	Glorio Grey	May 10.....	6,000
Untamed Youth	Ralph Lewis	May 10.....	5,000
For the Love of Mike	"Telephone Girl"	May 17.....	2,000
The Danger Line	Sessue Hayakawa	May 24.....	5,800
The Spirit of the U. S. A.	Emory Johnson prod.	May 31.....	8,312
The Dangerous Coward	Fred Thomson	May 31.....	6,000

FIRST NATIONAL

The Song of Love	Norma Talmadge	Jan. 19.....	8,900
The Love Master	"Strongheart"	Jan. 19.....	6,779
Painted People	Colleen Moore	Feb. 9.....	5,700
When A Man's A Man	John Bowers	Feb. 16.....	6,910
Flowing Gold	Nilsson-Sills	Mar. 1.....	8,006
Lilies of the Field	Corinne Griffith	Mar. 22.....	8,510
The Galloping Fish	Thos. H. Ince prod.	Mar. 22.....	6,000
Secrets	Norma Talmadge	April 5.....	8,348
The Enchanted Cottage	Richard Barthelmess	April 19.....	7,120
Cytherea	Rich-Stone	May 3.....	7,400
The Goldfish	Constance Talmadge	May 17.....	7,145
Why Men Leave Home	J. M. Stahl prod.	May 24.....	7,990
The Woman on the Jury	Feature cast	May 31.....	7,331
A Son of the Sahara	Feature cast	May 31.....	7,603

FOX FILM CORP.

Just Off Broadway	John Gilbert	Feb. 2.....	5,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb. 9.....	4,823
The Net	Barbara Castleton	Feb. 9.....	6,000
Highly Recommended	Al St. John	Feb. 9.....	2,000
Shadow of the East	Featured cast	Feb. 16.....	5,874
School Pals	Imperial comedy	Feb. 16.....	2,000
Ladies to Board	Tom Mix	Feb. 23.....	6,112
The Blizzard	Featured cast	Mar. 1.....	5,800
Frogland	Special	Mar. 1.....	1,000
Love Letters	Shirley Mason	Mar. 8.....	4,749
The Weakening	Sunshine comedy	Mar. 8.....	2,000
A Sculptor's Paradise	Instructive	Mar. 8.....	1,000
The Wolf Man	John Gilbert	Mar. 15.....	5,145
Be Yourself	Al St. John	Mar. 15.....	2,000
Rivers of Song	Instructive	Mar. 15.....	1,000
The Vagabond Trail	Charles Jones	Mar. 22.....	4,562
The Cowboys	Imperial comedy	Mar. 22.....	2,000
Feathered Fishermen	Instructive	Mar. 22.....	1,000
The Arizona Express	Charles Jones	Mar. 29.....	6,316
The Plunderer	Frank Mayo	April 5.....	2,000
On the Job	Chimpanzees	April 12.....	5,041
A Man's Mate	John Gilbert	April 12.....	1,000
A New England Farm	Instructive	April 19.....	5,812
The Circus Cowboy	Charles Jones	May 3.....	6,400
Slippery Decks	Card sharps exposed	May 3.....	1,000
The Trouble Shooter	Tom Mix	May 17.....	5,702
He's My Pal	Chimpanzees	May 17.....	2,000
The Lone Chance	John Gilbert	May 24.....	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24.....	2,000

GOLDWYN

Through the Dark	Colleen Moore	Jan. 19.....	7,999
Yolanda	Marion Davies	Mar. 1.....	12,000
Wild Oranges	King Vidor prod.	Mar. 15.....	7,000
Nellie, the Beautiful Cloak Model	Star cast	April 5.....	7,000
Three Weeks	Pringle-Nagle	April 12.....	7,540
Recoil	Blythe-Hamilton		
Greed	Von Stroheim prod.		
True As Steel	Rupert Hughes prod.		
Janice Meredith	Marion Davies	April 12.....	5,000
Second Youth	Star cast		
The Rejected Woman	Nagel-Rubens		
Second Youth	Star cast	April 19.....	6,140
The Rejected Woman	Rubens-Nagel	May 3.....	7,761

HODKINSON

Grit	Glenn Hunter	Jan. 12.....	5,800
Love's Whirlpool	Kirkwood-Lee	Mar. 22.....	6,028
The Hoosier Schoolmaster	Henry Hull	Mar. 29.....	5,534
His Darker Self	Lloyd Hamilton	April 5.....	5,000
Try and Get It	Bryant Washburn	April 12.....	5,607
Which Shall It Be?	Star cast	April 19.....	5,000
The Night Hawk	Harry Carey		
Try and Get It	Bryant Washburn		
Wandering Husbands	Kirkwood-Lee		
Miami	Betty Compson		
Wandering Husbands	Kirkwood-Lee	May 10.....	6,300

METRO

Saramouche	Rex Ingram prod.	Oct. 13.....	9,000
Our Hospitality	Buster Keaton	Nov. 24.....	6,328
Fashion Row	Mae Murray	Dec. 8.....	7,300
Half a Dollar Bill	Anna O. Nilsson	Dec. 15.....	5,790
The Heart Bandit	Viola Dana	Jan. 10.....	4,800
The Fool's Awakening	Harrison Ford	Feb. 16.....	5,761
The Man Life Passed By	Novak-Marmont	Mar. 1.....	6,200
Thy Name Is Woman	Mong-Li Marr	Mar. 1.....	9,007
The Uninvited Guest	Jean Tolley	Mar. 8.....	8,145
Happiness	Laurette Taylor	Mar. 8.....	7,790
Women Who Give	Reginald Barker prod.	Mar. 22.....	7,980
A Boy of Flanders	Jackie Coogan	April 5.....	7,618
The Shooting of Dan McGrew	Star cast	April 12.....	6,318
Mademoiselle Midnight	Mae Murray	May 17.....	6,778
Sherlock, Jr.	Buster Keaton	May 17.....	4,065

(Continued from preceding page)

PATHE

		Review	Footage
Love's Detour	Charles Chase	Mar. 8	2,000
The National Rash	"Sportlight"	Mar. 8	1,000
The All Star Cast	Terry cartoon	Mar. 8	1,000
The Buccaneers	"Our Gang"	Mar. 8	2,000
Herman the Great Mouse	Terry cartoon	Mar. 8	1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15	1,000
The Mandan's Oath	Frontier series	Mar. 15	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15	1,000
Wolfe and Montcalm	Chronicles of America	Mar. 22	3,000
Scarem Much	Sennett comedy	Mar. 22	2,000
Fields of Glory	"Sportlight"	Mar. 22	1,000
Hunters Bold	"Spat Family"	Mar. 22	2,000
From Rags to Riches & Back Again	Terry cartoon	Mar. 22	1,000
Don't Forget	Charles Chase	Mar. 22	1,000
King of Wild Horses	Rex (horse)	Mar. 29	5,000
Big Moments from Little Pictures	Will Rogers	Mar. 29	2,000
Fraidy Cat	Charles Chase	Mar. 29	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29	2,000
The Champion	Terry cartoon	Mar. 29	1,000
Dirty Little Half Breed	Frontier series	Mar. 29	2,000
Seein' Things	"Our Gang"	Apr. 5	2,000
Birds of Passage	Bird Novelty	Apr. 5	3,000
Running Wild	Terry cartoon	Apr. 5	1,000
Friend Husband	Snub Pollard	Apr. 5	1,000
The Swift and Strong	"Sportlight"	Apr. 5	1,000
Girl-Shy	Harold Lloyd	Apr. 12	7,457
Our Little Nell	"Dippy-doo-dads"	Apr. 12	1,000
Medicine Hat	Frontier series	Apr. 12	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12	2,000
Gateway of the West	8th Chronicle	Apr. 19	3,000
The Hollywood Kid	Sennett comedy	Apr. 19	2,000
Hit the High Spots	"Spat Family"	Apr. 19	2,000
One At a Time	Earl Mohan	Apr. 19	1,000
If Noah Lived Today	Terry cartoon	Apr. 19	1,000
A Trip to the Pole	Terry cartoon	Apr. 26	1,000
Sun and Snow	"Sportlight"	Apr. 26	1,000
Get Busy	Snub Pollard	Apr. 26	1,000
Highbrow Stuff	Will Rogers	Apr. 26	2,000
Flickering Youth	Sennett comedy	Apr. 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	Dippy-Doo-Dads	May 10	1,000
The Fortieth Door	Allene Ray-Serial	May 17	2,000
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicles-series	May 17	3,000
Fishin' Fever	Sportlight	May 17	2,000
Black Oxforbs	Sennett comedy	May 17	2,000
Bottle Babies	Spat Family	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang" comedy	May 31	2,000
One Good Turn Deserves Another	Terry cartoon	May 31	1,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3	4,284
------------	---------------	--------	-------

PREFERRED PICTURES

Poisoned Paradise	Kenneth Harlan	Mar. 8	6,800
-------------------	----------------	--------	-------

PRINCIPAL PICTURES

Listen Lester	Feature cast	May 10	6,242
Daring Youth	Daniels-Kerry	May 17	5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24	6,000
The Masked Dancer	Helene Chadwick	May 31	4,987

SELZNICK

Daughters of Today	Patsy Ruth Miller	Mar. 15	7,000
Woman to Woman	Betty Compson	Apr. 26	6,804

TRUART FILM CORP.

Drums of Jeopardy	Elaine Hammerstein	Mar. 15	6,529
On Time	Richard Talmadge	Mar. 15	6,630
In Fast Company	Richard Talmadge	May 24	6,000

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13	8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17	10,000

UNIVERSAL

Hats Off	Pete Morrison	Feb. 9	2,000
Down in Jungle Town	"Joe Martin"	Feb. 9	1,000
The Fast Express	Wm. Duncan Serial	Feb. 9	2,000
Jack O' Clubs	Herbert Rawlinson	Feb. 16	4,717
Lone Larry	Eileen Sedgwick	Feb. 16	2,000
You're Next	Century comedy	Feb. 16	2,000
The Jail Bird	Neely Edwards	Feb. 16	1,000
Memorial to Woodrow Wilson	Special	Feb. 16	1,000
Ride For Your Life	Hoot Gibson	Mar. 1	5,310
A Society Sensation	Valentino (reissue)	Mar. 1	2,000
The Very Bad Man	Neely Edwards	Mar. 1	1,000
Peg O' the Mounted	Baby Peggy	Mar. 1	2,000
The Law Forbids	Baby Peggy	Mar. 8	6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8	2,000
Sons in Law	Century comedy	Mar. 8	2,000
Should Poker Players Marry?	Neely Edwards	Mar. 8	1,000
Fool's Highway	Virginia Valli	Mar. 15	6,800
Big Boy Blue	"Leather Pushers"	Mar. 15	2,000
The Oriental Game	"Pal" Century	Mar. 15	2,000
Keep Healthy	Slim Summerville	Mar. 15	1,000
Phantom Horseman	Jack Hoxie	Mar. 15	4,389
Stolen Secrets	Herbert Rawlinson	Mar. 22	4,742
The Young Tenderfoot	Buddy Messenger	Mar. 22	2,000

		Review	Footage
Nobody to Love	Neely Edwards	Mar. 22	1,000
The Night Message	Gladys Hulette	Mar. 29	4,581
Ship Ahoj	Bobby Dunn	Mar. 29	1,000
That's Rich	Arthur Trimble	Mar. 29	2,000
The Galloping Ace	Jack Hoxie	Apr. 5	4,561
Hit Him Hard	Jack Earle	Apr. 5	2,000
Marry When Young	Neely Edwards	Apr. 5	1,000
Checking Out	"Pal" the dog	Apr. 12	2,000
Spring of 1964	Neely Edwards	Apr. 12	1,000
Excitement	Laura LaPlante	Apr. 19	4,913
The Storm Daughter	Priscilla Dean	Apr. 19	5,303
The Racing Kid	Buddy Messenger	Apr. 19	2,000
Forty Horse Hawkins	Hoot Gibson	Apr. 26	5,149
One Wet Night	Neely Edwards	Apr. 26	1,000
Pretty Plungers	Follies Girls	Apr. 26	2,000
Riders Up	Creighton Hale	May 3	4,904
Politics	Slim and Bobby	May 3	1,000
Green Grocers	Slim and Bobby	May 3	1,000
A Lofty Marriage	Jack Earle	May 3	2,000
Ridgeway of Montana	Jack Hoxie	May 10	4,843
Taxi, Taxi!	Harry McCoy	May 10	2,000
The Pigskin Hero	Lyons-Moran reissue	May 10	1,000
The Bulltoss	Pete Morrison	May 10	2,000
The Dangerous Blonde	Laura LaPlante	May 17	4,919
Fast Steppers	New Series	May 17	2 each
Trailing Trouble	Buddy Messenger	May 17	2,000
My Little Brother	Slim Summerville	May 17	1,000
The Lone Round-Up	Jack Dougherty	May 17	2,000
The Signal Tower	Super-Jewel	May 24	6,714
Tired Business Man	Al Alt-Follies girls	May 24	2,000
Why Pay Your Rent?	Bert Roach	May 24	1,000
The Honor of Men	Neal Hart reissue	May 24	2,000
The Reckless Age	Reginald Denny	May 31	6,954
The Fighting American	Star cast	May 31	5,251
Case Dismissed	Summerville-Dunn	May 31	1,000
Boss of the Bar-20	W. E. Lawrence	May 31	2,000
Delivering the Goods	"Pal" the dog	May 31	2,000

VITAGRAPH

The Ninety and Nine	David Smith prod.	Dec. 23	6,800
Modern Banking	Urban Classic	Dec. 22	1,000
Newspaper Paper	Urban Classic	Dec. 22	1,000
Horseshoes	Larry Semon	Dec. 22	2,000
The Last Stand of Red Man	Urban classic	Dec. 22	1,000
Let Not Man Put Asunder	Feature cast	Jan. 26	8,000
My Man	Patsy Ruth Miller	Feb. 23	6,800
Virtuous Liars	David Powell	Apr. 19	5,659
Between Friends	Blackton prod.	Apr. 26	6,900

WARNER BROTHERS

The Marriage Circle	Ernest Lubitsch prod.	Feb. 16	8,500
Conductor 1492	Johnny Hines	Feb. 23	6,590
Daddies	Belasco play	Feb. 23	6,800
George Washington, Jr.	Wesley Barry	Mar. 22	6,700
Reau Brummel	John Barrymore	Apr. 12	10,000
Broadway After Dark	Adolphe Menjou	May 31	6,300

MISCELLANEOUS

APPROVED PICTURES CORP.

Rough Ridin'	Buddy Roosevelt	Apr. 26	4,670
--------------	-----------------	---------	-------

CHARLES C. BURR

The Average Woman	All star cast	Feb. 2	6,000
Restless Wives	Doris Kenyon	Feb. 16	6,009
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293

C. B. C.

Hallroom Boys	Twice a month	Nov. 24	2,000
The Barefoot Boy	Star cast	Nov. 24	5,800
Forgive and Forget	Estelle Taylor	Nov. 10	5,800
The Marriage Market	Pauline Garon	Dec. 29	6,297
Innocence	Anna Q. Nilsson	Jan. 26	5,923

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000
---------------------	-------------------	---------	--------

PHIL GOLDSTONE

His Last Race	"Snowy" Baker	Sept. 1	5,000
Danger Ahead	Richard Talmadge	Dec. 29	5,000
The White Panther	Rex (Snowy) Baker	Feb. 9	4,000
Marry in Haste	William Fairbanks	Mar. 8	5,000

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8	14,000
---------	--------------	--------	--------

INDEPENDENT PICTURES CORP.

In the Spider's Web	Alice Dean	Sept. 29	5,000
---------------------	------------	----------	-------

LEE-BRADFORD

Shattered Reputations	Johnnie Walker	Oct. 27	5,000
-----------------------	----------------	---------	-------

LOWELL PRODUCTIONS, INC.

Floodgates	John Lowell	Mar. 8	7,000
------------	-------------	--------	-------

MONOGRAM PICTURES

The Whipping Boss	Star cast	Dec. 8	5,800
-------------------	-----------	--------	-------

ROCKETT-LINCOLN CORP.

Abraham Lincoln	George A. Billings	Feb. 3	12,000
-----------------	--------------------	--------	--------

WM. STEINER PROD.

Surging Seas	Charles Hutchison	Apr. 26	4,700
Hutch of the U. S. A.	Charles Hutchison	May 31	5,000

N. J. WINKLER

Alice's Wild West Show	Cartoon series	May 10	1,000
Alice's Day at Sea	Cartoon series	May 10	1,000

Photographic quality has a definite box-office value—your audiences appreciate it.

EASTMAN POSITIVE FILM

With its wide latitude and long scale Eastman Positive Film reproduces every gradation of tone from highest light to deepest shadow that the skill of the photographer has secured in the negative—it carries quality from studio to screen.

Look for “Eastman” and “Kodak” in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

EQUIPMENT · CONSTRUCTION · MAINTENANCE

Portland's New Bob White Theatre a Model of Beautiful Simplicity

RANKED as the most beautiful suburban theatre in Portland, possibly in the entire Pacific Northwest, the Bob White Theatre, in the Arleta Park district of Portland, Ore., which has been open less than six months, continues to inspire interesting comment. The Bob White is owned by C. L. (Bob) White, who for five years previous to the erection of the Bob White operated the Arleta, one-half block distant, which he closed with the opening of the new house at 6615 Foster Road.

The Bob White is the realization of a long cherished dream. Its chief charm is the dignified simplicity of its appointments—the lack of pretentiousness. Lee Thomas, of Portland, was the architect.

Seats 750; Cost \$65,000

The house, which seats 750, is of steel and concrete construction, and the investment involved was around \$65,000. Both a marquee and a large vertical electric sign grace the front of the building. Cocoa mats, inserted in the concrete floor, lead to the two double entrance doors at one end of the spacious foyer, which is twelve feet wide, and extends the full width of the building. An additional foyer exit to the street has been provided directly across from the head of the far aisle. A ramp just inside the entrance doors leads to rest rooms and balcony. The entire foyer, aisles and rest rooms are carpeted with natural taupe gray carpet laid on haircloth padding.

Note of Simple Dignity

The note of simple dignity is apparent in this foyer. Several high-backed chairs

and a long narrow table stand against the outside wall. Four or five tastefully selected oil paintings are hung from a high molding. At the extreme end is a wall mirror, centered against a blue velour curtain. At foyer openings and aisle entrances are hung blue velour curtains with lambrequins bordered with gold. In the center of the main foyer entrance, the Bob White bird again makes his appearance, and is again carried out in an occasional mosaic medallion in the wall above these openings.

Stone Block Effect

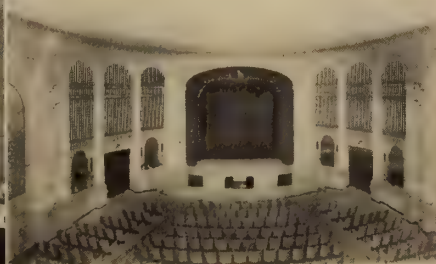
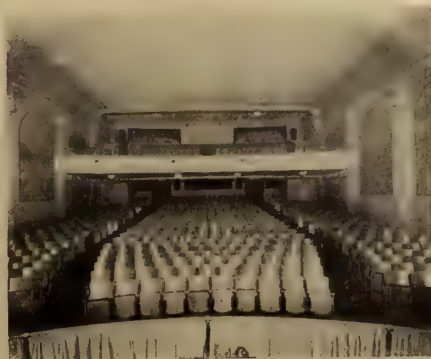
The interior walls are finished in kane-stone effect, resembling huge stone blocks. Square pillars at intervals mark the distances between rounded panels of mosaic.

The main auditorium seats about 500. Aisles are a full six feet in width. Four indirect bowl fixtures are placed in the ceiling under the balcony to give additional light to the rear of the auditorium. Four floodlights at intervals across the front of the balcony rail flood the entire building. These, as well as all lights in the house, are on dimmers controlled from the booth.

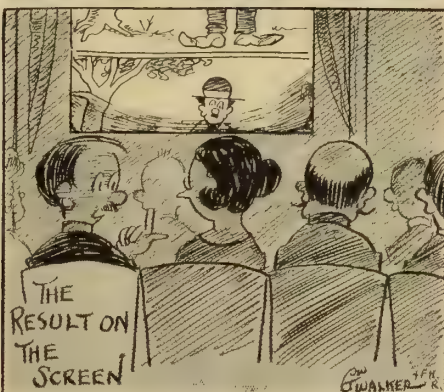
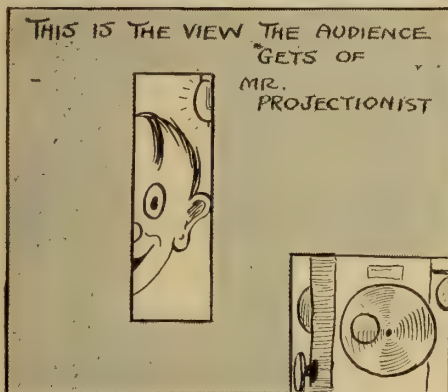
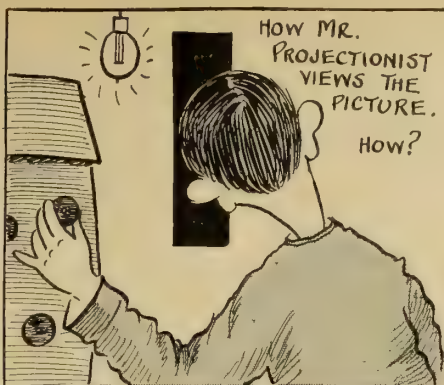
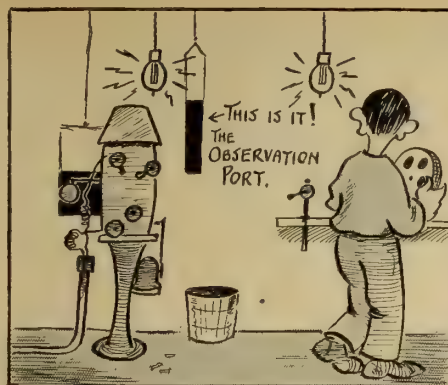
The orchestra pit is curtained off with brass rails and blue velour curtains. A Robert Morton Orchestral Pipe Organ, complete with innovations such as harp, orchestra bells, chimes, etc., is the instrument used. It was sold by K. R. McMahan of Sherman, Clay & Co., and installed under the personal supervision of F. A. Showacre, manager of the pipe organ department of Sherman, Clay & Co., San Francisco.

The medium size stage is equipped with

(Continued on page 673)



Views of the Interior of the Bob White Theatre



accuracy when one has full information concerning the details of the individual installation.

Oil On Film

Arthur L. Fuller, projectionist, Regent Theatre, Allegan, Mich., who asked concerning the reason for the film "slapping" and making an annoying amount of noise, in his Simplex, and to which I replied that it was due to worn intermittent sprocket teeth, comes back thusly:

The intermittent mechanism of both projectors has been overhauled, and both have new intermittent sprockets. I know the film guides are worn and don't think the film trap door should wiggle as it does. I would suppose it should fit snug and stay square, but as it is the outside edge seems to spring back just a trifle. I think we ought to have a whole new door, holder and stud, don't you? I clean the guides every time I change reels. Find it helps a lot.

Oily Film

Why do we get so much oily film? Some I get are in such condition that in order to get decent results I must wipe the oil off before using. Have not heard anything more concerning the rectifier tube trouble.

As to the film noise, why if it is not due to worn sprocket teeth, I'm sunk. Have any of you had such an experience? In the Power such a noise is almost always due to the lower end of the apron being too far front or back. In the Simplex I only know one thing, and that is the sprocket teeth. Can any one advise us as to the probable cause and remedy?

Letter to Precision

I am turning your letter over to the Precision Machine Company for attention as to the possible need for replacement of film trap door, etc. They can answer that better than I can, and perhaps they can answer

the other, though the worn sprocket teeth answer was only given after consulting their office by phone. My own view is that such little things as this ought to be published, because the same thing possibly is bothering some other man, or may trouble him in future, and publication of trouble and its cause does no one a bit of harm and does do much good. Projectors of all makes give trouble at times, just as does every other complicated mechanism. It is in the nature of things.

As to why you get oily film—why it is just simply for the reason we still have with us an amazing number of Sloppy Ann "Operators," whose knowledge and care begins and ends with "operatin'" a machine. They are too infernally shiftless, LAZY and indifferent to oil it properly, to keep its bearings in good condition or to keep the projector mechanism clean and instal wipers to take up all surplus oil. Instead of carefully giving each bearing ONE OR TWO drops of GOOD oil once in about every three or four hours of running (which is all any projector bearing can possibly use) they just squirt any old kind of oil in the oil hole until it overflows. When they see the oil running over the top of the hole or tube they know the bearing is oiled. It's too much trouble to actually watch the oil can snout and see one or two drops fall into the oil hole or tube. Only such freaks as that damned Richardson advo-

cate a crazy thing like that, which means extra WORK. T'ell with such bunk! Oh yes, some oil'll get on the fillumé Sure! Wot T'ell! Who cares! It'll make ut go through easier anyhow.

? ! X * 4 % ? ? Z ! ! !

Put a swab on the shaft next the oil well of the intermittent? Say! Wot d' y' think I am anyhow? Perpetual motion? Nothin' doin'! Let th' d—d grease fly off. Th' can on th' floor catch what th' fillum don't swab up. Wot th' 'ell!

Yes, the above is a bit crude and rough, I grant you, but when one is talking to men who lack enterprise sufficient to do their work right, one is talking mostly to men who would not appreciate a dignified argument. The proof is that I've been talking to them for years and—they still commit the outrage just the same.

One thing your manager could do, and that is proceed to raise hallelujah with the exchange for sending films not in fit condition to project.

Shame!

From a small Oklahoma town comes a letter asking that the Moving Picture World be sent along until such time as the man can forward the price. He says in part:

I have the Bluebook, Hawken, Optic Projection and everything I have been able to get which would aid me in my work. My former employer "canned" me because I refused to work something like sixteen hours a day, doubling as projectionist, bill poster, porter and general all-round errand boy. He paid the huge sum of twenty (20) great, big, whole dollars per each seven days. There were eight hours' work with projectors, which were genuine antiques, before and after which I was "permitted" to finish earning at least a part of the daily \$2.85 1/7 the boss, out of the generosity of his heart and his whole-souled magnanimity "gave" me for doing almost nothing at all.

When I read such letters as this I don't know whether to be amused or disgusted. Here is a man who is apparently really trying to put himself in a position to do justice to the industry he serves by placing its finished product before its buyers in the best, most attractive possible way, and to do it efficiently. Here is a theatre "manager" (would not MIS-manager be more appropriate) who does everything possible to discourage efficiency and to disgust and dishearten the very man he must depend upon for the excellence of portrayal upon the screen of the ONLY thing he has to sell to his patrons.

An Incident

I am reminded of an incident which actually occurred. Even in the present crowded condition of our department it is worth space.

Years ago a theatre manager advertised for an "Operator." By error the printer made it appear that he offered ten dollars a week, instead of twenty—which latter was

(Continued on page 673)



THE BAIRD REWINDER and DUMMY

Will Accommodate 10-inch and 14-inch Reels.
Durably Constructed to Stand Long Hard Service.

Ask your dealer.

THE C. R. BAIRD CO.

2 East 23rd Street

New York

Manufacturers and Distributors of Moving Picture
Machine Parts Since 1909



Start Work on Mammoth \$1,800,000 Lubliner & Trinz House in Chicago

THE new Lubliner and Trinz Theatre for the Logan Square district on the northwest side of Chicago will be built at once, and Fridstein & Company, engineers and architects will start work next week on the house which will seat 3,000 and include stores and a flat building to be erected on the northwest corner of Milwaukee avenue and Sawyer street at a cost of \$1,800,000. There will be no balcony in the house, merely a mezzanine floor, and the house will be elaborately decorated with mural paintings, with the seven ages of man on one side of the proscenium and seven ages of women on the opposite side of the arch. The orchestra and organ will be placed on a movable platform, so they will be before the audience during the musical numbers and out of sight when the pictures are being shown.

The theatre will have entrances on both

Milwaukee avenue and Sawyer avenue and there will be in addition to the moving picture house, fourteen stores and thirty-four flats on the Milwaukee avenue side and fifteen apartments on the Sawyer avenue frontage. The structure will be erected by the Sawyer Amusement Company, which has leased the theatre to Lubliner and Trinz for a long term of years. The G. H. Gottschlak Company will build the structure and Charles P. Schwartz acted for Lubliner and Trinz in closing the deal for the new house. Lubliner & Trinz now operate the Logan Square Theatre in that part of the city at 2542 Milwaukee Avenue under a long term lease. With the opening of the Orchestra. Hall under the Lubliner and Trinz management this week, they will have seventeen houses in operation in this city and projects for building several new houses are under consideration, including the new house at Sawyer and Milwaukee avenue.

Albany Incorporations

Albany—Nine motion picture companies incorporated in New York state during the past week, this number keeping pace with the record of the past month, and revealing capitalization of anywhere from \$10,000 to \$100,000. The companies chartered during the past few weeks were: Action Players, Inc., capitalization, \$25,000, with E. A. Sherpick, L. I. Shelley and R. C. Van Aken, of New York City; Timpson Motion Picture Corporation, \$100,000, Herman Gaba, New York; Matilda Singer, F. L. Garfunkel, Brooklyn; Sensitized Films, Inc., \$100,000, Arthur A. Kaye, William A. Durcan, Edward A. Maher, New York; The Screen Press of America, \$1,000, George H. Kerner, Brooklyn; Rose Sandlow, Bronx; Elizabeth C. Dreyer, Hoboken, N. J.; H. and R. Amusement Corporation, \$2,000, Herman Reisner, Rhea Cahn, Bronx; Moe S. Hannellin, New Jersey.

The following companies' papers did not specify the amount of capitalization: Amber Fluid Producing Company, with Marcia Herman, Irving S. Low, New York; N. M. Satloff, Brooklyn; Sering D. Wilson & Co., S. D. Wilson, H. C. Wiess, New York; R. W. Wetherald, Boston, Mass.; Twin Pictures Corporation, Yonkers, Myron L. Lesser, Pearl Cohen, New York; Whitman Bennett, Yonkers; Dramatists Theatre Realty

Corporation, Jesse C. Millard, Hamilton Hadley, Henry L. Steitz, New York.

1,200-Seat House For Medford, Ore.

George Hunt of Medford, Oregon, was in Seattle this week conferring with B. F. Shearer, Inc., regarding the house he is building to replace his Page Theatre, which was a total loss from fire, several months ago. The new house will be modern in every respect, and will be equipped to handle road shows as well as pictures. It will represent an investment of close to \$200,000 and will have a seating capacity of 1,200. Shearer has complete contracts for projection, lighting, seating, decorating and furnishing the house, including the stage. The house is scheduled to open the latter part of September.

The World's Market Place FOR SALE

Advertising under this heading \$5
per inch. Minimum space one inch.

Motion Picture Cameras and the World's
largest market of second hand and new
instruments, priced from \$50.00 up.

Send for big catalogue and bargain list.

BASS CAMERA COMPANY

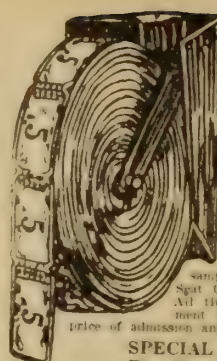
109 NORTH DEARBORN CHICAGO

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

ORGANIST AT LIBERTY—First-class musician. Picture player and soloist of exceptional ability. Union. Very fine library. Play all makes, Kimball or Wurlitzer preferred. Good salary essential. Address: Arthur Edward Jones, Hotel Loretta, So. Kentucky Avenue, Atlantic City, New Jersey.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered, every roll guaranteed. 1000 Tickets for \$7.00. Printed statements. Cash with the order. Get the samples. Send diagram for Reserved Seat. Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	\$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:
POSTPAID, WEEKLY, \$7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAF EXHIBITORS' ASSOCIATION
OF GREAT BRITAIN AND IRELAND, LTD.

ROLL—Machine—Coupon TICKETS

QUALITY—Second to none!
SERVICE Unexcelled—our
LOWEST PRICES will be mailed to
you on request.

State your requirements by mail—
Today!

TRIMOUNT PRESS

LARGEST AMUSEMENT TICKET PRINTERS
IN NEW ENGLAND FOR 17 YEARS.
119 ALBANY ST., BOSTON, MASS.

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the

15th and 30th of Each Month

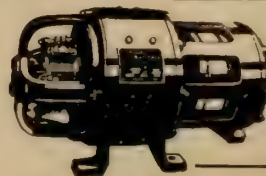
Foreign Subscription: \$7.00 or 85 francs per Annum
Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

HALLBERG MOTOR GENERATORS

Are the best for
Projectors.

J. H. HALLBERG
445 Riverside Drive
New York



MAILING LISTS

MOVING PICTURE THEATRES

21,776 Moving Picture Theatres, per M.	\$5.00
8,674 Legitimate Theatres, per M.	7.50
327 Colored Moving Picture Theatres	5.00
1,059 Film Exchanges	10.00
163 Manufacturers and Studios	2.00
411 Moving Picture Mach. & Sup. Dealers	4.00

A. F. WILLIAMS
166 W. Adams Street CHICAGO

WELDED WIRE REELS

For Sale by
Howells Cine Equipment Co.
740 7th Ave., New York

Projection

(Continued from page 671)

then considered a fair wage. In his mail next day was the following:

Brooklyn, May 13, 1907.

Manager Broome Street Theatre, New York City. Dear Sir:—I beg to offer my services in response to your advertisement in today's paper. Am a young man still—32 years of age last birthday. Have had five years' experience shooting pictures at the screen, or somewhere near it anyhow, and feel that if you will consent to give me a trial I can prove my worth to you. Am not only an operator, but also an expert bookkeeper, stenographer and typewriter operator, an excellent snow shoveler, a telegraph operator of sorts and a college professor. Moreover, I have several other accomplishments which might make me more to be desired than ordinary mortals. I am a first class oyster opener and have won medals for reciting "Mary Had a Little Lamb." Have some knowledge of the art of removing superfluous hair and clipping dogs' ears. Am a practical farmer, can cook, feed pigs, curry horses, crease trousers, repair umbrellas and peel potatoes. Am the champion chiffonier of Brooklyn and surrounding territory. Being possessed of physical beauty of high order, I would be not only merely useful, but also highly ornamental, lending to the sacred precincts of your theatre that delightful charm which is imparted by a stuffed billy goat. I would even be able to pose as September Morn at the portal of your show shop, thus inviting the patronage of those who appreciate beauty in all its naked truth. My whiskers being quite extensive and luxuriant, my face might be used as a door mat or pen wiper between shows.

References

I could probably furnish recommendations from Chauncey Depew, Kaiser Wilhelm, J. P. Morgan and the Dog Catcher General of Flatbush. In the matter of wages, I feel that I would be robbing the widow of bread and the orphan of sponge cake, were I to take advantage of your munificent offer and accept the truly fabulous sum of ten dollars per week. By accepting five dollars I would enable you to endow a home for aged cats, increase your church donation and take two taxicabs where you now take but one. Also I would have a clear conscience. Really, Old Man, your unheard-of generosity borders upon the supernatural. To the ordinary mind it appears almost like reckless extravagance.

At present I am employed as assistant dumbwaiter man and understudy to the Janitor. May I hope to hear from you favorably? Truly yours,
A. N. OPERATOR.

Road Outfit

H. B. Chick, Phoenix, Arizona, wants me to tell him what would be best in the way of a road outfit. Says he has a Dodge panel body truck to start with. Wants to get a proper outfit but must conserve money and refine the outfit later on out of profits. May do two and three night stands, or a circuit of towns. Must be operated by one or at most two men.

Brother Chick is biting off some considerable chew. Wants to know what I would charge him to figure out entire plans and specifications for the outfit. I won't do it, first because it would cost him too much and second because I am too much out of touch with that particular stunt.

First Advice—Don't!

My first advice is DON'T! That two-or-three night stand, or circuit of small towns is the most alluring, deceiving wretch I know of. There have been those who, by a world of hard work and close management, got

away with it, but not one of them made anything more than a bare living, and take it from me they made it harder than they would have worked for an equal number of dollars on the section gang of a railroad.

It it were me I think I would (that is, I wouldn't really, but I'm supposing I went nutty and decided to tackle such a thing) get a reflector type of lamp and a small D. C. generator and run the generator from the truck engine. The load on the engine would be very light. I don't think a Mazda would do very well because, unless you could rig a pretty effective governor for your engine there would be a constant fluctuation of current and that would raise shoel (polite for hell) with your lamps, which are rather expensive. Write Walter Freddy, Motion Picture Supply Dealer, Golden Gate Avenue, San Francisco, Calif., telling him I referred him to you. He can fit you out with what you need.

If any one feels able to give friend Chick competent advice, write him direct, General Delivery, Phoenix, Arizona. Aside from warning him to let the thing alone I don't feel competent to advise further. It's a thing I've not thought about at all for years.

Did I Err

Cal B. Johnson, New York City, thinks I erred. Maybe I did. Did I? He says:

Dear Richardson: In replying to "New Wires for Old," June 7 issue, I think you overlooked one point. You say wires do not necessarily deteriorate with age in so far as has to do with carrying capacity. This I think is true, but is it not a fact that in interior wiring the insulation is just as important as the other? And is it not a fact that insulation will not be efficient after a lapse of considerable time, whether the wire be overloaded or not?

Frankly, I don't know exactly what effect age has on insulation if it be well pro-

tected from action of the weather and the wires never heated by overload. I shall submit this matter to the Board of Fire Underwriters, asking for such data as they may have on both items—effect of age on carrying capacity and on insulation. I am glad you brought the matter to my attention as, so far as I know, said data has never been published in any of the motion picture publications.

Education

As I think of the many educational branches formed by unions in the past, how they came into being with an enthusiasm which seemed to make the thing a hands-down winner, and how one after the other most of them just simply strangled to death, I am reminded of this motto:

"The ability to start is WORTHLESS without the stability to finish."

Bob White Theatre

(Continued from page 669)

two complete stage settings. The outer, or front setting, is of blue velour, with front lambrequin. The Gardiner gold fibre screen is set well back from this, allowing an appearance of depth to be formed by the light satine curtain of rose, bordered with five rows of black velvet, with side wings, and top cross piece which extends well above the back of the front drape. This effect makes the entire stage back to the side walls completely enclosed.



Foyer of Bob White Theatre

The Heywood-Wakefield opera chairs are squab-seat, full upholstered in imitation leather in blue. These are the same throughout the house with the exception of the two rows of loge chairs in the front balcony, which are fully upholstered, back and seat in blue velour. Heywood-Wakefield wicker furniture, tastefully trimmed and upholstered in light cretonnes, has been used in ladies room and men's smoking room.

"Crying" Room

The ladies' room, which has a sound proof, glass front "Crying-room," and the men's smoking room, which also has this glass view room feature, are at either side of the projection room at the top of the balcony.

Projection equipment consists of two projectors and a Westinghouse motor generator, a Brenckert stereopticon and spotlight.

The building is heated and ventilated by a battery of Hall Gas Burners, installed by the Hall Gas Furnace Co., of Portland.

The contract for lighting, decorating, carpets, drapes, seating and furnishing, was handled by B. F. Shearer, Inc., of Seattle, under the personal supervision of Mr. Shearer.

GET IT NOW!

The Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing.

Price \$1.00

Postpaid

Chalmers Publishing Co.

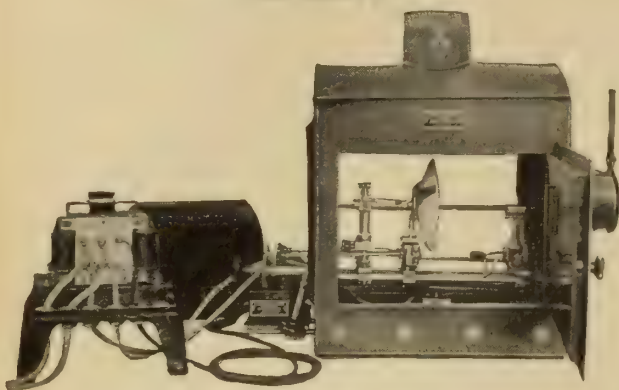
516 Fifth Avenue

New York City

AMERICAN REFLECTING ARC

LATEST IN PROJECTION EQUIPMENT

Patents Applied For



OUR DISTRIBUTORS

Atlanta, Ga.	Southern Theatre Equipment Co.
Boston, Mass.	Eastern Theatre Equipment Co., Inc.
Chicago, Ill.	Exhibitors Supply Co., Inc.
Cincinnati, Ohio ..	The Dwyer Bros. & Co.
Cleveland, Ohio	Exhibitors Supply Co., Inc.
Dallas, Texas	Southern Theatre Equipment Co.
Denver, Colorado ..	Exhibitors Supply Co., Inc.
Detroit, Mich.	Amusement Supply Co.
Indianapolis, Ind. ..	Exhibitors Supply Co. of Indiana, Inc.
Kansas City, Mo.	Yale Theatre Supply Co., Inc.
Milwaukee, Wis.	Exhibitors Supply Co., Inc.
Minneapolis, Minn. ..	Exhibitors Supply Co., Inc.
New Orleans, La.	Southern Theatre Equipment Co.
New York, N. Y.	Independent Movie Supply Co., Inc.
Oklahoma City, Okla.	Southern Theatre Equipment Co.
Omaha, Nebraska	Exhibitors Supply Co., Inc.
Philadelphia, Pa.	Philadelphia Theatre Supply Co.
Pittsburgh, Pa.	Hollis, Smith, Morton Co., Inc.
Salt Lake City, Utah ..	Salt Lake Theatre Supply Co.
San Francisco, Calif.	Theatre Equipment Supply Co.
St. Louis, Mo.	Exhibitors Supply Co., Inc.
Washington, D. C.	Washington Theatre Supply Co.

AMERICAN REFLECTING ARC CORPORATION

24 MILK STREET, BOSTON, MASS.

Cooling system paid for itself in 3 months

"I am entirely satisfied with the results obtained with our Typhoon plant and can truthfully say it has more than paid for itself the short three months it has been in operation. In fact, it has been the means of business remaining at midwinter figures.

Write for
Booklet 36

"M. W. BRYANT,

Palmetto Theatre, Rock Hill, S. C."

TYPHOON FAN COMPANY

345 West 39th Street, New York

Philadelphia Jacksonville Dallas New Orleans Los Angeles

National Projector Carbons

*throw on the screen
all that is in
the picture.*

Pictures in light—these are your stock in trade. The best film in the world is only as good as the light you project through it to the screen. National Projector Carbons produce a light that is steady, brilliant, and gives the film its full value.

Use National Carbons

NATIONAL CARBON CO., INC., Cleveland, Ohio; San Francisco, Cal.
Canadian National Carbon Co., Limited. Factory and Offices: Toronto, Ontario



SUN-LIGHT ARCS
STUDIO

AND

PROJECTION
LAMPS

HARMER, INC.,

209 West 48th Street

Bryant 6366



HEADQUARTERS FOR MOTION PICTURE CAMERAS

LENSES AND TRIPODS; NEW AND SECOND HAND. COMPLETE STOCK
OF ALL ACCESSORIES.

PORTABLE PROJECTORS, FILM MEASURES, FILM SPLICERS, NEGATIVE
REWIND FLANGES, REWINDERS,
FILTERS, ETC.

EVERYTHING NECESSARY FOR THE
PRODUCTION OF MOTION
PICTURE FILM.

"Send for New Price List"

MOTION PICTURE APPARATUS CO., Inc.

118 West 44th Street

New York City :: Bryant 6635

U. S. and Canada Agents for Debie Apparatus

First in the field!

Moving Picture WORLD

Vol. 68, No. 8

June 21, 1924

PRICE 25 CENTS

**THE
FAMOUS
40**

WESTERN UNION TELEGRAM

W. C. CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Receiver's No.

Check

Time Filed

Subject to the terms
by agreed to

479 87 NL

1924 JUN 3 PM 5 53

SANFRANCISCO CALIF 3

SIDNEY R KENT

485 FIFTH AVE NEWYORK NY

WE HAD AIREADY SEEN THE ENEMY SEX AND LAST NIGHT SCREENED BOTH
WANDERER WASTELAND AND MANHANDLED IF THESE PICTURES ARE ANY
CRITERION OF YOUR FORTY RELEASES FOR THIS SEASON WE UNQUESTIONABLY
FEEL THAT YOU HAVE THE GREATEST LINE UP THAT HAS EVER BEEN OFFERED
TO THE MOTION PICTURE WORLD STOP IN MANHANDLED MISS SWANSON GIVES
US EVERYTHING THAT ONE COULD POSSIBLY HOPE FOR AND THE ACTING
STORY PHOTOGRAPHY AND DIRECTION ARE EXTRAORDINARILY BRILLIANT STOP
WE ARE MOST HAPPY AND PROUD OF THE PRIVILEGE TO SHOW SUCH PRODUCT
HERBERT L ROTHCHILD.

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.
NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. \$3.00 a year.

A PICTURE for the AGES

The HUNCHBACK of NOTRE DAME

"A tremendous hit. Business increased with each performance."

Peter Wilson, Mgr.,
STATE THEATRE,
Sacramento, Calif.

"Opened to better than expected business. Pleased one hundred per cent. Finest and most elaborately produced motion picture ever known to industry."

Walter Wallace, Mgr.,
ORPHEUM THEATRE,
Kansas City, Mo.

"Consider it the best thing you have done in pictures. Satisfactory not only to patrons but likewise to management by box office returns."

H. L. Hedger, Mgr.-Dir.,
COMMUNITY PLAYHOUSE,
Meriden, Conn.

"Just completed a very successful three weeks' run in face of fact that it was a second run after a six weeks' engagement at Capitol theatre here. Wonderful satisfaction."

Jack Partington, Mgr.,
IMPERIAL THEATRE,
San Francisco, Calif.

"Greatest box-office picture this year. Third day continues to pack them in."

Arthur Hile, Mgr.,
GRAND THEATRE,
Salem, Ore.

"Just closed three biggest days my house ever saw with the finest picture ever produced."

Charles F. Truman, Mgr.,
ACADEMY THEATRE,
Meadville, Pa.

"Complete sell out matinee and evening. Turned away another capacity house."

Alexander Frank, Mgr.,
PLAZA THEATRE,
Waterloo, Iowa.

"The last word in screen achievement. Opened to biggest Sunday business in history of theatre."

J. C. Sutphen, Mgr.,
BRANDEIS THEATRE,
Omaha, Neb.

"Business exceeds our greatest expectations."

T. W. Logan, Mgr.,
ALLAN THEATRE,
London, Ont.

"We did capacity business for five days and I would gladly recommend it to any exhibitor as a box office attraction."

C. O. Davis, Mgr.,
WIGWAM THEATRE,
Reno, Nev.

"Broke all records by far of any picture played in Bridgeton."

Louis Lonker, Mgr.,
CRITERION THEATRE,
Bridgeton, N. J.

"We had record houses for all performances. The finest that has ever been made."

W. F. Clark, Mgr.,
CHARLESTON THEATRE,
Charleston, S. C.

"We have been in the theatrical business in Dallas for fifteen years and never before saw such crowds."

R. J. Stinnet, Pres. & Gen. Mgr.,
CAPITOL THEATRE,
Dallas, Texas.

**ASK THE MAN
WHO PLAYED IT**

A Universal Production Presented by Carl Laemmle

If you want box-office stuff—

"THE BEDROOM WINDOW"

A
Paramount
Picture

A
William de Mille

PRODUCTION

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY



CLARA BERANGER'S
thrilling mystery-comedy
love story. An ideal
summer picture with a
great exploitation title.

WITH
MAY McAVOY, MALCOLM MAC GREGOR,
RICARDO CORTEZ, ROBERT EDSON
GEORGE FAWCETT, ETHEL WALES,

*Doing nice business at the Rivoli, New
York. The newspaper critics are agreed:*

"A fine cast. You'll be entertained by this picture.
I was."—*Daily News*.

"Extremely well woven and intriguing 'Who?'
stuff."—*World*.

"One of the best mystery-melodramas on the screen.
I wanted to see more, and you know there are very
few pictures in this day and age that end too
quickly."—*American*.

"There is no doubt that this picture will keep a lot
of people guessing. Splendid entertainment."
—*Times*.

"A wealth of plot and delightfully baffling situa-
tions."—*Brooklyn Eagle*.

"Corking good mystery story, with good cast,
thrilling suspense and logical conclusion."—*Journal*.

A Paramount Picture
AND THEN THE FAMOUS FORTY!

"HOLD BREATH



DOROTHY DEVORE

TULLY MARSHALL



Distributed by
HODKINSON

Foreign Distributor
WM. VOGEL
Distributing Corporation

Season 1924-1925 -
30 first-run pictures

An **AL CHRISTIE**

YOUR TH



ne of the greatest super-comedies of all time has been created under the magic touch of Al Christie. And that's not maybe. No other producer of comedies has such a record of consistent, sure-fire successes to his credit. Christie knows what the public wants. And in "Hold Your Breath", which represents Al Christie's most pretentious feature-length comedy, he has given the best of his inimitable genius. The result is a sizzling, breath-taking riot of thrills and laughter.

It Spells Sure-Fire for Any Box-Office



FEATURE

Absolute Proof of a Box-Office Sensation

PAUL C. MOONEY
469-5th Ave., New York

"Hold Your Breath"

played to the biggest business of any picture we have ever shown. Patrons shook my hand and stated it was the best picture they have seen in Newport for years, even far better than 'Girl Shy'. Am sending you a photograph showing the crowd waiting for the second show. We just packed them in for three days. Your last group of pictures have turned my house from a loser to a winner."

J. J. CONNELLY,
Manager,
Colonial Theatre,
Newport, R. I.

Prints in all Exchanges

**Grab This Money-
Maker Quick**

BOOK THIS 5 REELS OF
LAUGHTER AND
THRILLS NOW

Sensational Exploitation again makes history for F. B. O.

Again F. B. O. staggers Broadway with sensational exploitation rocked not alone Broadway but all New York. A full showing of 24 sheets covering the city, 3 sheets on Subways and Elevateds.—A huge smash at 43rd & B'way with 119 ft. signs on four sides acquainting hundreds of thousands with "THE SPIRIT OF THE U. S. A." Banners on Armories, a million heralds distributed, Babe Ruth himself joining in the exploitation,—5, six horse teams hauling French 75's thru the streets,—and that's only a fraction of it that's telling New York and the entire Nation how big an attraction is—



The SPIRIT OF THE U.S.A.



with **MARY CARR**
and **JOHNNIE WALKER** in
Emory Johnson's

—greatest Screen Epic that will resound throughout the Nation in thousands of exhibitors' box offices. Bigger by miles than ANY former Johnson Production * * * far more sensational exploitation possibilities which have been already demonstrated,—now playing everywhere to cheering, enthusiastic audiences who are thrilled to their very toes by the stirring scenes, gripping story, beautiful pathos and tremendous human interest.

SEE IT SCREENED AT YOUR NEAREST F. B. O. EXCHANGE.
It's the SEASON'S outstanding financial mop-up for all exhibitors.

(Thematic Music Cue Sheets available on this picture.)

It's an
F. B. O.
Picture

Film Booking Offices
Of America, Inc.

723 Seventh Avenue

New York City

Our Answer to Inquiries

WITH painstaking care and an unlimited expenditure of money, Fox Film Corporation has prepared its products for the coming season, embracing 52 dramatic subjects.

This is the greatest assemblage of box-office entertainment ever offered the motion picture theatre.

An announcement, the most important this Corporation has ever made, will be published in the trade press July 1st.

It will contain titles and full details of the entire Fox output for 1924-25—the outstanding production achievement of any company or group of companies in the history of our business.

Simultaneously with this announcement there will be in the Fox Branch Exchanges, for screening, fifteen of the new dramatic productions.

your profits for the new season

are involved in your selection of pictures!

WILLIAM FOX, President
FOX FILM CORPORATION

A
WILLIAM
CHRISTY
CABANNE
PRODUCTION



THE ACCUSING FINGER

Next Season's Release--Booking Now

Made available early because of its remarkable fitness for Summer showing.

Pretty girls . . . bathing scenes . . . moonlight frolics . . . an atmosphere of inviting coolness with just enough melodrama to give the right tang. And a cast that includes

William Faversham	Charlotte Walker
Kathleen Martyn	Edmund Breese
John Bohn	J. Neil Hamilton
and others	

ASSOCIATED EXHIBITORS

Encore
Pictures

The Sixth Commandment



*If it's a riot
on Broadway, but
a flop on Main Street
it's not a real picture!*

The Exploitation
Picture of the Year

The ChechanCOS

Pronounced Chee-chaw-kos

is both a
Broadway and Main Street
box-office bet

Encore
Pictures

Every tested angle of box-office
appeal has been included, plus a
few others that make it "that
something new under the sun."

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT

PATHE Physical Distributor

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

THE COMMENT FROM EXHIBITORS
AND NEWSPAPERS ON HIS LATEST PICTURE
IS THE BEST PROOF.

A black and white portrait photograph of a man in profile, facing left. He is wearing a dark suit jacket over a light-colored shirt and a dark tie. The photograph is mounted on a light-colored card with a decorative border featuring a central arch and four corner tabs.

[illegible]

CLARENCE BADGER'S PRODUCTIONS
SPEAK FOR THEMSELVES.

ADDRESS
CLARENCE BADGER
HOLLYWOOD PARK, HOLLYWOOD CALIFORNIA
OR
ARTHUR H SAWYER
SAWYER-LUBIN PRODUCTIONS
1540 BROADWAY
NEW YORK

**"Book it; boost it;
You can't go wrong!"**

**— and just in case you
think this is only
one side to the story**

The Uninvited Guest, with Jean Tolly.—
By far the best picture I have ever
screened. Book it, boost it; you can't go
wrong. I screened it to more people in
my place than anything I ever ran. Had
them lined on the sidewalk waiting for the
third show. Wish I could get one each
week like this with Miss Tolly playing the
leading part. She is wonderful if she is
given the right chance. She sure will make
a leading star of the screen.—J. F. Law-
rence, Lyric theatre, Humboldt, Tenn.

From
"What the
Picture
did for me"
in
"Exhibitor's
Herald"

**"Screened It to More People than
Anything He Ever Ran!"**

How many pictures can an
exhibitor say that about?
Darn few, you know it! But
it's what they all say about
"THE UNINVITED GUEST."

This exhibitor who had
them "lined on the side-

walk for the third show" is
just one of the exhibitors do-
ing the same thing. Pick up
any trade paper—look at ex-
hibitors' reports to see what's
getting the business. It's
"THE UNINVITED GUEST"
every time!

Gary Imperial Pictures Ltd. Exclu-
sive Distributors thruout
Great Britain. Sir William
Garry, Managing Director...



on this side we offer
added proof that all
exhibitors tell the same
story about

The Uninvited Guest, with a special cast.
—This picture is very good. Pleased every-
one. Played to a large audience. Ran one
day and had many matineers return for
the night show. Much better than many
so-called specials. —Kreighbaum
Bros.,
Char-Bell theatre, Rochester, Ind.

From
"What the
Picture did
for Me"
in
Exhibitors
Herald

"Had Many Matineers Return for Night Show"

Think that one over! A page of "blah"
couldn't tell the story of that line.

"THE UNINVITED GUEST" is a special
in everything but the money you pay for it!
The prize novelty of the year—thrilling under-
the-ocean scenes and natural colors combined
for the first time in picture history; a dandy
cast that has Jean Tolley, Maurice Flynn,
Mary MacLaren and Louis Wolheim; a jazzy
story of South Sea pearls and Broadway
Pearls. *Take the advice of the men
who've played it—book it now!*

*Sole Imperial Pictures Ltd. Exclusive
Distributors throughout Great Britain.*

J.E. Williamson
presents
**The
Uninvited
Guest**

Directed by
Ralph Ince.

Story by CURTIS BENTON

Produced by SUBMARINE FILM
CORP. under WILLIAMSON
patents. Natural color scenes by
TECHNICOLOR CORP.



Make Them Laugh and
They'll Forget
the Heat!



MERMAID COMEDIES

Every JACK WHITE PRODUCTION is a "series of high waves" of laughter

Ed. Hammond PRESENTS

"AIR POCKETS"

With LIGE CONLEY
Supervised by JACK WHITE

Jack White pulls a lot of clever slapstick stuff and some new stunts in this two-reel Mermaid. He is supported by such funsters as Lige Conley, Earl Montgomery, Sunshine Hart, Olive Borden, Peg O'Neil and Otto Fries.

Jack in this one uses to the same excellent advantage that technique of his, so well developed, which gives the crowd a thrill before almost every laugh. "Air Pockets" is like a rough ocean—nothing but a series of high waves. But in the Jack White lingo, what waves these are! The first roller is the thrill and the second is the laugh, and they alternate like this all the way through.

These waves certainly ought to be a diversion to the movie fan because, of the Jack White waves, there is not a single one during the entire film skit which is not crested with the sparkling foam of audience interest. Some great stuff is done with aeroplanes and collapsible Fords.

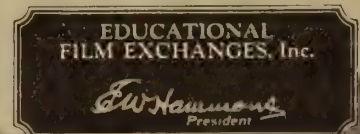
—*Moving Picture World*

Lige Conley goes the limit in this thrilling comedy. His flight in a plane is something to behold. The picture is full of tricks and each one brings a laugh.

The picture is funny . . . Conley is a scream.

—*Exhibitors Trade Review*

For foreign rights address:
FAR EAST FILM CORPORATION
729 Seventh Avenue
New York City



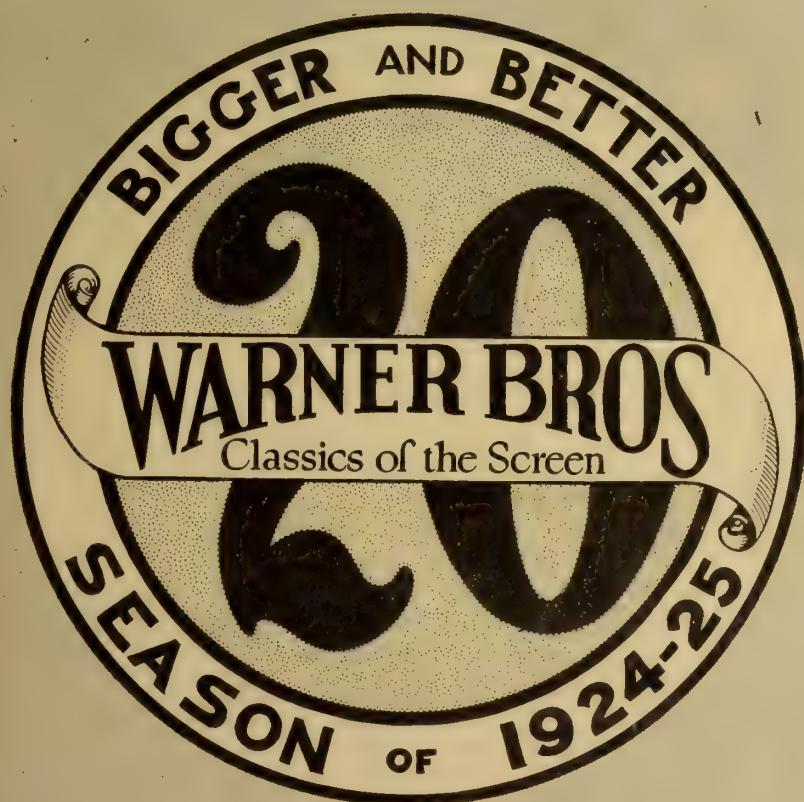
*Poor projection is your
most expensive cost—
perfect projection your
cheapest asset*



Richardson's Fourth Edition.
"Handbook of Projection." Price, \$6.00.

*Chalmers Publishing Company
516 Fifth Avenue
New York City*

Save *TWENTY* Dates for the New Warner *TWENTY*



Reason No. 7 ~

Previously Announced

- 1—Rin-Tin-Tin in "Find Your Man"
- 2—"The Lover of Camille" ("Deburau")
- 3—"The Age of Innocence"
- 4—"Recompense" (Sequel to "Simon Called Peter")
- 5—"The Dark Swan"
- 6—"The Eleventh Virgin"
- 7_____
- 8_____
- 9_____
- 10_____
- 11_____
- 12_____
- 13_____
- 14_____
- 15_____
- 16_____
- 17_____
- 18_____
- 19_____
- 20_____

"A LOST LADY"

By WILLA CATHER

In the words of Zoe Akins, celebrated writer, "A LOST LADY is a graceful, fascinating, sad tale of a man's dignity and a lovely woman's stooping to folly." John Farrar, editor of *The Bookman*, calls it "a character study of strength and beauty."

These two critics, famous in the world of fiction, have well expressed the views which actuated Warner Bros. in selecting "A LOST LADY" as one of its big *TWENTY* for the year 1924-25. A character study of strength and beauty, invested with action, intrigue and the ever popular touch of sex interest, give to "A LOST LADY" everything that is desirable for a screen play.

Set in an atmosphere as individual and full of color as that of the old manor-houses in Russian novels, this Warner "Classic" unfolds an intensely interesting romance of the old West; not the West of pioneer days, but of the railroad aristocracy that grew up when the great transcontinental lines were being built across the plains.

A whole epoch lives again in the group of people so wonderfully pictured in this story of an incorruptible man and the beautiful woman who was his wife, and of the house in which their moving drama took place. It's a powerful red-blooded story, great in its appeal to all classes.

leader

**Having won the leadership
of the Motion Picture Industry
for last season by the most
consistent line of fine pictures
and box-office hits ever
offered in any one season
by any company~**

**We -- FIRST NATIONAL
are out to maintain our
leadership for next season.**



**With all due respect and
regard for the entire field~
a review of our product**

**That FIRST NATIONAL
it is never going to stop~**

ship!

**and lineup makes us confident
of holding the leadership.**

**We throw our hat
in the ring--and
may the best man
win.**

**But~ regardless of the outcome,
the standard as set up by
FIRST NATIONAL will result in
the greatest array of pictures
ever offered to exhibitors ~ ~**

**For which FIRST NATIONAL
will be responsible.**

**STRIDE will be a big one-
It never will be equalled.**

Box-Offices Back Up Critics Everywhere!

STRAND New York
CHICAGO Chicago
CAPITOL Detroit
RIVOLI Baltimore
WISCONSIN Milwaukee
STRAND Brooklyn

All played it!
All proved it!
A smashing sensation!

SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
presents

George Fitzmaurice's
greatest achievement

"Cytherea"

*'Goddess
of Love'*

With a stellar cast
including

LEWIS STONE
ALMA RUBENS
NORMAN KERRY
IRENE RICH and
CONSTANCE BENNETT

from the vivid
love novel by
JOSEPH
HERGESHEIMER
Adapted for the screen
by FRANCES MARION

A First National Picture



George Fitzmaurice's
"Cytherea" produced by
Samuel Goldwyn Pictures Inc.
135 Madison Avenue, New York



The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

*Explanatory Words for the Benefit of Puzzled Friends—
Being FIRST Seems to Have Become a Habit*

SOMETIMES a publication can achieve the element of surprise by the things it says and does; very rarely, it can secure the same result by a passive attitude.

We had the latter unusual experience last week.

A New Jersey exhibitor friend met us during the week and said:

"You gave me the big surprise of my life last week. With the Admission Tax repeal signed, sealed, and delivered, I picked up last week's World expecting to see you 'twenty-four sheeting' the Admission Tax and grabbing all the credit in sight.

"Instead of that, all I could find was the straight news story and information about the repeal. What's the matter—did you lose your tooting horn?

"It is now over a year and a half since you announced in a January 1st platform that the Admission Tax COULD be repealed, and that you would keep banging away at your readers until by their work it was repealed.

"You kept it up. Other editors ignored you at first, kidded you later, sneered at you occasionally, and every now and then overwhelmed you with the weight of their own 'inside Washington information.' All of the 'information' being to the effect that THERE WASN'T A CHANCE to get the tax repealed.

"And still you kept at it.

"Isn't this the time for you to shout?"

THEN we told our New Jersey friend something about our own personal theory of publishing. "First of all," we declared, "the things

we say in Moving Picture World can only be said to READERS. As far as non-readers are concerned they might as well not be said.

"That being the case—where is the need of shouting? If we have had nothing at all to do with the fight for tax repeal OUR READERS KNOW IT. If we have had an humble share in prodding the indifferent to action, in keeping alive the spirit when days were dark, OUR READERS KNOW IT.

"In either case, a ballyhoo on our part does not alter the facts, or change OUR READERS' FIRST-HAND KNOWLEDGE."

"Well," granted our friend, "maybe you are right, in theory. But if you are counting on sitting back in the shadow and waiting for an avalanche of letters from your readers you are sadly mistaken.

"I'll lay you odds that aside from my conversation today you will never hear a word from an organization leader or a plain, ordinary reader about your work in the Admission Tax fight."

We wouldn't take the bet. But that makes little difference. There is one very concrete way that an EXHIBITOR READER can show appreciation or condemnation. That is through his CASH. He either renews—which means that he parts with cash—or he drops a paper.

And we ask no more appreciation than the RENEWAL RECORDS readers of Moving Picture World are chalking up each month.

BUT our New Jersey friend had not concluded. "In the front of The World last week," he went on, "I saw your ad about being FIRST

An Announcement

Effective June 16th, 1924, the post of Advertising Manager of Moving Picture World will be assumed by

BEN H. GRIMM

The decision to place this important trust in the hands of Mr. Grimm is prompted by a two-fold reason. First, in the opinion of Mr. Welsh and myself, it is a reward for loyal service and an opportunity for the broader achievement forecast by Mr. Grimm's past efforts. Second, it is in pursuance of our desire to place executive authority in the hands of those keyed by first hand, practical experience to a sympathetic understanding of the needs of the industry.

We live only to serve that industry; and can live only so long as we serve. I feel confident that the fulfilment of this announcement will constitute a further step in an ever-present program of Service.

JOHN F. CHALMERS.

IN THE FIELD. And you gave the reason in the fact that you had built a **READER'S PAPER**.

"After that, I surely expected you to talk about the Admission Tax on the editorial page. That's one of the things that made you the reader publication. I also thought you would bring up the **BAD PRINT** subject. You were a year ahead of everybody on that. The exhibitor knows it—but why don't you tell the New Yorker who is just trying to assimilate this **FIRST IN THE FIELD** talk?

"One thing more.

"Did you read the other papers last week? Martin Quigley and Bill Johnston couldn't find type big enough or language smooth enough to chronicle their sudden discovery that the M. P. T. O. A. was a real organization, that it had leaders of ability, and their surprise that it had held a **SUCCESSFUL** convention. Even Joe Dannenburg found a seat on the band wagon—granting that he picked a spot near the running board.

"Well—you were just about **TWO YEARS AHEAD** of them on those discoveries. Why don't YOU shout? No one else will do it for you."

To which we replied as before—why tell readers

about something you did do, or attempt to deceive them about something you did not do? They **KNOW**.

BUT the argument was still on. "That talk about the **READER** sounds very fine," said our friend, "but when you write advertising copy you don't write it to reach the reader. Your ad must have been aimed at R. A. Rowland, R. H. Cochrane, Sydney Kent, and the other big fellows in New York.

"When you write advertising copy you are talking to advertisers, are you not? Well, why don't you tell them the whole story? They don't know the things **YOUR READERS KNOW**.

"They haven't time to follow your paper week by week; they never see your subscription list or your renewals; they have never talked to your six thousand exhibitor subscribers; they don't appreciate the real meaning of A. B. C. circulation, and don't care."

IT'S rather hard to swallow that pill, even admitting its truth. But we clung to a consoling thought! And expressed it to our friend this way:

"The outstanding example of advertising success in the publishing field today is The Saturday Evening Post.

"Have you ever stopped to think that there is not a single advertiser in The Saturday Evening Post today who can lay the slightest claim to having **HELPED** to bring The Saturday Evening Post to its present outstanding position?

"Have you ever stopped to think that **EVERY SINGLE ADVERTISER** in The Saturday Evening Post today could have been on its books in 1910 and still The Post would have **FAILED IGNOMINIOUSLY—IF—**

"IT HAD FAILED TO GET THE READERS!"

"Advertisers are never **AHEAD** of the readers, never in advance; advertisers always **FOLLOW**.

"Publishing history abounds in examples of advertisers clinging to a publication long after readers have deserted it. But you can find no case where advertisers discovered the merits and coming success of a publication **BEFORE** the readers in the field.

"Advertisers have never yet, in all the history of publishing, made a publication. **READERS DO!** Get the readers first—and the advertisers follow. The only wise advertiser is the one who first takes his cue to follow the readers."

Robert E. Welsh



YOUR INVESTMENT PROBLEMS

Have you invested wisely?

Should you take a profit?

Should you take a loss?

Should you add to your holdings?

Should you exchange your securities for others where a greater opportunity exists for enhancement in market value?

To aid in the solution of such problems, we offer the facilities of our Investors' Service Department.

Inquiries addressed to our offices at 1531 Broadway, second floor, Astor Theatre Building — Telephone, Lackawanna 7710 — will receive prompt attention.

NEWBURGER, HENDERSON and LOEB

Members
New York and Philadelphia
Stock Exchanges

100 BROADWAY

BRANCH OFFICES:

202 Fifth Avenue
at 25th Street

1531 Broadway
at 45th Street

511 Fifth Avenue
at 43rd Street

PHILADELPHIA:
1512 Walnut Street

First in the Field

Moving Picture WORLD

ROBERT E. WELSH - - - - - EDITOR

Published Weekly by
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York, N. Y.

Member Audit Bureau Circulation

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.
Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

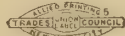
Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, \$3.00 a year; Canada, \$3.50; foreign countries (post-paid), \$10.00 a year. Copyright, 1924, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 68



NUMBER 8

Features

Editorial 695

News of the Week

Binderup Gives Sensational Testimony in Federal Court 699
Largest Theatre Circuits Will Give Public Benefit of Tax Reduction..... 701
Pathe News Scores Beat in Filming Republican Convention 701
M. P. T. O. A. Directors Approve Membership and Financial Scheme..... 702
Orchestra Forty-eight Miles from Screen..... 702
F. B. O. to Hold Sales Convention in Chicago June 14 and 15..... 704
Carl Laemmle Signs Noted European Director..... 704
T. O. C. C. Hears M. P. T. O. A.'s New President..... 730
Educational Convention Will Be Held in Los Angeles July 1 to 5..... 731
Warner Convention Results in Better Plan for Distributors 731

Departments

Exhibitors News and Views..... 711
Straight from the Shoulder Reports..... 718
Selling the Picture to the Public..... 733
Reviews 741
Pep of the Program..... 744
Releases 746
Equipment, Construction and Maintenance..... 749
Projection 751

One of a Series

The Hamilton National Bank

130 West 42nd Street

Many men who later rose to positions of real importance in their industry, made their first step—

The day they acquired that "bank-y" feeling.

And the first step is not difficult.

It may often consist of becoming acquainted with the Compound Interest Department of a large bank.

Through the years, as your interests widen and develop, you reap the benefits of long friendship with that particular institution.

Hamilton National's Compound Interest Department is at your service.

Its service is in every way on a par with that of all departments of Hamilton National—the Utmost in Service.

Start today—"Have a Bank For a Friend!"

Hamilton National Bank

130 West 42nd Street

(Bush Terminal Bldg.)

New York City

Open 9 A. M. till 10.30 P. M.
Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.



"The Hot Dog Special," one of Universal's two-reel "Fast Steppers" Series.

Many Sales Reported on "Floodgates" by Russell

JOHN LOWELL RUSSELL, president of Lowell Film Productions, Inc., has returned to New York after a trip through the central West where he went to attend the opening of his latest production, "Floodgates," in several cities. He announces that during his trip he closed a number of important contracts for the distribution of this picture in the territories where the showings were highly successful.

The picture was purchased by Frank Zambreno of Progress Pictures, Chicago, for Northern Illinois, Indiana and Wisconsin, and will be released at once following its engagement at the Randolph Theatre, Chicago, and the Merrill Theatre, Milwaukee; also by Fred Cubberly of the F. & R. Exchanges, Minneapolis, for Minnesota, North

and South Dakota and the peninsula of upper Michigan, and by Harry Grelle of Supreme Pictures, Pittsburgh, for Western Pennsylvania and West Virginia. Mr. Grelle will also release at once following the showing at the Cameo Theatre, Pittsburgh.

Upon his return from Pittsburgh, Mr. Russell went at once to Boston to attend the convention of the M. P. T. O. A. After attending to some business in New York, he leaves for Buffalo to make arrangements for the opening of "Floodgates" there and also for the distribution of the picture in the upper part of the state. He will go from Buffalo to his studio in Gloversville to complete arrangements for his next production, which he plans to start on July and have ready for early fall distribution.

F. B. O. Will Distribute and Exploit Huge "Messalina"

"MESSALINA," one of the most costly pictures ever made in Europe, and produced by Enrico Guazzoni, director of "Quo Vadis" and "Julius Caesar," will be distributed by the Film Booking Offices, according to an announcement made this week.

Twelve thousand persons take part in the big scenes which reproduce in detail the approaches to the Forum, the imperial coronation procession of Claudius Caesar, through the streets of Rome, and the gladiatorial games and combats, the big feature being an accurate reproduction of the ancient chariot racing festivals.

The story deals with Messalina, the scheming and ambitious consort of Claudius Caesar. The title role is played by the Countess de Liguoro. While the picture is, perhaps, the most spectacular ever produced, the story and love theme is never in danger of being submerged, F. B. O. declares.

F. B. O. is now laying plans for a big advertising and exploitation campaign, and to this end, has sent to Rome for the chariots used in the racing scenes. A number of circus drivers will soon be placed under contract to aid exhibitors throughout the country in an extensive and unusual exploitation campaign.

Woody Back from Trip

Showmen Appreciate Associated's Plan of Releasing Big Pictures During Summer

J. S. Woody, general manager of Associated Exhibitors, who has just returned from a four weeks' swing around the circle of eastern and middle-western exchanges, declares that exhibitors expressed the utmost approval of Associated plan of releasing really big box-office features during the summer months.

"Such pictures as 'The Chechahcos,' 'Three Miles Out,' 'The Sixth Commandment,' 'Racing Luck,' 'When a Girl Loves' and 'Lone Wolf' have been released since May," said Mr. Woody, "and exhibitors are booking them for the hot weather, hard-to-get business period, simply because they are convinced that they are going to bring real money into the house."

"Another thing I found on my trip was universal commendation from all Associated salesmen for the recently put into effect plan of remunerating salesmen on a commission plan. The best illustration of the success of the plan lies in the fact that from the time of its inception to date—some six weeks—business has shown an increase of 40 per cent in volume."

"Our salesmen were all more or less skeptical of the plan when it was first put into effect, but within a week they were all enthusiastic boosters. Individual compensation has increased from 25 to, in several cases, 500 per cent."

List of Unit Programs

Pathe Prepares Same Upon Requests of Exchange Managers

Following requests from branch managers, Pathe Exchange has prepared a list of unit programs, carrying nine reels each, which offer from three to five subjects, insuring a splendid variety of feature, comedy, educational films and current news attractions for presentation.

The programs offered are: (1) "The King of Wild Horses," 5 reels; Pathe News, 1 reel; "Range Rider" subject, 2 reels; Hal Roach Comedy, 1 reel; (2) "King of Wild Horses," 5 reels; Mack Sennett or Hal Roach Comedy, 2 reels; Pathe Review, 1 reel; Grantland Rice "Sportlight," 1 reel; (3) "The King of Wild Horses," 5 reels; Patheserial, "Way of a Man," "Leatherstocking" or "The Fortieth Door," 2 reels; Aesop's Fable, $\frac{3}{4}$ reel; "Topics of the Day," 1 reel; "Among the Missing," 1 reel; (4) "The King of Wild Horses," 5 reels; Birds of Passage, 3 reels; Hal Roach Comedy, 1 reel; (5) "The King of Wild Horses," 5 reels; "Why Elephants Leave Home," 2 reels; "Is Conan Doyle Right?" 2 reels.

Fox Books F. B. O. Film

"A Woman Who Sinned," featuring an all-star cast headed by Mae Busch and Irene Rich, has been booked by the entire Fox circuit in a deal consummated by Charles Rosenzweig, manager of the New York Exchange, of the Film Booking Offices, who are distributing the Finis Fox production.

This large booking is only one of many being received by F. B. O. on this feature.

E. W. Matlack Dies

Co-Author of the Famous Kalem Railroad Film Stories Passes On

Edward W. Matlack, of the train dispatching service of the Pennsylvania Railroad lines west of Pittsburgh, died at his home May 23. Some months ago he went to the Mayo Brothers' hospital in Rochester, Minn., for a major operation and returned to his home, but was unable to recover his lost ground and after a game but losing fight he passed on.

Mr. Matlack and Frank Howard Clark, also originally a railroad man, collaborated on the extensive series of railroad stories filmed by the Kalem company over a series of years, most of which featured Helen Holmes in a series of daring stunts. With the change to five-reel stories, Mr. Matlack dropped from the game, unable, because of his railroad work, to give the concentration required by the longer and more elaborate style of plot, and he has written nothing for the screen for some time, though he wrote shortly before his death that he had been asked to line up a series of short railroad yarns.

Paramount Club Elects

The Paramount Pep Club, the organization of employees of the New York offices of the Famous Players-Lasky Corporation, has elected Messrs: Jesse L. Lasky, S. R. Kent, E. E. Shauer and E. J. Ludvig honorory vice-presidents and Eugene J. Zukor, former active president of the club, has been elected honorory chairman of the Board of Governors.

Silver membership cards have been presented to each of the above named, with due ceremony. Adolph Zukor has been honorory president since the inception of the club.

Plans are now being formulated for the annual outing which will take place this month instead of in the early Fall as in former years.

Pick Title for Serial

"Wanted by the Police" has been chosen as the title for the forthcoming Pathe serial now in production at the Ft. Lee, N. J., studios, under the working title of "The Golden Panther." This will be the fourth chapterpicture in the Pathe campaign of "bigger, better and greater serials" inaugurated with "The Way of a Man," followed by "Leatherstocking" and "The Fortieth Door" now in distribution.

Binderup Gives Sensational Testimony in Federal Court

CHARLES G. BINDERUP, Minden, Neb., who is suing eighteen New York film companies for \$240,000 damages for combining, as he alleges, to drive him out of business with his twenty-eight picture shows in Nebraska, occupied the witness stand for a day in Federal Court here last week, where the hearing has been on for two weeks.

Binderup, on the stand, related events of November 12, 1919, when he said he first discovered he had been "blacklisted," and of a meeting of the Omaha Film Men's Board of Trade that followed, at which he was present. He told of going to C. L. Peavey, branch manager for the Famous Players-Lasky exchange here, and asking for films to fill engagements after the three other film companies had refused to supply him.

"Didn't the managers for Pathe, First National and Mutual tell you why you had been blacklisted?" Peavey asked him, according to Binderup's story. "If you continue to supply the theatre at Orleans we can exercise no control over that playhouse. You must either be for us or against us."

Binderup explained that he had continued to supply the Orleans house, ownership of which is disputed, after it had been placed on the alleged blacklist by the film companies. He said, however, that he had done so with the knowledge and approval of A. D. Graham, president of the Omaha Film Board of Trade.

After many obstacles had been thrust in his way, Binderup testified, he succeeded in getting a hearing before the Film Board of Trade. Ten or twelve members of the board were present, he said. Some of them he maintained he had never dealt with.

"They talked about everything but the business in hand," Binderup said, "but finally Graham asked them about the grievance against me. Nobody responded. Then I got up and asked to be released from the blacklist. I was then told that the grievance had been changed to a charge that I had supplied a film for exhibit at the Kearney Military Institute. I had done this, but the manager of the company owning the film had thanked me for doing so."

Later in the meeting, Binderup related, Sidney Meyer, representative of Fox Film, was asked if he had anything against him, and replied, according to Binderup: "You're

damn right I have. He's a crook. He keeps films too long, and doesn't pay his accounts."

Binderup's reply was, he testified: "Meyer, I will give you two chances to square yourself. If you can find in the files of the Fox Company one instance to uphold this charge I'll plead guilty. Your other chance, if you're a man, is to apologize."

S. A. McIntyre of the Metro Film Company, seconded Meyer's charge, Binderup testified. "I called his attention to the fact that I never had bought a film of his company, and had never seen him before," Binderup related. "Why are you so interested?" I asked him.

"It was all strange," Binderup continued, "because less than ten days before that time I told him McIntyre had written me a letter soliciting my trade. 'Don't you remember,' I asked him, 'that you asked me to come to Omaha, or you would come to Minden to see me?'"

According to Binderup's testimony, Meyer then made a motion that Binderup be placed on the blacklist permanently, unless it could be shown conclusively that all theatres on his circuit, including the Orleans house, were actually owned by him. The motion carried, Binderup said, Graham and a film manager named Coleman not voting.

Binderup further testified that after all efforts to get films had failed he went to the offices of four companies he had dealt with, and from three of the managers received signed statements to the effect that his dealings always had been satisfactory and that he always fulfilled his contracts to the letter. Returning to Minden the next day, Binderup said, he exhausted the supply of films he had under contract and then was forced to close his entire circuit.

"Painted Flapper" Ready

Work has been completed on the final scene of "The Painted Flapper," in which James Kirkwood and Pauline Garon are co-starred. The screen version was adapted from the original stage play by Alan Pearl and directed by John Gorman. Prominent in the supporting cast are Claire Adams, Johnny Harron, Kathlyn Williams, Hal Cooley and Al Roscoe.



Scenes from "Battling Fool" first Perfection Picture for C. B. C., starring Eva Novak and William Fairbanks.

Capacity Audiences for "Sea Hawk" in New York

THE SEA HAWK," produced by Frank Lloyd Productions, Inc., for First National release and now showing at the Astor Theatre, New York, has scored one of the biggest hits to the credit of any motion picture in that city, having showed to absolute capacity at every performance, matinee and night, since its opening, First National reports. Seats have been placed on sale four weeks in advance, and the advance demand for seats is large.

Frank Lloyd, who produced and directed the picture, remained in New York for the first week of the showing and put in nearly every waking moment cutting the film so that the action would be speeded up without destroying the coherence and powerful drama of the story. By Thursday he had taken out enough footage so that the show-

ing was over at 11 o'clock, and hoped to eliminate about twelve minutes more. He cut out portions of the film here and there and watched the effect on audiences, putting back any portion that seemed to be necessary to the audience's understanding of the story and cutting out something else.

"The Sea Hawk" seems to be in for an all summer run and, in order that those who see it during the heated months may be comfortable, H. O. Schwalbe, secretary-Treasurer of First National Pictures, has directed that a special ventilating system be installed at once.

John L. Johnston, Mr. Lloyd's personal representative, who was in the city for a week or two preceding the premiere, left on Friday of last week for Chicago and San Francisco to arrange for showings of "The Sea Hawk" there.

Universal's Studio Chieftain Reports Big Coast Activity

PRODUCTION at Universal City, California, is so far ahead of schedule that exhibitors will be able to preview next spring's releases before the end of the present summer, says Julius Bernheim, director general of the Universal studios, who was in New York this week conferring with Carl Laemmle concerning the coming Universal product.

Three of next spring's pictures already are in production and several more will be placed in the hands of directors as soon as Bernheim reaches the coast. Accompanying Bernheim to California is Bernard McConville, editor-in-chief of scenarios for all Universal Jewels. The scenario executive was in New York lining up new stories and plays for purchase.

Of the twelve Jewel pictures promised to exhibitors for next spring by Al Lichtman, Universal sales chief, nine already have been selected, as a result of Bernheim's trip to New York. Three others soon will be chosen for production.

The chief changes now underway are: Re-wiring of eight closed stages on the 600-acre lot, providing a remote control system, making the lighting of all interior sets twice as efficient, much safer and entirely free from such defects as customarily hold up production and are charged to the cost of pictures; strengthening of the water and fire protection system; complete re-equipment of the laboratory with new type duplex machinery.

Books Vitagraph Film

"The Code of the Wilderness," which is scheduled for release by Vitagraph on July 6, has been booked by Dr. Hugo Reisenfeld for the Rialto Theatre in New York City, June 29. "The Code of the Wilderness" is a picturization of the novel by Charles Alden Seltzer, with John Bowers, Alice Calhoun, Alan Hale, Otis Harlan, Charlotte Merriam and Kitty Bradbury in the leading roles. It is a graphic story of ranch life. David Smith directed the production.

Begins New Play

Whitman Bennett has begun production at his studio in Yonkers of "Two Shall Be Born," the coming superfeature which will be released by Vitagraph. Mr. Bennett has engaged for the leading roles of this production Kenneth Harlan, Jane Novak and Sigrid Holmquist. It is a mystery romance.

Satirize Puppy Love

Work has started at Universal City on a new idea in screen comedies. Zion Meyers, head of the comedy department, has started the production of comedies built around what is known as puppy-love. They will be directed by William Watson under Meyers' supervision. Olive Hasbrouck, one of Universal's recent "finds," will be the girl. Arthur Silverlake, well-known juvenile, will do the hero of the picture, and Ed Clayton will appear as the heavy. The first of the new series of comedies, to be released in one reel each, is entitled "Doggone Girls, Anyhow!"

Books "Plastigrams"

The entire Paramount Circuit of Canada has booked the Educational Pictures Special, "Plastigrams," the third dimension movie, establishing another record for this short subject attraction.

Chadwick Gets Stromberg

A wire from I. E. Chadwick, who is on the Coast, announces that he has just signed Hunt Stromberg to produce five more specials for Chadwick Pictures Corporation.

Paramount's Schedule of June Releases Includes 4 Features

WITH the announcement of the June Paramount releases, Famous Players-Lasky Corporation advances the statement that not in several years has the company entered the summer months so well fortified in suitable pictures for the hot weather period.

The first picture on the June schedule is "Code of the Sea." The story was written by Byron Morgan. Rod La Rocque and Jacqueline Logan are featured and the picture was directed by Victor Fleming.

"The Guilty One," produced by Joseph Henabery, stars Agnes Ayres, with Edward Burns playing the leading male role. The screen story was written by Anthony Coldey who adapted it from the stage play by Michael Morton and Peter Traill.

"The Bedroom Window," a William de Mille production, was written by Clara Beranger and features in the cast May McAvoy, Malcolm MacGregor, Ricardo Cortez, Robert Edeson, George Fawcett and Ethel Wales.

Fourth on the list of June releases is "Tiger Love," a George Melford production. Antonio Moreno and Estelle Taylor are featured.

Sign New Agreement

Reports coming to the I. M. P. P. D. A.'s headquarters indicate that exchanges throughout the country are making no objections to the signing of the new leasing agreement containing the arbitration clause. Charles B. Hoy, business executive, is kept working overtime.



ELAINE HAMMERSTEIN

Who is starring in "The Foolish Virgin," a Columbia Production for Release Through C. B. C.

Pathe News Rushes Prints of G. O. P. Convention to Gotham

WITHIN a few hours after the formal opening of the Republican Convention at Cleveland on Tuesday morning of this week Broadway audiences in New York were viewing motion pictures of the great political conclave. This remarkable record was made possible by the extraordinary arrangements made by Pathe News for the rapid dispatch of its convention views to all sections of the country.

The convention was called to order at 11 o'clock Tuesday morning, with Cleveland's New Public Auditorium, the convention site, packed to capacity. A special staff of Pathe cameramen under the supervision of Emanuel Cohen, Pathe News editor, occupied points of vantage about the great hall and "shot" the proceedings under the glare of great arc lamps especially provided for the occasion. Nearby laboratory quarters had been fixed up for the development of prints so that when the various News planes reached their respective destinations the film would be ready for immediate presentation on the screens.

At 3:15 Tuesday afternoon the first Pathe News plane took off from Wilbur

Field for New York with its precious negative and consignment of Broadway prints. At West Side Park, Jersey City, a high-powered auto stood at the fringe of the flying field ready for the final dash that would bring the convention prints to the waiting screens of Broadway's great first-run theatres. At 8:15 the Pathe News plane was sighted in the gathering dusk. Ten minutes later the prints were loaded aboard the speedster and were being whisked to the nearby ferry for passage across the Hudson to Forty-second street and thence to the heart of New York's theatrical district.

Meanwhile, on Broadway screens advance announcements were heralding the fact that within a few minutes actual motion pictures of the convention opening taken but a few hours before in distant Cleveland would be presented before their audiences. By 9:15 the prints were in the projection rooms of the various big theatres, the regular programs being interrupted in several instances to permit of the immediate presentation of the views. The first theatre to show the scenes was the New York Theatre Roof, with the Rialto second and other houses following within short intervals.

Present Tax Forms May Be Used Until Sept. 1, Estes Decrees

EXHIBITORS may continue to use their present forms of ticket until September 1, next, according to a ruling secured by the Hays organization from Deputy Commissioner of Internal Revenue R. M. Estes. Thousands of dollars will be saved to the industry by this ruling, which will relieve exhibitors of the necessity of having a new form of ticket for sale after July 2, when the admission tax repeal becomes effective.

"Tickets printed in accordance with the regulations issued under the Revenue Act of 1921, the established price of which was 50 cents or less, may be sold until September 1, 1924, for the established price printed thereon," the ruling states. "Thus a ticket printed established price, 30 cents, tax 3 cents, total 33 cents, may be sold for 30 cents, but such a ticket could not be sold for 33 cents merely because the established price and the former amount of tax to be paid totaled 33 cents."

The deputy commissioner, however, calls attention to that part of the regulations which provide that tickets which have become obsolete due to changes in price, or for any other reason, shall not be destroyed except in the presence of a deputy collector or other representative of the Internal Revenue Bureau. The regulation should be obeyed implicitly.

Washington, D. C.—July 3 is the first day upon which the 50-cent exemption is applicable to theatre admissions, according to a statement issued by Jack S. Connolly, Washington representative of the Motion Picture Producers and Distributors of America. A ruling to the above effect has been rendered at the request of Mr. Connolly,

acting for Will H. Hays, by R. M. Estes, deputy commissioner of internal revenue. There has been some confusion among the theatre men as to when and how this tax is to be paid and when the exemption becomes effective.

Largest Theatre Circuits Will Give Public Benefit of Tax Reduction

AN exhaustive inquiry conducted by Moving Picture World reveals that the majority of the biggest theatre circuits operating throughout the United States will give to the public the full benefit of the admission tax reduction. Present indications, as gathered from informed sources in New York City, are that by July 3, 1924, when the Government revenue will actually cease on tickets costing fifty cents and less, owners of nationally known theatre chains will be unanimous in this policy.

Executives of Loew, Fox and Paramount circuits positively asserted this week that their patrons will benefit by every penny of the reduction. Mr. Maloney, general manager of the New York Theatres Corporation and directly affiliated with the Moss, Proctor and Keith chains, said that doubtless they will accept this policy next week when the matter will be formally discussed by official representatives.

The Metro-Goldwyn merger, it was said at the offices of that corporation, have swelled the Loew chain until it now includes well over 300 houses. Following a session of executives of that company on June 9 the future status as to admissions was made known, also that a new set of tickets based on the original penny system are now being printed to be at Loew box offices in time for the first day of the reduction.

"Of course, our patrons will benefit. They are entitled to it. The tax is their money," declared John Zandt, vice-president of the Fox circuit, which includes twenty-eight theatres.

The 300 theatres comprising the Famous Players-Lasky chain will also give their patrons the full benefit of this government measure.

New "U" Serial

"The Iron Man" To Be Released This Week

A new Universal serial is scheduled for release beginning this week. It is "The Iron Man," a fifteen-chapter serial featuring Albertini, the celebrated European screen stunner, supported by a strong cast including Jack Daugherty, Margaret Morris, Lola Todd, Jean DeBriac, Joe Bonomo, William Welsh, Rose Dione and Harry Mann. June 16 is the release date of chapter one.

Albertini is one of Europe's best-known film stars. He gained fame in the spectacular Italian production, "Samson," in which he played the title role, and in the German production, "The Return of Ulysses," equally as successful abroad.

"The Iron Man" was directed by Jay Marchant, director of "The Ghost City" and other successful Universal serials and western dramas. Fred J. McConnell wrote the story, which was scenarized by William Wing. It is a story of international intrigue and adventure which starts in Paris and ends in New York.

Deputy Commissioner Estes also has ruled that the return for the tax on admissions under the law now in effect, which applies a tax of 1 cent on each 10 cents or fraction thereof of the charge for admission in excess of 10 cents, for the first two days of July may be made on the June form. This report covering both months must be made before July 31. It is pointed out that the fact that the tax for July 1 and 2, covering admissions up to and including 50 cents, is to be accounted for in the June report, does not operate to grant an extension of time in respect to filing the return covering the month of June.

The repeal of the seating capacity tax is effective June 30, 1924, and therefore no special tax stamps starting July 1.

M. P. T. O. A. Directors Approve Membership and Finance Scheme

DEFINITE lines of procedure comprehending the particular problems of exhibitors featured the meetings of the Board of Directors of the Motion Picture Theatre Owners of America this week at the national headquarters, 25 West 43rd street, New York City. Eighteen members were present, three being unavoidably detained on other business.

The most important move was that which will care for the financing of the national organization. Much has been done to protect exhibitor interests with limited finances, and the needs of the present and immediate future call for the exercising of greater energy, which necessitates added funds. This matter was cared for by the board in a specific way, inaugurating a fiscal policy which takes into account every requirement of the organization.

Director A. A. Elliot of Hudson, N. Y., chairman of the Membership Committee, made a comprehensive report endorsing the plan of direct membership in the national organization and a mode of financing it. He submitted schedules which afforded the directors an opportunity to fit them into any locality. Mr. Elliott's report was adopted and the following schedules of dues endorsed: Theatres of 500 seats or under, 50 cents a week; theatres over 500 seats and not more than 1,000, \$1; theatres over 1,000 seats and not more than 1,500, \$1.50; theatres over 1,500 seats and not more than 2,000, \$2; theatres over 2,000 seats and not more than 2,500, \$2.50; theatres of 2,500 seats and over, \$3.

Arrangements will be made to definitely designate and classify the theatres so that the fund will be made available for the national organization in such installments as may be agreed upon.

The Loew, Inc., matter is in the hands of a special committee and action will be taken at once, it is said.

A special Finance Committee consisting of Harry Davis of Pittsburgh, M. E. Comerford of Scranton, Pa., and Sydney S. Cohen of New York to handle such divisions of the organization's fiscal affairs as may be submitted to them by the board was appointed. The committee will co operate with the new treasurer, L. M. Sagal of New Haven, Conn., who already has opened accounts in the banks designated by the board. Mr. Sagal has been associated for twenty-five years with the Poli Circuit of theatres and for many years has been the vice-president and general manager of that company.

A committee of labor union officials headed by Peter J. Brady of New York and Daniel McDonnell of Boston met with the board during the Tuesday session because of the friendly relations which exist between the M. P. T. O. A. and the labor organizations generally. They presented the case of the Allied Printing Trades Council of Boston against the Motion Picture Producers and Distributors of America, of which Will H. Hays is president, stating that it was their desire to have the union label placed on all printed matter issued by the producing interests. In this connection they said that certain promises had been made to them which were not kept, and that a conference

had been arranged between the representatives of the producers in question and the Allied Printing Trades Council. They requested that the theatre owners ask for the union label on all printed matter sent to their theatres.

It was decided to conduct a National Motion Picture Day or Week this year, and a committee with power to act was named in this matter, as follows:

Harry Davis, Pittsburgh; Sydney S. Cohen, New York; A. A. Elliot, Hudson, N. Y.; E. M. Fay, Providence, R. I.; Ernest Horatman, Boston; M. E. Comerford, Scranton, Pa.; Louis Sagal, Hartford, Conn.; R. F. Woodhull, Dover, N. J.; Joseph Walsh, Hartford, Conn.; J. H. Whitehurst, Baltimore, Md.; National President M. J. O'Toole.

President M. J. O'Toole made the following appointments as National Executive Committee Members at Large, which were approved by the board:

Jack Wells, Richmond, Va.; D. Hershow, Los Angeles; L. J. Dittmar, Louisville; H. J. Schind, Reading, Pa.; A. B. Hyman, Huntington, W. Va.; Harry Levenson, Danvers, Mass.; J. Louis Rome, Baltimore, Md.; Dave J. Adams, Concord, N. H.; W. A. Callahan, Rochester, N. Y.; E. H. Bingham, Indianapolis; Ray Grombacher, Spokane; C. E. Williams, Omaha; H. E. Hoffman, Denver; H. C. Clemmer, Spokane; Peter Adams, Paterson, N. J.; Peter Magaro, Harrisburg, Pa.

The following National Executive Committee members to act in the different film zones in the United States and Canada and in accordance with the arrangements made at the Boston convention were named:

C. M. Patee, Lawrence, Kans.; J. C. Jenkins, Nellig, Neb.; O. C. Hauber, Pine Bluff, Ark.; M. A. Sybert, Moundsville, W. Va.; J. E. Kirk, Omaha; T. J. Young, Jr., Dyersburg, Tenn.; A. E. Boedecker, Boxeman, Mont.; M. White, Dover, N. H.; M. A. Rosenberg, Pittsburgh; C. M. Maxfield, New Hartford, Conn.; M. Needles, New York; J. H. Stillman, Milwaukee; H. B. Hildinger, Trenton, N. J.; B. N. Bernstein, Los Angeles; Frank Durkee, Baltimore; Frank Koch, Rochester, N. Y.; L. C. Hehl, St. Louis; Charles Rapoport, Philadelphia; J. A. Ackerman, Cincinnati; H. I. Wusserman, Boston; J. C. Hone, Seattle; J. S. Phillips, Ft. Worth, Tex.; M. S. Fine, Cleveland; W. W. Farley, Schenectady, N. Y.; William Andoret, Wilkes-Barre, Pennsylvania; Jay Allen Glenn, Hendersonville, N. C.; Morris Klein, San Francisco; A. J. Bethuneourt, Hounn, Ind.; C. B. Sawyer, Kanabake, Ill.; M. C. Kellogg, Lead, S. D.; A. B. Monand, Shawnee, Okla.; A. C. Zaring, Indianapolis; H. Alexander, Toronto; Maurice West, Montreal; A. B. Dents, Montreal; Ray A. Lewis, Toronto; C. E. Daffin, Tallahassee, Fla.

The new fiscal policy adopted by the na-

Latest for Tom Mix

Fox Will Star Him in Western Comedy, "Fine and Dandy"

William Fox will present Tom Mix, his western star, in another fast moving western comedy feature, "Fine and Dandy," which will be one of the big specials announced for 1924-25. This production, which was made at the West Coast studios, was directed by J. G. Blystone, who also directed Tom Mix in "Soft Boiled," one of the most successful of last season's specials, Fox reports.

The story and scenario of "Fine and Dandy" were written by Don W. Lee. Claire Adams is cast as leading lady for Mix and the other principals include Earle Fox, Dolores Rousse, Pat Crissman, Richard Lareno, Charles K. French, Miles McCarthy, Mathilda Brundage, May Wallace and Evelyn Sherman.

tional organization will in no way affect the present standing of the state or regional organizations except to immeasurably strengthen these in every way. Theatre owners' membership in the national organization is direct, just as citizenship in the United States is direct. This is the basic element and thus every citizen becomes a part of the state and community governments, taking as much part in these as he pleases and in keeping with their needs. The national body will help state and regional organizations to function and care for state and local matters.

Signs Harvey Gates

Harvey Gates, well-known scenarist and continuity writer, has been signed by Hunt Stromberg as scenario editor for his Harry Carey and Priscilla Dean productions. Doris Anderson will be his associate.

Gates was recently with Universal, his most recent work being the adaptation and continuities for "Merry Go Round" and "Fool's Highway."

First Scenes Shot

The first scenes in "Captain Blood," the picturization of the novel by Rafael Sabatini which David Smith is directing at the Vitagraph studios in Hollywood and which mark the return of Jean Page to the screen, were shot last week upon the return of President Albert H. Smith from the general sales convention in Chicago. J. Warren Kerrigan has been selected for the title role opposite Miss Paige.

48 Miles from Screen

A radio novelty that cut two ways was planned by W. O. Stevens for the run of Pathe's "Why Worry" at his Apollo Theatre, Princeton, Ill.

The Apollo orchestra is well known through that section, and Mr. Stevens offered to broadcast the score for the Peoria Star. The band was taken to Peoria and played in the studio, the music being picked up by the theatre, serving as the accompaniment to the Lloyd picture. The stage manager was on the long distance to advise Mr. Stevens as to the timing, Mr. Stevens, who is director of the orchestra, wearing a head set to receive the advices.

The entire picture was played and naturally the novelty of the stunt got wide attention, other papers than the Star playing up the performance. The airline distance between the orchestra and the screen was about 48 miles.

Metro Puts Over a Gigantic Campaign in San Francisco

METRO was all over the map in San Francisco during the unusually extensive exploitation campaign put over on behalf of "Metro Week on Market Street," one of the biggest events of its kind the west coast has ever seen. Every theatre that participated reported capacity business.

"The Shooting of Dan McGrew" went big at the California Theatre. This house, seating 2,900, had them standing out from opening to closing, the first two days of the engagement. On "The Shooting of Dan McGrew," part of the exploitation consisted of a guessing contest each day in the Daily News, a newspaper teaser campaign, extra billboard advertising and a tie-up with the Victor Talking Machine Company.

At the Grenada Theatre, Victor Schertzinger's production, "The Man Life Passed By," was the attraction; at the Imperial, Rex Ingram's Metro production, "Scaramouche," held forth; at the Golden Gate "The Uninvited Guest" did exceptional business, while Pantages featured Laurette Taylor in "Happiness."

The "Metro Week on Market Street" was introduced in the San Francisco Examiner with an eight-column headline and this was followed up in a big way by all the other papers. An impressive block one sheet was posted all over the downtown section of the city and on the opening day was featured in every theatre lobby on Market street. In addition the houses playing Metro features had beaver board signs ten feet long and five feet high erected over their marquees, bearing only the Metro trade mark.

Newspapers carried good sized advertisements calling attention to "Metro Week on Market Street," the entire campaign being responsible to a great extent for the very

large attendance at all the first run theatres. The campaign was carried out by W. J. Murphy, exploitation man for Metro in the San Francisco territory, who had the hearty co-operation of the various theatre managers.

Mid-Western Admissions Too Steep, Asserts Joe Brandt

UNLESS something is done to improve conditions in the Mid-West especially, Joe Brandt of C. B. C. believes there will be hard sledding ahead for exhibitors. Brandt has just returned from a long trip.

"I think that in view of the poor business situation that admissions are far too high," he said. "In several cities, including Des Moines, Minneapolis and Omaha notably, the top admissions are 85 cents. In all of these cities business generally is way off. There are many stores for rent. Several banks failed in one of these cities while I was there. Yet the exhibitors charge 85 cents top. Perhaps they must because of their terrific overhead.

"But the spaghetti surroundings, the big orchestras, the fine prologues and solos don't help. And unless the picture is outstanding it gets no money and they lose. Where they do get money in their big houses it is offset by the losses sustained in their smaller houses. Or one big house eats up everything and the competition house suffers badly.

"From what I could learn, only two types of pictures are wanted by the public—excitement or sex pictures. There is no room in

Gets New Title

"Don't Deceive Your Children" is the new title decided on by Metro-Goldwyn for the screen version of Rachel Crothers' play, "Mary the Third," which will be released this fall. It was directed by King Vidor. In the cast of players are: Eleanor Broadman, James Morrison, Johnnie Walker, ZaSu Pitts, Niles Welch, Creighton Hale, Ben Lyon, William Haines, William Collier, Jr., Pauline Garon, Eulalie Jensen, E. J. Ratcliffe, Robert Agnew, Gertrude Claire, Lucille Hutton, Virginia Lee Corbin, Gloria Heller and Sidney de Gray.

between. And we all know what will happen if you give them too much of sex pictures. The reaction will be terrific.

"There is only one answer. Give them sex and thrill pictures of the better type at a live and let live policy."

Newest Hodkinson Star

Margaret Livingston, the newest star on the Hodkinson program, has just been selected to appear in a series of starring pictures for Regal Pictures Corporation. Miss Livingston hails from Salt Lake City.

Lester Sturm Appointed

Lester Sturm, formerly manager of the Goldwyn-Cosmopolitan exchange in Pittsburgh, has been appointed manager of the Metro-Goldwyn office in Detroit. Announcement of Mr. Sturm's appointment is made this week by W. E. Atkinson, General Manager of Metro-Goldwyn.

Forgot Their Sufferings

Providence, R. I., Exhibitor Puts on Hospital Showing for Children

The great opportunity for public service which lies within the power of exhibitors to perform has been once again realized, this time by Manager R. A. Jones of the Victory Theatre, Providence, R. I. He transported Jackie Coogan's Metro picture, "A Boy of Flanders," and Al Tucker's society orchestra to the Rhode Island Hospital on April 5 and gave the children's ward one of the happiest mornings it ever knew. Several times before various theatrical troupes had entertained the children, but this was the first time that a motion picture was shown in the ward. The results were perfect, as Mr. Jones installed one of his own projection machines, a special screen and two projectionists.

Dr. John M. Peters, superintendent of the hospital, wrote Mr. Jones a letter of thanks, in which he said: "The kiddies enjoyed this picture very much, and it ought to be a source of great comfort to you to be able to give the sick children as much pleasure as they received from this picture."



Special showing of Jackie Coogan in Metro's "A Boy of Flanders," given at the Rhode Island Hospital, Providence, R. I., by R. "Al" Jones, Managing Director of Keith's Victory Theatre

Send all the Reports on Pictures you run to Van for his "Straight from the Shoulder Department."

Burr Completes 1923-24 List With "Youth for Sale" Super

YOUTH FOR SALE," C. C. Burr's latest special with May Allison, Sigrid Holmquist, Charles Mack and Richard Bennett in the title roles has just been completed at Burr's Glendale Studio and should shortly be ready for distribution. "Youth For Sale" completes Burr's 1923-1924 production plans.

The batch of Burr specials with their all star casts, their timely stories and their unusual exploitation possibilities have, according to the Burr franchise holders, proved a distinct asset and a necessity to the exchanges and exhibitors.

Each of the previous pictures of the Burr series has had and is still having exceptional first run showings in all of the key cities, and it is confidently expected that these records will be eclipsed by "Youth For Sale."

The theme of "Youth For Sale" which is unusually timely and lavishly mounted is exceptionally well handled by Director Ca-

banne, who has succeeded in his desire to make a truly big production of it. The Broadway environment and the genuine theatre atmosphere will permeate the entire production, since the continuity called for a host of back-stage and dressing room scenes most of which were taken at the Shubert Rivera in New York City to which place the entire cast and technical force were transferred.

On a par with the splendid plot of "Youth For Sale" is the exceptional cast, which includes May Allison, featured in Metro productions for many years, Sigrid Holmquist, who was engaged by Burr immediately upon completion of her Paramount contract, Charles Mack, who has been secured by special courtesy of D. W. Griffith, and Richard Bennett, whose stage and screen characterizations have created an enviable niche for him in the American theatre.

The trade will soon be given an opportunity to view this latest C. C. Burr special directed by Christy Cabanne.

F. B. O.'s Sales Convention Set For June 14 in Chicago

THE Film Booking Offices will hold a national sales convention at the Drake hotel, Chicago, June 14 and 15. Sales executives from all parts of the United States, with the exception of the West Coast, will gather to discuss the sales policy and exploitation campaigns for "The Spirit of the U. S. A.," "Fools in the Dark," and other important releases on the F. B. O. schedule.

The meeting has been called by Harry M. Berman, general manager of exchanges for F. B. O., at the instance of Major Thomson, managing director, and J. I. Schnitzer, vice-president. Major Thomson himself will attend the convention, as well as Mr. Schnitzer, Mr. Berman, Lee Marcus and other home office executives. A. A. ("Art") Schmidt, F. B. O.'s popular West Coast sales supervisor, also will be present.

The most important question that will come up will be the releasing plans for the new Emory Johnson feature, "The Spirit of the U. S. A." Nat G. Rothstein, director of publicity and advertising for F. B. O., will be in Chicago to instruct the assembled exchangemen concerning the exploitation of the picture.

In addition to other plans projected for the future, the sales organization will review the wonderful and rapid forward strides made by the company since its inception.

The executives and exchange managers to attend the conference are: E. J. Smith, M. J. Weisfeldt, C. E. Penrod and "Cleve" Adams, district sales managers; F. L. Davie, Albany; U. T. Koch, Atlanta; J. L. Roth, Boston; F. W. Zimmerman, Buffalo; William Conn, Charlotte; J. J. Sampson, Chicago; E. M. Booth, Cincinnati; Lou Geiger, Cleveland; L. E. Harrington, Dallas; F. W. Young, Des Moines; A. M. Elliott, Detroit; H. H. Hull, Indianapolis; C. B. Ellis, Jacksonville; R. E. Churchill, Kansas City; J. L. Franconi, Little Rock; Harry Hart, Milwaukee; Roy

D. Stewart, Minneapolis; H. I. Goldman, New Haven; Paul Tessier, New Orleans; Charles Rosenzweig, New York; Sam Benjamin, Oklahoma City; Sherman Fitch, Omaha; Jerry Safran, Philadelphia; A. H. Schnitzer, Pittsburgh, Pa.; Tom McKean, St. Louis; F. Davie, Sioux Falls and F. L. McNamee, Washington, D. C.

Carl Laemmle Signs Gade, Noted European Director

SVEN GADE, celebrated continental stage and screen director, has been engaged by Carl Laemmle to direct pictures for the Universal Pictures Corporation. His first production at Universal City probably will be "The Best in Life," a new Jewel scheduled for Mary Philbin, the star of "Merry Go Round," "The Gaiety Girl," and "The Rose of Paris."

Gade is one of the best-known theatrical figures in the continental world. He has been in the game for twenty-five years, starting as a scenic artist at the Royal Academy of Copenhagen, his home. Among his best-known theatrical works in Europe were his productions of "Faust," "Hamlet," "Julius Caesar," "Salome," "Tannhauser," and "Peer Gynt." He also has a number of very successful continental film productions to his credit, among them "Hamlet," "Madonna," "The Masquerade Lady," "The Favorite of the Maharadja" and "The Love of the Baidere."

Gade also is an author. Then, too, he has invented many stage technical improvements, and is a designer and builder of stage sets.

Many "U" Shorts

Schedule for Week of June 8 Full of Good Subjects

The week of June 8 finds Universal's schedule of Short Subject releases an unusually strong one, totalling eleven reels of comedies, Western dramas, serial chapters and news reels.

Outstanding on the program is a two-reel Western drama featuring Herbert Heyes and Fritz Ridgeway. One of the features of the week's releases will be a special Baby Peggy two-reeler, the third of the five two-reel specials being released by Universal with this little star. This week's release is entitled "Stepping Some" and is a rollicking comedy directed by Arvid Gillstrom.

There also is a Century Comedy, two reels in length, made with William Irving, Joe Bonner and the Century Follies Girls. It is entitled "Sailor Maids." It has the Century "Follies Girls." The Universal one-reel comedy for the week is "The Tale of the Cat," featuring Eddie Lyons and Lee Moran. This picture is a re-issue.

The fourteenth chapter of "The Fast Express," William Duncan's current Universal serial, is slated for release this week. It is called "Black Treasure." International News No. 49, issued June 10, and International News No. 50, issued June 14, are the news reels for the week.

Close More Territory

C. B. C. Film Sales Corporation announces this week that it has disposed of the territorial rights on the eight Columbia and eight Perfection Pictures to the Columbia Pictures Corporation of St. Louis, for the territory of Eastern Missouri and Southern Illinois. Both these series of C. B. C. productions are being lined up very quickly.

He also has considerable fame as a designer of stage costumes.

He was brought to this country several years ago by the Selwyns to produce "Johannes Kreisler" in New York. This production was originally staged by him in Berlin and later played throughout the continent.

Lee-Bradford Sales

Recent feature sales of Lee-Bradford productions are as follows: Progress, Los Angeles, bought "Venus of the South Seas." First Graphic Exchange, Buffalo, bought 12 Ace High productions, "Who's Cheating?" and "Adventures in the Far North." Art Film Exchange, Baltimore, has purchased "Venus of the South Seas," "A Pair of Helions," "Male Wanted," "In the Shadow of the Moon" and "The Stranger From the North." J. Kopfstein bought for the New York territory 12 "Tense Moments From Opera." Release will be through Ambassador Pictures, New York. Australian rights for "The Lure of the Yukon" were bought by Hi-Mark Film Co.

Sees Big Year Ahead

Pathe Official Sees No Slow-Up During Summer Period

According to reports submitted by the various branch managers of the Pathe Exchange, Inc., the business of that organization has increased tremendously during the past year.

"Pathe's business and collections during the first five months of this year were greater by a considerable margin than during the like period of 1923," said J. E. Storey, general sales manager of the big exchange, when commenting on the sales outlook for the coming year. "Our business is holding in gratifying volume, with no indication yet of slowing down during the summer period. At this season there is always a lessening of productive activity in general, yet it is not as pronounced now as it was a year ago.

"It is, of course, impossible to make a comparison of business conditions by states because of the fact that such conditions are governed by the great diversity of activities, the difference in climate, and the population. With but few exceptions, however, the business barometer indicates from fair to good, the best reports coming from those sections where the manufacturing industries are the principal means of livelihood.

"The various indexes reveal that business enjoys as favorable a position as it held last year, and considerably better than during the two preceding years."

In Tuxedo Comedies

Al St. John, formerly starred in Fox Sunshine Comedies, has been added to the list of stars appearing in Tuxedo Comedies. His first picture with the new affiliation will be "His First Car" and will be on the July program of releases of Educational Film Exchanges, Inc.

He will be supported by Doris Dean, who was leading lady to "Poodles" Hanneford, and by George Davis, the well known circus and stage clown, who also appeared with "Poodles" in many of his pictures.

Critics in 3 Cities Laud Betty Compson's "Miami"

MIAAMI," the first of the Betty Compson pictures to be released through Hodkinson, is now in general release in the first run theatres throughout the country.

Of the showing at the Rivoli Theatre, the New York newspapers said: "A story of high, or wild, life in Florida. Miss Compson is delightfully pretty."—The Times. "There probably has not been made in the last decade a motion picture more alluring and more worth-while than this 'Miami.'"—The World.

Reporting the showing at the Kings Theatre, the St. Louis critics wrote: "One of the best pictures the screen has had in a long time. Here's a picture that is a rest cure for the tired business man, a pleasure trip for his wife, and first class entertainment for everybody."—The Globe-Democrat. "Mostly a display of limbs and pretty

clothes. Miss Compson is as bewitching as ever and does some very clever stunts."—The Times.

Of the showing at the Merrill Theatre the Daily News of Milwaukee publishes the following: "Crowning all the 'Flaming Youth' pictures comes Betty Compson's 'Miami.' * * * The girls will just go dizzy with delight over the endless jazz, amid the fairy-like splendor of enchanting 'Miami.'"

"Chechahcos" Contracts

Announcement is made by J. S. Woody, general manager of Associated Exhibitors, of the closing of a contract with Jones, Linick and Schaffer in Chicago for an indefinite run of "The Chechahcos" starting the latter part of June. The exact house has not been designated, but it will be one of the three big Loop theatres.

Pathe Contract Causes Sennett to Increase Staff

MACK SENNETT makes many new additions to important departments at his Edendale, California Studios. These additions have been found necessary in order to take care of the decided increase in production called for under the producer's new contract with Pathe.

Of the numerous departments making up the Sennett production staff, the scenario branch received the most noticeable expansion. The new additions to this department are Jack Collins, Jeff Moffatt and Vernon Smith, to be guided under the supervision of Felix Adler.

The directorial staff was enlarged and now includes Del Lord, Harry Edwards, Harry Sweet, Reggie Morris and Ralph Ceder un-

der the personal supervision of F. Richard Jones. Gus Meins, Glenn Cavender and Jack Wagner supply the gags for the Sennett comedies, while the titles are written by John A. Waldron and Jack Wiggins. The publicity department is in charge of Agnes O'Malley.

The new Sennett production schedule for Pathe provides for four companies working simultaneously. Stars and players now under contract with Mack Sennett, are Ben Turpin, Harry Langdon, Ralph Graves, Alice Day and Madeline Hurlock. Other players of unquestionable screen talent include Billy Bevan, Sid Smith, Andy Clyde, John J. Richardson, Jack Lloyd, Tiny Ward, Kalla Pasha, Barbara Pierce, Marceline Day, Dot Farley and Louise Carver.

Banner Productions Names Important Territorial Sales

GEORGE H. DAVIS and Samuel J. Briskin, the active heads of the Banner Productions, Inc., who will release eight special feature productions on the independent market, announce that their first series of four have been sold to the DeLux Film Company, Inc., of Philadelphia, for Eastern Pennsylvania, Southern New Jersey, the District of Columbia, Virginia, Delaware and Maryland.

A deal has also been closed with Henry Segal of Pioneer Film Corporation of Boston for the entire New England territory for the first four of the series.

Arrangements have been made with J. C. Barnstyn and the Inter-Ocean Film Corporation for the entire foreign rights for the first four Banner productions.

"The Truth About Women," the first of the series, is now completed with Hope Hampton and Lowell Sherman as the stars and David Powell and Mary Thurman in the supporting cast. "The Truth About Women" is from a story by Leota Morgan and was directed by Burton King. The second of the series of four to be made in the East will be put in production immediately, and in the meantime the first of the coast series is being made on the coast.

Stern Back From Trip

Century President Looked Over Conditions in the Middle West

Julius Stern, president of Century Comedies, has returned from a trip through the Middle West where he looked over trade conditions and gave several special showings of the next Baby Peggy picture, "The Family Secret," made by Universal in co-operation with the Sterns.

Mr. Stern left New York with Carl Laemmle, president of Universal, and at the close of the Chicago sales convention, accompanied him to Louisville to witness the famous American racing classic recently held in that city.

Abe Stern, vice-president of Century Comedies, has left Los Angeles for New York. He has found production activities going along so smoothly that he could afford a vacation. He will remain in New York a few weeks and then sail for Europe.

In New Feature

Donald Hall has been cast for the sympathetic role of the court physician in the Gloria Swanson-Allen Dwan production for Paramount, "A Woman of Fire."



Scene from "Code of the Wilderness," a Vitagraph Production.

Chadwick Sells Specials

An announcement is made this week by I. E. Chadwick, president of Chadwick Pictures Corporation, that several franchises have been sold for the block of nine Chadwick specials to be released through the independent market during the season of 1924-25. Some of the distributors who have acquired the Chadwick Products are Commonwealth Film Corp., New York City; Masterpiece Film Attractions, Philadelphia, Pa.; Trio Productions, Washington, D. C.; Independent Films, Inc., Boston, Mass.; Celebrated Players Film Corp., Chicago, Ill.

Cast Nearly Complete

The casting of Colleen Moore's next First National picture, "Temperament," from LeRoy Scott's novel, "Counterfeit," is practically completed. Conway Tearle is featured along with Miss Moore. John Patrick, who first attracted attention with a "bit" he did in "Flaming Youth," will have the role of a publicity man. Frances Raymond, Winifred Bryson and Al Roscoe also are in the cast.

Tearle-Moore Feature

Conway Tearle is to be co-featured with Colleen Moore in her next picture, which bears the tentative title of "Counterfeit." This will mark the first time Tearle has appeared with Miss Moore. "Counterfeit" is a story by LeRoy Scott. It will be one of First National's "Ten Dreadnoughts" to be issued during the summer months.

Miss Boardman Signed

Eleanor Boardman has been signed by Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, as one of the members of the all-star stock company from which casts for next season pictures will be selected. Miss Boardman has been assigned to one of the leading roles in the screen version of "Mary the Third," Rachel Crothers' play, others being James Morrison, Johnnie Walker, Zazu Pitts, Niles Welch, Creighton Hale, Ben Lyon, William Haines, William Collier, Jr., Pauline Garon, Eulalie Jensen, E. J. Ratcliffe, Robert Agnew, Gertrude Claire and Virginia Lee Corbin.

New Century Series

Al Herman, chief director for Century Comedies, is preparing the story of the first of a new series of comedies to be produced by Century. These comedies will feature Waunda Wiley, Century's new star, with Harry McCoy and Al Alt. They will all be domestic situation comedies.

Five for July

Julius Stern, president of Century Comedies, announces that his company has five two-reel productions for July release through Universal.

They are, "Lost Control," featuring Harry McCoy, Hilliard Karr and Jack Earle, "Starving Beauties," with the famous Century Follies Girls and Waunda Wiley, "Budding Youth," starring Buddy Messinger, supported by the Century Kids, "Her City Sport," with Harry McCoy, Hilliard Karr and Waunda Wiley and "Paging Money," featuring Henry Murdock and "Spec" O'Donnell.

Latest Sunshine Comedy

"Children Wanted," the latest William Fox Sunshine Comedy, will be released by Fox Film Corporation the week of June 22.



PRODUCER AND STAR

The former is Elmer Harris and his attractive companion is Patsy Ruth Miller, who is starring in "The Wise Virgin," the first of the five Elmer Harris productions to be released by Hodkinson.

Independent Business

Jesse J. Goldberg, president of the Independent Pictures Corporation, announces the closing of contracts on the series of eight society stunt melodramas starring William Desmond and Helen Holmes, for Greater New York and Northern New Jersey with Samuel Zierler for the Commonwealth Film Corporation; with Joseph Friedman of Celebrated Players Film Corp., for northern Illinois and Indiana; with the First Graphic Exchange for northern New York; with the R. G. Hill Enterprises for western Pennsylvania and West Virginia; with the Twentieth Century Film Corporation for eastern Pennsylvania and southern New Jersey.

Buy Ferguson Novel

Louis B. Mayer, vice-president in charge of production of Metro-Goldwyn-Mayer, announces the purchase of Harvey Ferguson's latest novel, "Women and Wives," to be picturized as an important unit in the new Metro-Goldwyn-Mayer schedule. "Women and Wives" was recently published by Alfred Knopf.



Scenes from "The Spitfire," Murray Garrson's adaptation of "Plaster Saints" by Frederick Arnold Kummer, released by Associated Exhibitors



Scenes from "Dizzy Daisy" with Louise Fazenda, the second of the Jack White Comedy Specials, distributed by Educational

Popular Players in Cast

Ray To Be Surrounded by Well-Known Actors and Actresses

"Dynamite Smith," first of the Thomas H. Ince productions starring Charles Ray under the Pathe Banner is to bring back to the screen under the guidance of the producer who first discovered him the lovable country youth which won for Ray his enviable reputation as an actor of note in the film world.

Jacqueline Logan, and Bessie Love, both of whom have been starred in their own name, will have leading parts opposite Mr. Ray.

Wallace Beery, familiar as one of the most able "heavies" of the screen; Lydia Knott, a favorite "mother" of the silversheet; Russell Powell and Adelbert Knott complete the cast.

Completing "Butterfly"

The last scenes of "Butterfly," Kathleen Norris' widely read novel which has been in production at Universal City for many weeks, has just been filmed. It is a Universal-Super-Jewel for 1925.

Rogers and Langdon Releases Head Pathe List for June 22

WILL ROGERS in "Don't Park There," and Harry Langdon in "His New Mamma" head Pathe's program of releases for June 22. "Young Oldfield," a single-reel Hal Roach comedy featuring Charles Chase, a one-reel Will Nigh Miniature drama, "Her Memory," and "Desert Trails," the fifth chapter of the Patheserial, "The Fortieth Door," are also prominent numbers on the June 22 program.

"Don't Park There" presents Will Rogers in the highly humorous role of Jubilo, a ranch owner.

In "His New Mamma," a Mack Sennett comedy, Harry Langdon again offers riotous moments of fun that come fast and furious. He appears in the role of a farmer boy, and is assisted by Madeline Hurlock, Alice Day, Andy Clyde, Tiny Ward, Jack Cooper and others of the Mack Sennett comedians. The comedy was produced under the direction of Roy Del Ruth.

In "Young Oldfield" Charles Chase endeavors to clear the mortgage on the home of his mother, who is about to be turned into the street.

"Her Memory," also on the June 22 program, is the third of the Will Nigh Miniature dramas. Compiled in this one-reeler is the heart interest and dramatic punch of a large feature. The leading parts are portrayed by such well known characters as Jean Jarvis, McKay George and Kathryn Hill.

In "Desert Trails," Jack Ryder attempts to effect the escape of Aimee, the girl he loves who is imprisoned in the palace of Hamid Bey. He finally succeeds after many thrilling encounters, only to find himself and the girl in a situation more perilous than ever.

"The Organ Grinders" is an exceedingly laughable Aesop Film Fable. Pathe Review No. 25 includes "Photographic Gems," a collection of picturesque views along the Hawaiian Beach; "It Happened In Holland," "Doings of the Dutch Day by Day"; "The Fighting Kangaroo," an animal athlete in action, and "Rural France," a Pathecolor presentation of scenes taken through the Southern Farming Districts of France.

Topics of the Day No. 25 and Pathe News issues Nos. 52 and 53, conclude the Pathe program for June 22nd.

Associated Exhibitors Has 5 Producing Units Active

WITH five units under full swing, and one of these with its first production for fall release, season 1924-25, practically completed, Associated Exhibitors' production campaign, according to the report by Allan Marr, assistant general manager in charge of production, has reached a height of activity which is keeping their studios on the West Coast and in the East humming.

The first production of the 1924-25 output to near completion is Murray W. Garrison's "The Lawful Cheater," the first of a series of four being made by this producer. "The Lawful Cheater" is being made under the direction of William Christy Cabanne and contains in the all-star cast such players as Alma Rubens, Frank Mayo, H. B. Warner, Walter McGrail and Lilyan Tashman.

This week saw the start of the second production unit in the East—that of the Howard Estabrook company, which is making "The Price of a Party" under the direction of Charles Giblyn. The production is being made at the Tec-Art Studio and the leading members of the cast are Hope Hampton and Harrison Ford. "The Price of a Party" is the first of a series of four to be made for 1924-25 distribution by Howard Estabrook.

On the Coast two units are already under way and the third is about to start. William K. Howard is making an adaptation of "Where Is the Tropic of Capricorn?" a Saturday Evening Post story, and will follow this one up with three other pictures during the forthcoming season.

Arthur S. Beck is in the midst of the

production of "The Great Chicago Fire," the first of a series to be released by Associated Exhibitors during 1924-25.

Monty Banks, who has just returned to Los Angeles from a trip to New York, is about to start the first of a series of four feature-comedies of the type of "Racing Luck," which is being so favorably accepted everywhere. The first picture will be a sea story, to be entirely filmed aboard a ship. In addition to this line-up Production Manager Marr reports other negotiations.



Scene from "Western Luck," a Fox production, starring Charles Jones.



"Faster, Faster," No. 11 in F. B. O.'s "Telephone Girl" series.

A Notable Cast

First National Pictures has selected three leading men for Earl Hudson's production of "The Lost World," from Sir Arthur Conan Doyle's romantic novel of that title. They are Lewis Stone, Wallace Beery and Lloyd Hughes. Bessie Love is the leading woman and others in the cast are Arthur Hoyt, Bull Montana and Margaret McWade.

Mel Shauer's Radio

The second of a series of articles on "Radio in a Cross-Country Train," by Mel A. Shauer, managing of advertising sales of Famous Players-Lasky Corporation, appeared in the New York American Saturday. The articles are descriptive of the results obtained from a Radiola Super Eight which was specially installed for pioneer experimental purposes by the Radio Corporation of America on the special car in which the Paramount home office executives travelled to the San Francisco sales convention.

Leaves for Coast

Margaret J. Winkler has gone to Los Angeles where she plans to acquire several series of short subjects and incidentally meet the Warner franchise holders who are now handling her Felix Cartoons and the Alice comedies.

Fox Filming Grey Story

One of the biggest special attractions which Fox Film Corporation will release for the 1924-25 season will be the picturization of Zane Grey's "The Last of the Duanees," which is now in production at the William Fox West Coast Studios. Tom Mix will be starred in this production. Lynn Reynolds is directing and the scenario is by Edward J. Montagne. Marian Nixon has the feminine lead.

Signs Elaine Hammerstein

C. B. C. Film Sales Corporation has signed Elaine Hammerstein to play the leading role in "The Foolish Virgin," an original story by Thomas Dixon, the first of the series of eight Columbia Productions. Robert Fraser will support Miss Hammerstein.

New Head Cameramen

Peverell Marley and Archibald Stout are announced as the new head cameramen for Cecil B. DeMille productions. Marley, who is twenty-four, has been with Cecil B. DeMille as assistant and second cameraman since his graduation from Hollywood High School in 1919. Stout is a native of Renwick, Ohio. He left the hotel business to become cameraman for Mack Sennett Comedies.

Graves Finishes First

Ralph Graves, recently signed by Mack Sennett to star in a number of two-reel comedy offerings for Pathe release, has completed "East of the Water Plug," in which he makes his first appearance under the Sennett banner.

Temporarily Postponed

Pathe announces that production work on Hal Roach's second feature picture starring Rex, the new equine film sensation, has been temporarily postponed. The cast for the production had been chosen, the costumes and properties assembled, and the location selected when the ravaging hoof and mouth malady which is now overrunning the West, halted progress.

J. W. Rue at Butte

J. W. Rue has been appointed branch manager for Hodkinson at Butte, Montana. Mr. Rue was formerly connected with Universal as special representative for "Foolish Wives" and as general manager in the Montana territory. He numbers among his personal friends every exhibitor in the territory that he will now manage for Hodkinson.



Scenes from Vitagraph's "Code of the Wilderness."

Lubin Announces La Marr Unit Will Work in New York City

THE first official announcement concerning the production activities of the Associated Pictures Corporation since the return of Sawyer-Lubin producing unit from California, was made this week by Herbert Lubin, who issued the following statement:

"Following the signing of a releasing contract with Associated First National Pictures for the issuance of our new productions starring Barbara La Marr, it was decided to move to New York our producing unit, which has just completed a ten picture contract with Metro Pictures Corporation, almost all of these picture having been made in Hollywood.

"Our initial production activities in New York will be marked by the filming of 'Sandra,' the first of a series of starring vehicles presenting Miss La Marr, for release through Associated First National Pictures, Inc. 'Sandra' will be made at the Fox Studios and we have engaged George Melford to direct it. He will be assisted by Al Hall. The photographic end will be in charge of Charles Clark and the technical staff will include Clarke Robinson, director of art and backgrounds, assisted by Tom Smith.

"This picture as well as all of our other productions will be made under the personal supervision of Arthur H. Sawyer. Sawyer has appointed Barney Lubin as production manager in charge of this particular production unit.

"Ouida Bergere has been engaged to do the continuity for the first Barbara La Marr starring vehicle, and within the next few weeks announcement will be made of the complete cast which will support Miss La Marr in this production.

"At the present moment, it is our intention to make at least two pictures in New York. It is the opinion of Arthur H. Sawyer and myself that the biggest and best screen features can be made to advantage in New York City, as it offers many opportunities for new faces, fresh locales, new backgrounds, as well as access to the very finest in the matters of costumes, art work, etc. The advantage of climate as offered by

Southern California is more than offset today by the fact that artificial light is employed in three-quarters of practically any film production, and I feel sure that our confidence in New York as a production center will be justified by the results we hope to obtain in the production of 'Sandra.'

"One of the most important reasons in my opinion that productions can be made best in New York, lies in the fact that the executive heads who are practically all located in the East, can keep in close touch with the production from start to finish. The executives are in a position to know exactly how money is being spent, and from their commercial point of view in relation to the box office, can offer many valuable suggestions."

"Women Who Give" Satisfies New York Crowds and Critics

REGINALD BARKER scored on Broadway, New York, with his production of "Women Who Give," presented at the Capitol Theatre last week.

The World: "Frank Keenan never yet has given just a fairly good performance. He is one of that little band of screen pantomimists of whom we shall never grow weary." "There is plenty of excitement and romance and fun in this picture, greatly enhanced by some of the most beautiful sea photography we have ever seen," wrote the critic of the Post.

"I liked 'Women Who Give' very much," wrote the reviewer for the News. "Well rounded, free from sticky sentiment, directed with taste, it seems to me worth the time you give it." "There are some exceptionally beautiful scenes in the photoplay, a terrifically impressive storm and several shipwrecks," wrote the reviewer of the Journal.

"'Women Who Give' was to us a thorough-enjoyable picture," wrote the critic of the

Series of Two-Reelers

Fox to Make Comedies on Van Bibber Stories

Production has just been started at the William Fox West Coast Studios on the first of a series of two reel comedies founded upon the Van Bibber stories by Richard Harding Davis. These human and humorous sketches of life in New York's social whirl a decade ago were very popular. They appeared in magazine form and were later collected into a book and at that time the name of Van Bibber was as familiar as Sherlock Holmes.

Robert P. Kerr, who wrote the scenarios, adhered closely to the stories and produced scripts full of action and humorous incidents from beginning to end. George Marshall will direct this series.

Earle Fox has the part of Van Bibber. The supporting cast for the first episode, titled "The Fight," includes Florence Gilbert, Hallam Cooley, Frank Beal, Tom O'Brien and Carol Wines.

Evening World. "Especially the work of Frank Keenan, who has a character that fits him to the proverbial 'T.'"

"It was good to see Frank Keenan again in 'Women Who Give,'" said the American. The critic of the Telegram-Mail wrote: "Clearly and potently the story is told of the heroism in humble bosoms as the Cape Cod fishers set out on their hazardous quest. There is real suspense as the ship pulls out."

"Good entertainment and the acting is commendable," wrote the critic of the Times.

Berman Back at Desk

Harry M. Berman, general manager of exchanges for the Film Booking Offices, is back at his desk after an absence of several weeks on account of illness. Mr. Berman underwent an operation at a New York hospital some time ago and has since been convalescing at Atlantic City. He has recovered his full health and strength.



Left to right: George Melford, director of "Sandra," a Sawyer-Lubin production; Barbara La Marr, star of Sawyer-Lubin productions; Herbert Lubin and Arthur H. Sawyer.



Scene from Mack Sennett's two-reel comedy, "His New Mamma," starring Harry Langdon and released by Pathe

Tie-Up Helps Showmen

Vivaudou-Metro Campaign a Great Benefit to Exhibitors

Exhibitors in all parts of the country are taking advantage of the Vivaudou-Metro tie-up and are getting window displays in the best stores in their towns on Metro Pictures and Mai D'or Face Powder and Perfume. The idea is giving exhibitors more and better advertising at no cost to them.

R. F. Lindquest, of Vivaudou, Inc., 469 Fifth Avenue, New York, to whom all inquires regarding tie-up window displays should be addressed, reports that many exhibitors are losing out on the proposition because they do not get their play dates to him in time for him to make shipment of the free displays. He says that many exhibitors wire him their play dates on certain pictures in such a short space of time before play date that it is physically impossible to have the material reach them in time.

He points out that he ships the window display to the local Vivaudou dealer or to the theatre, as desired, just as soon as he gets theatre, as desired, but often sufficient time is not allowed. It is his understanding that, in emergency, the exhibitor may be able to get display material from the local Metro exchange.

Vivaudou, Inc., are giving the fullest measure of co-operation to exhibitors in obtaining co-operative window displays, and should be encouraged in their efforts by receiving play dates as early as possible.

Schenck Signs Two

Joseph M. Schenck has signed contracts with two of the outstanding film leading men of the day to act in the next productions of the Talmadge sisters. Eugene O'Brien will act opposite Norma Talmadge and Ronald Colman will be the hero in Constance Talmadge's next film comedy.

Begins "Madonna"

Edwin Carewe began active work on his next production for First National release, "Madonna of the Streets," this week at the United Studios. This picture is the film version of W. B. Maxwell's famous novel, "The Ragged Messenger," and will likely be given another title before it is released. The director expects to spend eight weeks on this story. Nazimova returns to the silversheet after a two years' absence to play the feminine lead. Milton Sills is opposite her.



Scene from "Grandpa's Girl," an Educational-Christie Comedy, starring Kathleen Clifford, Vaudeville's Famous "Boy."

Century's New Series

Waunda Wiley, Harry McCoy and Century Follies Girls Are Featured

In addition to the series of comedies depicting American home life now being made by Century Comedies with Waunda Wiley and Harry McCoy, that company plans a series with those two and Hilliard Karr and the Century Follies Girls on rural college life.

These comedies will feature thrilling incidents.

Waunda Wiley is the latest "discovery" of the Stern Brothers. Julius Stern signed her up on a long term contract and will make her a star.

"His Hour" Cast

The complete cast for "His Hour," the Elinor Glyn feature for Metro-Goldwyn-Mayer according to an announcement from Louis B. Mayer, vice-president in charge of production, includes John Gilbert, Dale Fuller, Bertram Grassby, Jacqueline Gadson, Mario Carillo, Emily Fitzroy, Carrie Clark Ward, Laurence Grant, Captain Gough, Bert Sprotte, George Waggoner and David Muir. "His Hour" will be directed by King Vidor.

Declares Dividend

At a meeting this week the directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of \$2.00 per share on the preferred stock, payable August 1, 1924, to stockholders of record at the close of business on July 15, 1924. The books will not close.

Saunders Returns

Claud Saunders, director of exploitation, Famous Players-Lasky Corporation, returned to New York this week from a seven weeks' business trip in which he visited nearly every Paramount exchange.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Yeggs Make Second Attempt at Watertown, N. Y., Safe

The Avon, in Watertown, N. Y., managed by J. Victor Wilson, formerly of New York City, is several hundred dollars to the good by reason of the fact that an attempt to rob the safe failed after the combination had been completely shattered. The safe managed to withstand the onslaught, however, the burglars giving up the job after abandoning their tools. The attempt is the second within the past two years, the former, occurring in 1922, having been more successful for at least the time being. Upon the former occasion, a man entered the office and opened the safe, taking several hundred dollars. The latest attempt occurred one night last week, and was discovered by women employed in cleaning the theatre. The safe contained the entire receipts from the Saturday and the Sunday shows.

The Opera House in New Paltz, which was badly damaged by fire two or three weeks ago and closed, will reopen shortly.

J. C. Ellis of Alexandria Bay plans to try out a novel scheme this summer in connection with an open air theatre which he will run at the well known resort. Mr. Ellis will show high-class pictures but does not plan to charge any admission, depending entirely upon his soda water fountain in the theatre to bring in sufficient revenue to leave a profit over operating expenses.

The Lincoln in Troy is the first theatre in this section to reduce prices in the hopes of gaining additional patronage during the summer months. On June 1 the prices at the Lincoln dropped from 25 cents to 20 for the balcony and from 30 to 25 cents for the orchestra seats.

According to a rumor, R. J. Henry of the Clinton Theatre in Plattsburg will be associated with William Benton of Saratoga Springs in the new theatre which is about to be erected in Plattsburg.

The Hudson in Watervliet changed hands last week when M. Weiss became the new owner, acquiring possession from Joseph Braff.

It is said that Edward and Samuel Hochstim, who have been running the Star in Hudson, are going back to selling film but will retain their house and secure a manager for it.

The Richmond in Herkimer, owned by Charles Moyer, and which was opened only a short time ago, closed Saturday for an indefinite period. The Hippodrome of Ogdensburg, operated by Levi Rosenthal, also is closed for alterations.

The hand of welcome went out last week to Sam Goldstein, owner of houses in Springfield and other cities in Massachusetts, as well as one in Utica.

E. A. Haines of Cairo, sporting a mustache, was along Film Row the past week.

There is a report current to the effect that Nathan Robbins of Utica, owning houses in that city, Syracuse and Watertown, is now endeavoring to acquire the Gateway in Little Falls. This house is owned by Moyer and Earle and was opened about a year ago.

The many friends of William Berinstein will be sorry to learn of his illness in New

York City. Mr. Berinstein was a former resident of Albany, but moved to the metropolis about a year ago. He has houses in Albany, Troy, Schenectady and Elmira.

The Strand in Canajoharie, operated by William J. Wood, has been closed indefinitely.

If there is any theatre in this part of the country that gives its patrons more for their money than the Rose in Troy, Jacob Rosenthal, the owner, will be glad to hear from them. As a fair sample of what Mr. Rosenthal furnishes for a dime, the following was given one night last week: Two features, a two-reel comedy, a news reel and a two-reel special. Perhaps Mr. Rosenthal remembers the days when a dime was almost the size of a dollar to him, days when he sold matches and song books on the streets of Troy, and peddled suspenders in mill towns on pay day. At any rate, Mr. Rosenthal has the business and is to be congratulated upon his success.

The Griswold in Troy played to the biggest crowds on Decoration Day since it inaugurated its policy of double features. In words of Virgil Lappeus, manager of the house, the day was a "cuckoo."

The two big guns in local exhibitor circles, Moe Mark and Walter Hayes, heads of the Mitchell H. Mark Realty Corporation, were in town the past week.

Oscar Perrin, manager of the Leland in Albany, announces that his house will be re-seated on all three floors not later than Labor Day. Mr. Perrin plans to change the present seating arrangement to the end that his patrons will have more leg room. In bettering ventilation, there will be twenty sixteen-inch fans installed in the Leland, those now serving going to the Clinton Square Theatre, also managed by Mr. Perrin.

Herman Vineburg, manager of the Mark Strand in Albany, together with Mrs. Vineburg, is enjoying a well earned vacation along the New Jersey coast.

Ben Apple, owner of the American in Troy, is using Frank Davis this week in a series of songs, supplementing the pictures. Mr. Davis has been singing at the broadcasting station in Schenectady, and Mr. Apple figures that his personal appearance will attract a great many people.

Jacob Tarsches, owner of the Leland in

Albany, will stick hereafter to pictures rather than music. In company with Stephen Boisclair, organist at the Leland, Mr. Tarsches recently opened a small store for the sale of music. Business failed to pan out, however, and the place has been closed.

If there are any exhibitors in New York State who claim to be chess players, let them send in their challenges without delay to Walter Roberts, manager of the Troy Theatre in Troy. Mr. Roberts and his associates are open to all comers.

Co-operating with 100 merchants in Troy, Benjamin Apple of the American Theatre has inaugurated a plan which he believes will add to his summer business. Each of the merchants gives a coupon worth 10 cents at the theatre box office, with every purchase. The scheme will begin on July 15 and is new to this section although it has been tried in both Rochester and Syracuse. Mr. Apple believes that it will save him from lowering admissions during the summer.

Buffalo

Vincent R. McFaul, managing director of Shea's Hippodrome, announces the following bookings to open the fall and winter season, commencing August 31: "The Covered Wagon," "Secrets," "Manhandled," "Monsieur Beaucaire," "Dorothy Vernon of Haddon Hall," "The Sea Hawk," "America," "The Alaskan," "Compromised," "Temperament," "Wilderness," "The Song and Dance Man," "Feet of Clay." Some line-up, eh, what?

A couple more exhibitors were arrested last week for admitting children under 16 without parents or guardians. This situation is becoming a serious one for community theatres, and if the law continues to be enforced, there is danger that Saturday matinees may have to be discontinued. It is reported that two men from the mayor's office are working on the enforcement.

Members of four churches of Attica, N. Y., have gone on record as opposed to Sunday pictures and have presented a joint petition to the board of trustees asking that they be discontinued. On learning of the protest, the manager of the local theatre agreed to surrender his license for Sunday shows, which he obtained about two weeks ago, and close the house on Sundays. There is only one picture house in the town.

The Cataract Theatre in Niagara Falls, N. Y., will close June 14 and open again in August. The Bellevue at the Falls is adding Keith vaudeville.

Prints in All Exchanges—Now Playing



James Kirkwood
and Lila Lee in
"WANDERING
HUSBANDS"
Supported by MARGARET LIVINGSTON
for HODKINSON RELEASE



"Romance Ranch," a Fox Production Starring John Gilbert

New Bedford, Mass., Censor O.K.'s Films His First Week

After a week's work as theatrical reporter for the mayor, Detective Sargent Raymond Hamersley of New Bedford, Mass., submitted his report to Mayor Walter H. B. Remington, stating in particular that many children under the age of 14 are being admitted to theatres after 6 p. m. in violation of the law. The exhibitors are co-operating with him in efforts to stop this violation, Detective Hamersley reported, although they admit it means a financial loss to them.

The theatrical reporter observed nothing obscene in the pictures he saw during his first seven days on duty, his report stated. It read in part:

"I talked to some of the managers. One manager said that his receipts had been cut down \$80 this week on account of having to keep the children out. Other managers have noted the same effects, but they have instructed their employees to keep all children out after 6 p. m. Some of them told me that they had been depending on the children for their night's business."

Harold G. Cummings has been appointed resident manager of the Strand Theatre in Lowell by Directing Manager Samuel Torgan, marking Mr. Cummings' advancement from the post as assistant resident manager. He succeeds Charles L. Barton, whose future plans have not been made known. Mr. Barton had been the resident manager for more than a year. Mr. Cummings is one of the youngest theatre managers in New England but has had a wealth of theatrical experience. During his first year in high school he became an usher in the Strand. Later he was promoted to head usher and efficient work soon won for him advancement to the post as assistant resident manager, which position he had held for the past year.

Sunday concerts have been discontinued

in the four big theatres in Worcester for the remainder of the summer season. The houses are the Olympia, Strand, Plaza and Poli's. Announcement to this effect was made by Elmer R. Daniels, manager of the Olympia Theatre and president of the Worcester Theatre Managers' Association.

Manager L. Harry Raymond, of the Colonial and Palace theatres in Pittsfield, will have the annual state convention of the Elks hold their meeting in the Palace Theatre on Sunday evening, June 15. Many exhibitors who are members of Elks lodges are planning to be present.

A. W. Holbrook plans to enlarge his theatre in Palmer so that it will seat 900, and also intends to erect a new stage sufficiently large for vaudeville acts or presentations. The entrance to the theatre will be relocated, the driveway of the Burns Hotel, which Manager Holbrook has just purchased, being utilized for this purpose. The present entrance to the theatre will be made over into a store.

Miss Frances Louise Kearns, daughter of Mr. and Mrs. Lawrence A. Kearns, of Taunton, was married on Thursday, June 5, to Earl C. Root, of Brookline. Mrs. Root formerly was associated in the business management of Taunton theatres. The couple will live in Brookline.

Miss Irene Lydon, 22 years old, daughter of Patrick F. Lydon, owner of the Imperial Theatre in South Boston, suddenly was stricken while riding in an automobile with a friend on May 25 and died soon afterward.

After having established attendance records in the seven days that it was at the Empire Theatre in New Bedford recently, "Girl Shy" is to have an additional three-day showing during this month.

Rhode Island

Edward L. Reed, manager of the Strand Theatre in Providence, R. I., celebrated his ninth anniversary in that position on June 12. It was nine years ago that date that this exclusive picture theatre was opened to the public. Seen on the night of June 4, Manager Reed was casually looking over a packed house, standing room filled and long lines out onto the streets. Every available spot was taken by a patron—who already had his or her ticket.

Business at the Strand usually is turn-away, but the week of June 2 was a sort of memorable occasion, marked by the personal appearance of Mlle. Gambarelli, dancer, and Douglas Stanbury, baritone, of the Capitol Theatre, New York. The double feature program for the week consisted of "Virtuous Liars" and "The Masked Dancer."

Manager Reed told us he never had a picture taken of himself—so that's the only excuse we've got for not presenting his portrait with this yarn.

The organ in the Strand is to be rebuilt during the summer and the pipe chambers will be removed from the stage to two upper boxes and other pipes will be placed about the proscenium arch. This will entail an expenditure of \$10,000, Manager Reed said.

The Strand seats 2,000. A novel feature that Manager Reed said has scored a hit with his women patrons, who come into the Strand during their downtown shopping tours, is a number of parcel checking lockers arranged in convenient places about the foyer. These lockers are large enough to hold a good sized suit case or traveling bag. It costs a dime to operate them.

In the rear of the theatre is a box in which contributions to S. L. Rothafel's fund are placed. On June 2, the first day that the box was in its place, a total of \$242 was given by patrons.

Manager Reed has made the Strand cosy and most inviting and has a lighting system that at once strikes one as being restful. The musical programs are a credit to the way that Manager Reed conducts the Strand. It's the first time he has broken into print on Moving Picture World in a good many moons, but he still is very much on the map of the film world. Moving Picture World congratulates him on his nine years of success as directing head of the Strand and expresses the hope that there will be a good many nine more.

Rochester, N. Y.

Victor Wagner has been engaged for two more years as conductor of the Eastman Theatre orchestra.

Scenes are now being shot in the plant of the Democrat and Chronicle for the motion picture review of Rochester to be shown soon in the Victoria Theatre. The film is being made by the Baumer Industrial Film Company by arrangement with the newspaper, and John J. Farren, manager of the Victoria.

Prints in All Exchanges—Now Playing

BETTY COMPSON
in
MIAMI

An Alan Cresland Production
Produced by Filited Cinema Corp.

for HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures



Ontario Exhibitors Review Work of Boston Convention

The Ontario Division of the Motion Picture Theatre Owners held a lively and important luncheon meeting at the King Edward Hotel, Toronto, on June 2, when the official reports were received by the Ontario members of the M. P. T. O. A. convention at Boston during the previous week. An enthusiastic welcome was tendered J. C. Brady, proprietor of the Madison Theatre, Toronto, who was elected a vice-president of the M. P. T. O. A. at Boston. Mr. Brady was chairman of the Toronto meeting in his capacity as president of the Ontario Division of the Canadian association. Important reports of the Boston gathering were presented by Ray Lewis, Toronto, secretary of the Ontario M. P. T. O.

For many years Mr. Brady has had a substantial following among exhibitors in Canada. He was one of the pillars of the original exhibitor organization in Ontario, being president of the Motion Picture Exhibitors Protective Association of Ontario for years. He became president of the Canadian Exhibitors Exchange, Ltd., when that company was formed by the Ontario association. When the Canadian M. P. T. O. was formed at Montreal last September it was natural that he should be chosen for an important office. He was made Canadian vice-president, and then when the Ontario division of the M. P. T. O. was established at Toronto a few weeks later Mr. Brady was the unanimous choice for the Ontario district presidency.

Two exhibitors of Ottawa, Ontario, are taking a direct interest in the boys' work of the Ottawa Kiwanis Club. Each week Capt. F. W. Goodale of Loew's Theatre and Don Stapleton of the Centre Theatre offer theatre admission tickets as special awards for merit among the boys of the Kiwanis Boys' Club. One week recently the tickets were used as prizes for club members who showed the cleanest hands at the club and there was liberal employment of soap.

Manager Leonard Bishop of the Regent Theatre, Ottawa, Ontario, staged an appropriate and successful attraction along with the feature attraction, "Nellie the Beautiful Cloak Model," at the Regent during the week of June 7, in the presentation of a "Summer Fashion Display" under the auspices of one of the leading local retail stores. There was a parade of Ottawa girls as models at each performance.

The orchestra of the Centre Theatre, Ottawa, Ontario, has been dispensed with for the summer by Manager Don Stapleton. This makes the second theatre in Ottawa which is now relying upon the pipe organ for musical accompaniment to pictures, the other being Harry Brouse's Imperial Theatre.

Sam Roy no longer is assistant manager of the Regent Theatre, Ottawa, according to announcement by Manager Leonard Bishop. No successor is to be appointed.

Because a native son of Edmonton, Alberta, was the author of the scenario for the Christie-Educational Comedy, "Busy Buddies," Manager Buchanan of the Capitol Theatre, Edmonton, made this short subject the feature attraction at the theatre during the week of June 2. The author of the comedy was H. Austen Beck, oldest son of Justice Beck of Edmonton, and he served with the first Canadian Contingent in France, being severely wounded.

The chief film censor for Alberta has passed "Married Love" and the picture was the attraction at the Monarch Theatre, Edmonton, during the week of June 2. Manager M. O. Allen of the Monarch advertised the picture as not being suitable for children.

Manager Ken Leach of the Regent Theatre, Calgary, Alberta, is all set for the summer and expects to do good business. To prepare for the so-called "off season" Mr. Leach installed an entirely new ventilating plant and announced this fact near and far. He had the theatre newly painted inside and out. Then he announced his summer bookings and, to show his confidence, he booked a majority of his features for whole-week runs. The attractions include "Sporting Youth," "Arizona Express," "The Shooting of Dan McGrew" and "Love, Life and Laughter," the English picture starring Betty Balfour.

Oklahoma

Albert Korenowski, 45, proprietor of theatres at Pittsburg and Kiowa, Okla., died at Kiowa on May 27 while sitting in a chair and viewing a picture in one of his theatres. He was buried at one of the largest funerals ever held in Pittsburg County.

S. S. Wallace has resigned as managing director of the Criterion Theatre at Oklahoma City.

Manager Fred Brown has installed a Gardiner velvet gold fibre screen in his A-Museum Theatre at Frederick, Okla.

Homer C. Jones, manager of the Washington Theatre at Atoka, Okla., paid a fine for setting off two red railroad fuses, which brought both a big crowd and the fire department. He was doing a publicity stunt in connection with "The Midnight Alarm."

A. C. Brown, manager of the Capitol Theatre, Oklahoma City, has resigned to take over a new theatre at Altus, Okla. His successor has not been appointed as yet.

Kentucky

Sam Reider, manager of the Gayety Theatre, Louisville, went to the Norton Memorial Hospital on May 24 to undergo a minor surgical operation. He is reported to be in excellent condition.

If business continues as active as it has been in Louisville of late, it is almost a foregone conclusion that there will be more theatres erected here within the next year or two. Louisville gained about 10,000 in population in 1923 and has been growing steadily, while there hasn't been a new theatre opened here since the Kentucky closely followed the Rialto some three years ago, and the Kentucky is a second-run house.



KATHLEEN CLIFFORD
In "Grandpa's Girl," an Educational-Christie Comedy

Connecticut

The Town Council of Pendleton Hill, Conn., has decided to change the name of the township to Hollywood. The new name was to go into effect June 1. The Totten-Hurley motion picture studio, recently erected there, is said to have influenced the change in the name.

Judgment of \$2,838.35 and costs was ordered entered for Dorr O. Coleman of Southington in a suit against Raphael Del Vecchio, also of Southington, by Judge George E. Hinman in Superior Court in Hartford. A second suit brought by Mr. Coleman against Frederick N. Francis of Southington now is pending in Hartford court, hearings in it having been started. According to evidence Del Vecchio leased a theatre in Southington from Mr. Coleman and continued to occupy it some time after his lease had expired last January, and an execution was issued by Judge Maltbie. On his way home with a sheriff to serve the execution papers, Coleman found Francis removing fixtures from the theatre. He alleges that Francis removed two projection machines, chairs, exhaust fans and motors in addition to numerous other articles. Coleman stated in court that the defendant said he held a conditional bill of sale on the fixtures, but that most of the articles were his own. Coleman declared that his loss, as a result of the removal of the articles, amounted to approximately \$2,000.

The Princess and new Strand Theatres in Hartford, under the general direction of Harry Needles, are going strong on First National pictures. The week of June 2 the Princess had "The Marriage Cheat" while the feature at the Strand was "The White Moth."

Prints in All Exchanges—Now Playing
Dorothy Mackaill in

WHAT SHALL I DO

A Frank Woods Production

with JOHN HARRON LOUISE DRESSER
and WILLIAM V. MONG

Directed by JOHN G. ADOLFI
for HODKINSON RELEASE





Scenes from C. C. Burr's latest special "Youth for Sale," featuring May Allison, Sigrid Holmquist, Richard Bennett and Charles E. Mack

Rock Island, Ill., Showman Out for Seat in Congress

The many friends of Mayor Walter A. Rosenfield of Rock Island, Ill., a member of the firm of Rosenfield & Hopp, owners of the Ft. Armstrong Theatre of that city, will be glad to hear he has cast his hat in the ring as a candidate for Congress to take the place of W. J. Graham, recently appointed by President Coolidge as a judge of the Court of Appeals. Mayor Rosenfield also is a delegate to the Republican convention at Cleveland and recently resigned as chairman of the Republican State Central Committee.

H. H. Burns, well known in exhibitor circles here and who has been manager of the Shakespeare Theatre at 940 East 43rd street for three and a half years for Brunhild & Young, has been made manager of the Temple Theatre, recently taken over by the B. & Y. circuit from A. Gumbiner. Vaudeville will be added for Saturday and Sunday. Max Peskow succeeds Mr. Burns as manager of the Shakespeare Theatre.

Walter F. Batchelor has been appointed manager of the Randolph Theatre, succeeding J. L. McCurdy. Mr. Batchelor formerly operated his own houses in Toledo and since the first of the year has been in charge of the Southern road show of "The Hunchback of Notre Dame."

M. F. Baker is proceeding with the erection of the new Grand Theatre at Keokuk, Iowa, to take the place of the old house destroyed by fire last winter. The new house and equipment will represent an investment of \$150,000.

The Pastime Theatre at Blue Mond, Ill., has closed for the summer and will reopen early in September. The Star at Sims, Ill., also has closed for the summer.

Jules R. Moss, formerly in charge of the Logan Square Theatre for Lubliner & Trinz, has been made manager of Orchestra Hall for the circuit. J. Stanley Silverman has been made musical director.

Charles H. Miller, D. K. Cochrane and Archie G. Spencer have formed the Park Theatre Building Corporation with a capital of \$60,000 to build a movie theatre in Evans-ton, Ind. The offices of the new company are located at 35 North Dearborn street.

The Lyric Theatre at Salem, Ill., was seriously damaged by fire. It is hoped to have repairs made at an early date.

V. T. Lynch and his associates, who control the New Tiffin, New Apollo, Karlov, Avon and Milford theatres, and also have houses in several of the nearby suburban towns, plan a fine movie house for the southeast corner of North and Parkside avenues in the heart of Austin. It will be called the Metro Theatre and cost, with equipment, at least \$500,000. The initial seating capacity will be 1,600 and it is so arranged that an addition can be built on the west of the house that will add 1,500 seats if they are needed.

Themer Brothers' Chateau Theatre at Kankakee, Ill., has been taken over by Eugene Russell, who will improve the house. Russell formerly was in charge of the Rialto at Champaign and the Luna at Kankakee.

The Model Theatre on the South Side has been taken over by O. J. Truelich, who will reopen the house this month. He has installed new seats, new screen and projection machines and improved the program.

Lester Bryant has turned over his lease on the Central Theatre on East Van Buren street, Chicago, to Carl A. Barrett.

Andrew Karzas, manager of the Wood-lawn Theatre and the Trianon on the South Side, Chicago, was robbed of \$300 and his automobile by two bandits who held him up near the theatre one day last week.

The H. and H. Theatres Corporation, which plans a 2,200-seat house at Mansfield and Division streets on the West Side, expects to build several other houses soon.

Leonard Gross has resigned as manager of the Temple Theatre on North Clark street, Chicago, and has returned to Milwaukee to take up the work again in exhibitor circles. The Temple has been sold by A. Gumbiner, owner of the Bryn Mawr and other theatres, to Brunhild & Young.

George Moore, manager of the Orpheum Theatre, Chicago, says that "Girl Shy" will run at the house for ten weeks.

The boys are sending congratulations to Ted Coleman, manager of the American Theatre at Mt. Vernon, Ill., as he took unto himself a wife last week.

McVickers Theatre was the first of the Loop theatres to announce a reduction in prices for the evening show to 50 cents with the withdrawal of the government tax on July 2, and of 35 cents for the special matinees in the afternoon.

The last two weeks of "The Ten Commandments" at the Woods Theatre have been announced by Manager Herrick. The record of 15 weeks for the feature will be a hard one to beat.

Maine

William Wolfe, owner and manager of the Elm Theatre in Portland, is presenting tabloid musical comedies and feature pictures as an experiment, so he himself explains his change of policy, which went into effect a couple of weeks ago. He always has maintained his policy of giving clean shows and is reported to be doing a satisfactory business since the change.

Manager Clifford S. Hamilton of Keith's Theatre, Portland, has earned the lasting gratitude of the citizens of the city by his aid in connection with the Near East Relief fund. Approximately \$200 was added to the fund being collected in Portland as the result of a morning show in the theatre for children. The picture that was presented was given free of charge by Michael J. Garrity of United Artists.

"Daughters of Today" was the feature at Abraham Goodside's Empire Theatre in Portland the week of June 2, and a jazzy musical score was arranged for the Empire concert orchestra by Director Paul Pollock.

Prints in All Exchanges—Now Playing

**"NOT
ONE TO
SPARE"**

THE WONDER PICTURE!

PRODUCED BY MADELINE BRANDEIS
DIRECTED BY RENAUD HOFFMAN

HODKINSON
RELEASE

Pittsburgh Welcomes Home Its Convention Delegation

The contingent of exhibitors who represented the M. P. T. O. of W. Pa., at the recent national convention in Boston have all returned home, pepped up and highly pleased with events and accomplishments recorded at the annual deliberations. Some of the local exhibitors combined pleasure with business by making the trip in their machines, giving themselves three days' running time each way. Others relied on the railroads. Among those who made the trip from this territory were:

Harry Davis, Pittsburgh; M. Rosenbloom, Charleroi; Jacob Silverman, Altoona; Morris Roth, Duquesne; Joseph Steinitz, Rankin; Chris Vollmer, Pittsburgh; Paul Huhn, Pittsburgh; John Alderdice and wife, Dormont; Wm. R. Wheat and wife, Sewickley; William Lamproplos, Latrobe; John Newman, New Castle; Aleck Moore, Pittsburgh; Fred Herrington, Pittsburgh; Miss Mildred Clark, Etna; H. B. Kester and wife, East Liberty.

Two local exhibitors were honored in the elections. Harry Davis was elected a member of the Board of Directors, composed of twenty-one men. D. A. Harris was named one of the four vice-presidents.

Sam De Fazio, manager of the Blackstone Theatre in downtown Pittsburgh, has at last invested in a waiter's coat, after holding back all these years. Now, upon entering the Blackstone, you can't help but see Sam resplendent in his tuxedo, with wing collar, black bow tie, n'everything. Looks real "spiffy," too.

Maurice Baum, of the Nittany Theatre, State College, was in town recently and reported that business for him has been pretty fair. However, Baum says he will soon find it necessary to shut down to at least three nights a week, as the registration for summer school is very much below normal.

The Regent Theatre, Washington, for some time owned and managed by Floyd D. Morrow, has been sold to H. B. Deere and T. E. Deere, theatre owners of Renton, the new owners having taken charge on June 1.

The first specially built picture palace for Huntington, W. Va., will soon be thrown open, it is announced by Manager James A. Carrier. This will be a most modern and beautiful house and will seat more than 1,00.

The Browarsky Brothers, Harry, Ike and Ben, have purchased Harry Handel's beautiful Hippodrome Theatre on Beaver avenue, North Side, Pittsburgh, and will take possession July 1. The Browarsky Brothers are well known old-time exhibitors here and for some time have conducted the Variety Theatre, a stone's throw away from their newest acquisition, and also the Rex Theatre in East Liberty. Harry Handel has conducted the Hippodrome for five years and now contemplates the erection of a 1,500-seat combination house on Centre avenue, near Dinwiddle street, to cost \$250,000. Construction work will be started soon, but completion is not expected until next spring.

James Velas, owner of the Liberty at Wheeling, opened his Benwood Theatre at Benwood, W. Va., on May 31. The new house, the first one the town has ever known, seats 410 persons, and business is good.

Sam Soltz, veteran Pittsburgh exchange-man and exhibitor, who several weeks ago

deserted the local territory to take over the Howard Theatre in Baltimore, has been in the city saying "Hello" to his many friends here. Sam says things are going real well for him at Baltimore and invites all his friends to come down and visit him.

M. A. Sybert of the Strand Theatre, Moundsville, W. Va., accompanied by his manager, B. W. Riley, drove to town recently to line up some future bookings at the film exchanges. The information was imparted that this beautiful theatre was reopened on June 9 after having been closed four weeks for redecorating and alterations. Improvements included the erection of a new proscenium arch, the installation of box seats and the construction of a pit to accommodate a large pipe organ soon to be installed.

C. Kleinsmith has sold his Imperial Theatre at New Kensington to the Columbus Amusement Company of that town, which already owns three picture theatres there, including the palatial Liberty. General Manager Haimovitz has his hands fuller than ever in looking after the wants of patrons at four theatres, and he's the man that can do it.

Minnesota

Club women of Duluth are registering protest against the production of pictures bordering on risqué, according to word brought to the Twin Cities by J. B. Clinton of the firm of Clinton-Meyers, Duluth.

Remodeling of the Auditorium, which will be converted into a 3,000-seat picture house, is well under way. Joseph Friedman, Tower Theatre, St. Paul and Clinton Meyers, Duluth, have taken over the building. It will be the first real opposition for Finkelstein & Ruben in Minneapolis.

Guy Thorne has purchased the Opera House at Sandstone, Minn. It was formerly operated by E. K. French.

The second Iowa town to adopt Sunday closing within a week was Perry, Ia. A referendum on the issue resulted in a vote of 1,397 to 976.

Fire destroyed the Opera House at Callaway, Minn., last week.

Ralph N. Jones, former exhibitor at Sturgis, S. D., has purchased the Bijou Theatre, Huron, S. D., from F. L. Smith.

William Lowell is planning to build a new theatre at Canton, S. D.

A proposed referendum on Sunday shows at Alexandria, Minn., was defeated by vote of the city council. Alexandria is a closed town.



THE KNOCK-OUT
Charles Jones uses his fist in "Western Luck," the Fox picture

Michigan

New quarters have again been engaged for the Motion Picture Theatre Owners of Michigan. The present offices on the main floor of the Hotel Wolverine Building have become inadequate for the business of the association, so some special rooms have been fitted out on the mezzanine floor of the hotel. This will give H. M. Richey, general manager, as well as each member of his staff, private offices.

Detroit's scary smallpox epidemic, which for a time threatened to close the theatres, has been checked at last through the wholesale vaccination campaign waged by the Board of Health. For a period of about two weeks the daily death figures numbered on an average of 15. Houses situated in the heart of the epidemic were badly affected.

The Del-The Theatre, under the management of Jacob Sullivan, will close its doors for the first time since it opened eight years ago. The closing period will be for about six weeks and the theatre will be improved in many respects.

Frank Wadlow of the Virginia Theatre and Robert Stubbs of the New Home have left on a motor trip through the East. They will visit New York, Boston, Philadelphia and Atlantic City and will be gone about six weeks. Their theatres are being redecorated during their absence.

The Broadway Strand, which has been sold by Phil Gleichman to Universal, will serve as an outlet for Universal first runs in this territory. The house will be closed July 1 for complete alterations and repairs.

Prints in All Exchanges—Now Playing

REGAL PICTURES, Inc.
presents—

"LOVE'S
WHIRLPOOL"

With
James Kirkwood,
Lila Lee and
Madge Bellamy



HODKINSON RELEASE



Scenes from "Her Own Free Will," starring Helene Chadwick and released by W. W. Hodkinson Corporation

Dubinsky Brothers of Kansas Fined \$7,500 by Government

The Dubinsky brothers, operating theatres in Kansas City and surrounding towns, were fined \$7,500 recently when they pleaded guilty in the Federal Court to a grand jury indictment charging failure to pay government war tax on theatre tickets. The fines, assessed by Judge Albert L. Reeves of the Federal Court, were paid immediately. Ed Dubinsky's share of the assessment was \$7,000. That of his brother, Morris, was \$500.

The brothers were indicted by a Federal grand jury in October. In sixteen counts they were charged with having failed to return \$7,910.96 in admittance taxes from the Tootle Theatre in St. Joseph, Mo. By agreement of the government, eight counts, covering fifty-seven charges of embezzlement, were dismissed. Barney Dubinsky, manager of the Tootle, forwarded the tax receipts to Ed and Morris Dubinsky in Kansas City, but the brothers failed to transmit them to the government, it was charged.

The Alamo Theatre at Thirty-fourth and Main streets, Kansas City, which has been dark for more than a year, has been re-decorated inside and out, new equipment added, and now is open and running under the management of K. L. Darnall and J. C. Jumper, who say that the public is to have first-class film productions. The house at one time was the most popular on the South Side, but larger and more modern theatres which were built put the Alamo out of the running. Since the opening a good business has been enjoyed.

The Dreamland Theatre at Kiowa, Kan., now is under the control and operation of J. A. Balderstrom of Pratt, Kan.

"America," D. W. Griffith's latest film success, will have its first run here at the Isis Theatre, Kansas City suburban house, early this fall. Following "America" will probably be Douglas Fairbanks' "Thief of Bagdad." "America" has been booked at the Isis following the tremendous success there of "Dorothy Vernon of Haddon Hall," which had a run of three weeks.

The Newman Theatre of Kansas City held its fifth anniversary program for nine days starting June 6. Each year the theatre gives an elaborate presentation in celebration of the opening of the theatre in June, 1919. In addition to the regular screen program of feature, news, comedy and scenic, a miniature musical comedy is presented. This year about forty entertainers, some nationally known, were on the program. Admission prices were not raised.

Wes Millington of Ottawa, Kan., and Cyrus Carson of Iola, Kan., are the new owners of the Eagle Theatre at Herington, Kan.

Miss Hazel Brinkley, formerly of Moran, Kan., has opened a new theatre, known as the Mainstreet, at Lexington, Mo.

Out-of-town exhibitors who combined business with pleasure during the Shrine convention were: Frank V. Denton, Garden Theatre, Colony, Kan.; W. E. Stepp, Pleasanton, Kan.; Willard Frazier, Empress Theatre, Paola, Kan.; O. K. Mason, Newton, Kan.; Floyd Schultz, Rex Theatre, Clay Center, Kan.; M. G. Kirkham, Strand Theatre, Hays, Kan.; H. E. Jameyson, Miller, Palace and Wichita theatres, Wichita; E. W. Eggleston, Electric Theatre, Atwood, Kan.; Ben Levy, Hippodrome, Joplin; Ensley Barbour, Orpheum Theatre, Joplin, Mo.; T. C. Block, Dixie Theatre, Odessa, Mo.; Mr. and Mrs.

Christian, Excelsior Springs, Mo.; Mr. Beeson, Dodge City, Kan.; R. E. Burner, Isis Theatre, Waterville, Kan.; Ralph Talbot, Majestic Theatre, Tulsa, Okla.; William Smith, Rialto, Tulsa; Harry McClure, Strand, Emporia, Kan.; R. L. Millis, Smithville, Mo.; Mr. and Mrs. Snyder, Deepwater, Mo.; Charles Goodell, Pastime Theatre, Ottawa, Kan.; Lloyd Ware, Varsity Theatre, Lawrence, Kan.; Mr. Welsh, Orpheum, Atchison, Kan.; Mr. Maple, Bethany, Mo.; C. M. Patee, Patee Theatre, Lawrence, Kan.; Glenn Dickinson, Marshall Theatre, Manhattan, Kan.; Charles Sears, Sears chain of Missouri theatres, and C. E. Story, of the Benken Theatre, Pleasant Hill, Mo.

Cincinnati

The latest rumor to be put in circulation in Cincinnati is that the Orpheum Theatre, located in the heart of the Walnut Hills business district, will soon pass from the ranks of pictures. According to current reports, the Keith interests want to establish vaudeville in the house, to keep the Pantages Circuit from invading the local territory. The Orpheum is independently owned and is under the management of A. G. Hettesheimer, who in years gone by was treasurer of the Walnut Street Theatre. Hettesheimer, when interviewed, said he was not in position to give out a statement. I. Libson, who manages a string of downtown first-run houses here, is said to be associated with the Keith interests.

Residents of South Charleston, Ohio, have had their joy turned into gloom. The only picture theatre in the city has been sold, and the building will be converted into an undertaking establishment.

Exhibitors at Piqua, Ohio, blame the daylight savings time for the decided falling off in attendance in the recent past. On account of the slump in business, May's Theatre, the largest house in Miami County, has inaugurated a two-a-day policy, the first time in years.

Springfield, Ky., and New Haven, W. Va., now are both without movies, the only house in each place having closed for the summer.

Prints in All Exchanges—Now Playing

"HOLD YOUR BREATH"

An AL CHRISTIE FEATURE

with Dorothy Devore

WALTER HIRS - TULLY MARSHALL - JIMMIE ADAMS -
PRISCILLA DONNER - JIMMIE HALLIDAY

A HODKINSON RELEASE

Buys "Stella Dallas"

"Stella Dallas," written by Mrs. Olive Higgins Prouty, which appeared first as a serial story in the American Magazine, later published in novel form, and now a stage play, has been purchased by Samuel Goldwyn for screen production. Mr. Goldwyn plans to produce "Stella Dallas" after the Fitzmaurice production, "Tarnish," and Montague Glass' "Potash and Perlmutter in Hollywood" are completed and delivered to First National.



Scenes from the forthcoming F. B. O. release "Fools in the Dark," starring Matt Moore and Patsy Ruth Miller.

California Mourns Passing of Frank Burt, Theatre Promoter

Frank Burt, San Francisco theatre promoter and well known in amusement circles throughout the United States, passed away at his home at San Mateo, Cal., on June 1. He was director of concessions and admissions at the Panama-Pacific International Exposition in 1916 and since then had been interested in various amusement enterprises here. For a time he was head of the Peninsula Studios at San Mateo and director of the Exhibitors' Exchange in the Golden Gate theatre building. He was 64 years of age and is survived by his widow and a son.

Under the direction of Eugene Perry many interesting changes have been made in the presentation of shows at the Louis R. Greenfield Theatres, and the manner in which these have been received is being reflected in improved box office receipts. At the New Mission Theatre Spanish ideas are being carried out in many ways. At the New Fillmore Theatre Chinese motifs are being employed to give the house a distinctive air. Each week a meeting of the employees is held, and a weekly prize of \$5 is given for the best suggestion for the betterment of the service to the public.

Arrangements have been made for the closing of the T. & D. Theatre, San Jose, Cal., on June 15. The house will be remodeled, a new ladies' room added, new lights and new carpets installed and everything placed in first class shape for the reopening on June 27, after which the house will be known as the California Theatre.

Under the direction of Jack Retlaw, special representative of West Coast Theatres, Inc., an interesting program paper has been launched at Berkeley, Cal. This carries the programs of the three West Coast houses in that city, together with interesting news of the screen and advertisements of local merchants. The paper is called the "Berkeley Playgoer" and is edited by Robert Harvey.

Enea Bros., who conduct the California Theatre at Pittsburg, Cal., have arranged to install a larger organ than the instrument now in use.

Sam Gordon, well known exhibitor of Napa, Cal., returned recently from a hurried Eastern trip.

A theatre is being erected at San Leandro, Cal., for Ackerman & Harris of San Francisco.

The Piedmont Theatre, Oakland, Cal., has been redecorated and many interesting changes made under the direction of C. C. Griffin. A nursery has been installed on the

mezzanine where mothers may take children inclined to be noisy and at the same time view the picture through plate glass windows.

J. A. Harvey of Vacaville, Cal., was a recent visitor at San Francisco and purchased considerable new equipment, including a Simplex machine.

The New Santa Cruz Theatre, Santa Cruz, Cal., arranged a wonderful program in connection with the bathing girl pageant held in that city under the direction of the Chamber of Commerce. In connection with "Daughters of Today" it presented in person Annette Kellerman, Alec B. Francis, Helen Ferguson and Carmelita Geraghty.

D. D. Heagerty has awarded a contract for the construction of a picture theatre at Maricopa, Cal.

New seating equipment throughout is being installed in the Westwood Theatre, Westwood, Cal.

Nebraska

An ordinance preventing picture houses and other theatres in Omaha from selling tickets after all seating room in the theatre is taken, is being prepared by City Commissioner Dan B. Butler, in charge of the fire department. The ordinance will further prohibit the theatre management from letting people gather in the lobbies to wait for the opening of a performance.

Meantime Commissioner Butler has ordered Fire Chief Charles Salter to prohibit theatre managements from permitting people

to stand in the aisles during the progress of any entertainment. Commissioner Butler is newly appointed in charge of the fire department in Omaha, having been in the city council for many years as head of the accounts and finances, and at one time police commissioner for nearly a year.

Seattle

Manager J. G. Von Herberg prevailed upon Thomas Meighan, who was through here with his company of forty, on location for "The Alaskan," to make four personal appearances, two matinee appearances at the Strand and Coliseum and two more in rapid succession in the evening. Houses were packed. Meighan is a prime favorite and made his little speech so breezy and snappy that it left them clamoring for more.

Mack J. Davis of Port Angeles, Wash., couldn't resist the temptation to present his specially arranged program thusly, for the amusement of his patrons. His big white changeable letter sign announced: Elinor Glyn's "Three Weeks" in "Getting Gertie's Goat."

J. A. McGill, owner of the Liberty Theatre, Port Orchard, Wash., who is paying his regular amusement tax, through his own efforts has caused the city council in his town to pass an ordinance which taxes all traveling shows, circuses, vaudeville and tent shows \$5 a day. This has already resulted in driving one such attraction by without a stop at Port Orchard. Another show caused H. D. Williams of Colville, Wash., to close his theatre for three weeks during its stay, made possible by reason of the low license fees.

Joe Blasche of the Wapato Theatre, Wapato, Wash., is not only keen but speedy. Joe won the \$10 prize offered by Universal through a double post card announcement stunt.

Prints in All Exchanges—Now Playing

HARRY CAREY

in A HUNT
STROMBERG
PRODUCTION

The
**LIGHTNING
RIDER**

A HODKINSON RELEASE



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

COURTSHIP OF MYLES STANDISH. (9 reels). Star, Charles Ray. Charles had better get back to "Pinch-Hitter" stuff. We had Mutt and Jeff for opposition in a tent. They got all the money. You'll need all the cooperation of your schools then it's doubtful. Moral tone good and it is suitable for Sunday. Had very poor attendance. Draw very cosmopolitan class in town of 3,000. Admission 10-22-27. J. J. Wood, Redding Theatre (780 seats), Redding, California.

DESTROYING ANGEL. (6,000 feet). Star, Leah Baird. Another wholesome comedy drama; will not stand raise in price, but very good entertainment. My audience came out with a smile. Draw agriculture and factory class in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

GOING UP. (5,886 feet). Star, Douglas MacLean. A fine picture, in every sense of the word. Well directed, well acted. Full of good situations and good comedy. Buy this one eight, and you won't be sorry. Moral tone good and it is suitable for Sunday. Had good attendance. Mark C. Read, Jefferson Theatre, Coffeyville, Kansas.

HARBOR LIGHTS. (5 reels). Star, Tom Moore. Ran this as a substitute for show withdrawn and while people didn't rave about it, I had fair attendance. City of 110,000. Admission 10-20. A. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

IS DIVORCE A FAILURE? (5,448 feet). Star, Leah Baird. Good picture and had fair attendance. Moral tone okay, and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 522. Admission 10-25. W. D. Brown, Grand Theatre (250 seats), Kendrick, Idaho.

IS DIVORCE A FAILURE? (5,448 feet). Star, Leah Baird. Not the greatest picture on earth and yet not the worst. These South Sea Island stories have had their run. Will please about two-thirds of the house. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (5,000 seats), Aberdeen, Mississippi.

MAN BETWEEN. (5,176 feet). Star cast. Story highly improbable, action good, posters attractive, box office appeal fairly good; in all, a fair one-nighter. Moral tone okay. Had fair attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

THREE MILES OUT. (5,100 feet). Star,

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

Madge Kennedy. Didn't see this, but I played it on Saturday and the general verdict was a good picture. Usual advertising brought good Saturday attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

F. B. O.

BLOW YOUR OWN HORN. (6,315 feet). Star cast. A lively comedy-drama of the kind calculated to please everyone. A good, pleasing picture, well done. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25 up. E. W. Collins, Grand and Empire Theatres (700-750 seats), Jonesboro, Arkansas.

BREAKING INTO SOCIETY. Star, Bull Montana. Is apt to be more disgusting than funny, depending on the audience. Run it on Saturday with a strong extra bill, if you think you need a comedy of this sort. Moral tone low. Draw country class in town of 900. Admission 15-25. Randolph Keltz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

BREAKING INTO SOCIETY. (4,112 feet). Star, Bull Montana. Boys, lay off this one. It's a rotten five-reel comedy. Patrons said so. Not suitable for Sunday. Had good attendance. Manuel G. Silva, Kalaheo Theatre, Kauai, Ter, Hawaii.

DAYTIME WIVES. (6,651 feet). Star, Derelys Perdue. This one gave me a surprise. My patrons said this was one of the best shows I had given them for a long time, and even the grouchy ones were of

that opinion. Had good attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

DESERT DRIVEN. (5,840 feet). Star, Harry Carey. Just a program picture that didn't cost a fortune, nor did it mean very much at the box office. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FOURTH MUSKETEER. (5,000 feet). Star, Johnnie Walker. This picture pleased everybody that saw it. Johnnie Walker is really good in this picture. Moral tone fine and it is fair for Sunday showing. Had good attendance. Manuel G. Silva, Kalaheo Theatre, Kauai, Ter, Hawaii.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Never a great picture; the print supplied us robbed it of the least merit. At advanced prices it did a complete flop, causing more complaints than anything we have shown in a long time. Pulled it off after first show and closed the house rather than perpetrate such a print on our patrons. Moral tone fine and it is suitable for Sunday. Had good attendance. E. W. Collins, Grand and Empire Theatre (700-750 seats), Jonesboro, Arkansas.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Gruesome thing, but everybody should see at least one, no more in their life to learn of the perilous drug traffic. Moral tone doubtful and it is suitable for Sunday. Had fair attendance. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Nothing much in this for small towns. A good picture, though, and worth running if you can get it at a regular price. Watch that you're not oversold on the F. B. O. specials they are easily overestimated. Moral tone good. Had average attendance. Draw country class in town of 900. Admission 15-25, regular. Randolph Keltz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. A picture all should see, but we couldn't get anybody in on second night. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw country class in town of 3,300. Admission 20-35. P. L. Vann, Opera House, Greenville, Alabama.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. A good story, well acted; no doubt of that. Would make a hit if run as a regular show. We paid a super special price, raised our admission and lost money. Don't let them oversell you and then do as we did. Seven reels. Moral tone okay. Had poor attendance. Draw country class in town of 900. Admission 15-35. Randolph Keltz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

LULLABY. (7,179 feet). Star, Jane Novak. An excellent picture, portraying mother love. It left our audience in a rather depressed state of mind after showing. You had better show a rousing good comedy with it. I would like to have that ham operator in my hands who punched the last few frames of each reel with as high as six to eight holes in a frame. The print was in a clean and good physical shape otherwise. Moral tone good and it is suitable for Sunday. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

LULLABY. (7,179 feet). Star, Jane Novak. A most excellent picture. Pleased everyone. Patrons want more of that kind of pictures. Will give F. B. O. credit. They have the kind of pictures that are popular here.

Released June 22, 1924—Now Booking

Lois Wilson in
"Another Scandal"
Cosmo Hamilton's
latest and greatest novel —



An E. H. Griffith Production
produced by
Tilford Cinema Corp.
for HODKINSON Release



Moral tone good and it is suitable for Sunday. Had good attendance. Draw mostly foreign class in city of 13,000. Admission 10-22. William F. Eddy, Star Theatre (490 seats), Bristol, Rhode Island.

MAILMAN. (7,160 feet). Star, Ralph Lewis. Better than "Westbound Limited." Nothing more than good old melodrama with some sob stuff thrown in. Ought to go good on a Saturday. Moral tone okay. Had good attendance. Draw country class in town of 900. Admission 15-25. Randolph Keitz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

MIRACLE BABY. (6 reels). Star, Harry Carey. A good western program feature. Not his best nor his poorest. Can be bought right and will please Carey fans. Moral tone good, but it is not suitable for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

MYSTERIOUS WITNESS. (4,850 feet). Star cast. An excellent program picture of heart interest. Did not draw big crowd, but everyone praised it highly. Moral tone excellent and it is suitable for Sunday. Had fair attendance. Draw agricultural and factory class in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

SILENT STRANGER. (5 reels). Star, Fred Thompson. Excellent western. Thompson one of the best western bets. Moral tone okay. Had poor attendance. Draw railroad class in town of 3,500. Admission 10-25, 10-30. Wilcox and Witt, Strand Theatre (455 seats), Irvine, Kentucky.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. Very average drama. Acting of Lewis best thing about it. People didn't care much for it. Seven reels. Moral tone okay. Had average attendance. Draw country class in town of 900. Admission 15-25. Randolph Keitz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

First National

DULCY. (6,850 feet). Star, Constance Talmadge. Very clever comedy of the more subtle type, exceptionally well acted by Miss Talmadge, who seems to have made the most out of the difficult part. Had heard much knocking on this one, but was agreeably surprised. Not a picture for dumbbells and dulcies, but good for intelligent audiences. Moral tone good and it is suitable for any day. Had fairly good attendance. Draw mixed class in town of 3,000. Admission 10-22-27. J. J. Wood, Redding Theatre (780 seats), Redding, California.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. Not much action to this picture, but has a subtle charm that is fascinating. Theme rather deep and goes over the heads of sixty per cent of audience. So unusual that it created a lot of interest. Moral tone excellent and it is suitable for Sunday. Had average attendance. Draw better class in city of 100,000. Admission 20-40. Jack L. Hobby, Arcade Theatre (1,100 seats), Jacksonville, Florida.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. Why comment? If it gets by the ministers you will certainly get the business. I saw that it did get by and then watched the box office. Buy it. Moral tone poor. Not suitable for Sunday. Had splendid attendance. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

FLOWING GOLD. (8,005 feet). Star, Anna Q. Nilsson. This picture proved a big box office attraction. It has adventure, romance, thrills, humor, local color, everything. People are still talking about it. Moral tone good. Had good attendance. Draw all classes in town of 3,500. Admission 10-3. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

FLOWING GOLD. (8,005 feet). Star cast. A truly wonderful picture of Texas oil fields with a happy-go-lucky gentleman adventurer as hero and an ignorant ranch girl, who develops from a diamond in the rough to the polished, sparkling stone. Hold-ups, fire, flood, fights and everything. Go to it big. Moral tone okay and it is suitable for

Between Ourselves

A get-together place where we can talk things over

Boys—and Mrs. Travelle and Miss Robertson—it's a wonderful fraternity of helpfulness that has gathered about the Straight From the Shoulder standard.

It's all right for me to keep saying that—but every once in a while proof comes in from unexpected quarters, and that's the sort that counts.

Greet a new friend—he's an old friend, at that. Read Mr. Pirie's breezy introduction on the following page. It shows what a worth-while stunt you are doing when you send tips.

Welcome to Mr. Pirie—and to the many other tip-senders who have joined in lately and whose sincere help has given the pages a big boost.

There's something not so pleasant—in good old Ralph Russell's letter on another page. Ralph has stood by us for years—his tips have been mighty good for a lot of folks. He's going "out of the game"—let's hope not for keeps. Write in, Ralph—every once in a while—the "Gang" will like to keep in touch.

VAN.

Sunday. Had fairly good attendance. Used ordinary paper; did not exploit. Draw mixed class in city of 500,000. Admission 10-22. William T. Meeks, Silliman's Curaray Theatre (740 seats), Milwaukee, Wisconsin.

FLOWING GOLD. (8,005 feet). Star, Milton Sills. This is a good picture and exciting, but should be run where there are no oil fields, to be appreciated. Moral tone good and it is suitable for Sunday. Had good attendance. Draw high class in city of 30,000. Admission 10-25. J. L. Bangert, Orpheum Theatre (1,070 feet), Okmulgee, Oklahoma.

FURY. (8,709 feet). Star, Richard Barthelmess. Despite pouring rain, this show brought them in and the comments were very laudatory. A good show that brought good results. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star, J. Warren Kerrigan. The consensus of opinion rated this a good show and everybody was pleased. Brought good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HER REPUTATION. (7 reels). Star, May McAvoy. Good picture. Above average program picture, but one day is enough in a small town. These two days' run eat up your profit. Hereafter I intend to use pictures one day, except something de luxe.

Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. The best comedy-drama I've ever seen. Pleased even those who usually dislike comedy-dramas. It's the best bet ever offered the small towns. Moral tone good and it is suitable for Sunday. Had good attendance. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. Good picture. Full of action; holds interest from start to finish. Moral tone good. Had good attendance. Draw rural small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. Improbable story and obviously faked clear through, but proved good entertainment because it was so different. Moral tone okay, but it is not suitable for Sunday. Had fair attendance. Draw small town class in town of 1,369. Admission 10-15-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

JEALOUS HUSBANDS. (6,500 feet). Star cast. Several good stars and a picture we were well pleased with and so were the customers. It is real entertainment; no padding. You will do well to book it and play it and it will stand everything good you may say about it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw society class in city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LILIES OF THE FIELD. (8,510 feet). Star, Corinne Griffith. Very good. Pleased everybody. Moral tone good. Had very good attendance. J. J. Spandau, Family Theatre, Braddock, Pennsylvania.

LILIES OF THE FIELD. (8,510 feet). Star, Corinne Griffith. Saw this one at first matinee in a first-run house. Audience composed mostly of women and girls. Miss Griffith's acting best part of picture. Outside of that would not call picture above average. Not for "low-brow" houses. Moral tone doubtful. Had good attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

LILIES OF THE FIELD. (8,510 feet). Star, Corinne Griffith. Good program picture. Three reels too long; not a special. Buy this for a program picture or leave it alone. Moral tone fair, but it is hardly suitable for Sunday. Had poor attendance. Draw lumberjacks in town of 600. Admission 10-30. A. F. Edwards, Edwards Theatre, Reedsport, Oregon.

LONELY ROAD. (5,102 feet). Star, Katherine MacDonald. Just an ordinary program picture; not well liked here. Print in bad condition. I wouldn't have played this one if I had known what it was at first. Nothing specially wrong with it—just not there. Had poor attendance. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

LOVE MASTER. (6,779 feet). Star,

Released July 13, 1924—Now Booking



HARRY CAREY IN
"Tiger
Thompson"

A HUNT STROMBERG PRODUCTION

HODKINSON RELEASE Season 1924-1925
Thirty First-Run Pictures

Strongheart (dog). Where they like the dog you'll do business and the picture is a good one of its type. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOVE'S REDEMPTION. (5,889 feet). Star, Norma Talmadge. Fairly good. Only Norma's always fine, but can't say very much for this story, for small towns. Moral tone fair, but it is not suitable for Sunday. Had average attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

MY BOY. (4,967 feet). Star, Jackie Coogan. The best Coogan I've ever seen. My patrons praised it highly. Book it and boost it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. They liked it here and turned out well, and that's quite some praise for any picture. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PENROD. (8,037 feet). Star, Wesley Barry. A fine picture that both young and old enjoyed. One of the long pictures that seems short. It will keep you laughing most of the time. Book it and boost it. Good print. Had fine attendance. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

PENROD. (8,037 feet). Star, Wesley Barry. For small towns and at present obtainable price, "Penrod" is a good picture to buy. The kids go wild over it and the grown-ups are carried back to the days of their childhood. Print satisfactory. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 200. Admission 10-25. D. B. Rankin, Co-operative Theatre (200 seats), Idana, Kansas.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. A one-hundred-per-cent kid picture which also pleased the adults. Used it for county school play-day matinee and packed them in. Booth Tarkington knows how to write kid stuff. This was well done throughout. Moral tone very good and it is suitable for any day. Had very good attendance. Draw very cosmopolitan class in town of 3,000. Admission 10-22-27. J. J. Wood, Redding Theatre (780 seats), Redding, California.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. A fine picture; everyone pleased. Ran this against strong competition to fine business. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw all classes. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. Good. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 15,000. Admission 10-25-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. Was ably supported by a good card,

Scotland's Clan Lends a Member for Our "Gang"

Dear Van: I have read a lot by you and the gang, and a useful gang they are. I'm glad to see your pages growin' and growin' in number, for they're great stuff to read, and whenever I get that tired feelin' I just turn to "Straight From the Shoulder" and go prospectin' for a real good slam from Arthur Hancock or Dave Seymour. Arthur has a real reviver in the May 10th issue on "Happiness." I am still enjoyin' it yet.

This is the first time I've ever tried to break into the gang and do my stuff, but, man, the burning words I've written are nothing to the "Burning Words" I've shown. I'm roused and I just had to tell the gang about it.

Maybe I'll get the habit of sending you stuff, if I have more films near American release date, but a lot of firms are about a year behind here and often there would be no use in sending in reports. However, I've started. I'll just thank yourself and the gang for a lot of good tips and quit. William Findlay Pirie, Star Picture Palace, Aberdeen, Scotland.

including James Kirkwood. Had good story. Audience pleased. Suitable for Sunday. Had good attendance. Town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

PONJOLA. (7 reels). Star cast. A very good picture, well acted. Moral tone good, but it is not suitable for Sunday. Had fine attendance. Draw mixed class in town of 1,500. Admission 10-20. William M. Ward, Orpheum Theatre (400 seats), Santa Rita, New Mexico.

PONJOLA. (7 reels). Star cast. Splendid entertainment and a picture that will please. Nothing big, but it is certainly worth while. Had fair attendance. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. A corking good comedy that is bound to please. Had good attendance. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

SCARLET LILY. (6 reels). Star, Katherine MacDonald. It may please if your patrons like Katherine. Some of our patrons suggested that she stay on the chicken farm. Suitable for Sunday. Had fair attendance. Draw elite class. Admission 20-30-40. Lewis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

SKIN DEEP. (6,500 feet). Star, Milton Sills. A very fine picture that will appeal to any audience. Moral tone good and it is suitable for Sunday. Had good attendance. Draw educated class in town of 1,700. Admission 10-25. K. D. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

SKIN DEEP. (6,500 feet). Star cast. The small townier who lets this one get by had better go back and get it 'cause it's good clear through. Not suitable for Sunday. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

SMILIN' THROUGH. (8 reels). Star, Norma Talmadge. The picture is old but still adding to its popularity. We had many compliments on this one. The only fear we entertained prior to playing this was allayed

when we got a brand new print on it. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 200. Admission 10-25. D. B. Rankin, Co-operative Theatre (200 seats), Idana, Kansas.

THOSE WHO DANCE. Star, Blanche Sweet. A picture that points out the pitfalls set by unscrupulous lawbreakers for pleasure of mad youth of this reckless age. Tense, strong drama, dealing with the greatest problem the nation faces today, presented fearlessly, fascinatingly. An amazing revelation of those who dance, dance on, heedless, unworried, not knowing, not caring when or how their dance will end. It will fascinate you. It will pay you to see those who dance, and to learn who pulls the strings of the reckless puppets. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

TROUBLE. (4,800 feet). Star, Jackie Coogan. A good Coogan, but hardly as good as "My Boy." Where Coogan is liked will please. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

TROUBLE. (4,800 feet). Star, Jackie Coogan. An old picture that pleased a majority. Film was "all there" and not a single misframe was "uncovered." Jackie did some good acting in this one. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. Live again the thrill of your first kiss. An up-to-the-minute story of love and adventure in real life. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. One reel of unpleasant romance. Six reels of unreal torture caused by an unreal story. Wonderful Norma, wonderful acting, wonderful settings, all wasted for need of story. Moral tone ordinary and it may be possibly suitable for Sunday. Had poor attendance despite big advertising. Draw small town class in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. The strength of Miss Talmadge's popularity will serve to attract them in, but the picture will not please more than fifty per cent. The men pronounced it altogether too silly, and openly hooted the too frequent mushy close-ups. It will go over only with women who are ardent Talmadge fans. Suitable for Sunday. Used slides, ones, threes, cards. Town of 850. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

WANTERS. Star, Marie Prevost. A very good program picture and should please well. Can be bought right. Moral tone good and it is suitable for Sunday. Had good attendance. Draw high class in city of 30,000. Admission 10-25. J. L. Bangert, Orpheum Theatre (1,070 seats), Okmulgee, Oklahoma.

WANTERS. (8,871 feet). Star, Marie Prevost. Good society story. Moral tone good and it is suitable for Sunday. Had

Released July 20, 1924—Now Booking

Helene
Chadwick

in

"HER OWN
FREE WILL"



ETHEL M. DELL

for HODKINSON RELEASE

Season 1924-1925 Harry Hodkinson

R. K. Russell "Drops Out"

"We are suspending operation, effective June 2nd. Our reason for 'quitting' is that we are of the opinion that it would not be feasible to maintain operation after we have realized no FAIR margin of profit, even though we have worked tirelessly to give them the newest and the best for the least.

"Be-lieve me, Mr. Gallagher!—this little 'ham-let' is going to be 'the morgue of the living,' and I'm no crape-hanger.

"I want you all to know I've sure enjoyed this 'written association' we've had through the columns of Straight From the Shoulder. I'm satisfied that it will become a greater asset day by day, as the skeptical exhibitors learn of the splendid advantages this method of practical co-operation means.

"My regards to 'Our Gang' and best wishes to you and to every one that will accept them.

I'll still have the WORLD for consolation—and miss the game!" R. K. Russell, Legion Theatre, Cashing, Iowa.

good attendance. Draw elite class. Admission 20-30-40. Lewis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. Had many complimentary comments on this one and it pleased them all. Played it against a circus and did a good business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. This picture will please the most skeptical. It has a splendid cast which portrays the western characters that win the audience from the start. I believe it has a shade over "The Virginian." Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. This proved to be the best box office attraction in months, and was agreeably surprised at the results. Many people who were never in the theatre before were there. Gave general satisfaction more especially to those who had read the book. Moral tone good. Had excellent attendance. Draw all classes in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (950 seats), Liberal, Kansas.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. A good clean western drama of the better class. Business extra good. Pleased nearly everyone. Harold Bell Wright's books should all go over extra big. Moral tone fine and it is suitable for Sunday. Had fine attendance. Draw all classes in town of 1,300. Admission 10-30. F. E. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. Fine picture. Fine scenery. Pleased everyone. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw general class in town of 7,000. Admission 10-30. R. J. McLean, Palace Theatre (215 seats), Washington Court House, Ohio.

WHY MEN LEAVE HOME. (8,000 feet). Star cast. A sex picture that is good showing what wives and husbands should do and should not do to hold each others' affection (if that's possible). A very amusing strain of comedy is portrayed by two old people. I believe this picture will please any audience. Moral tone not bad and it is suitable for Sunday. Had good attendance. Draw mixed class in city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. Possibly Norma's best picture and was greatly enjoyed by my patrons. Everybody seemed enthusiastic about it. However, it didn't pull nearly as well as I expected nor as it should. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WOMAN ON THE JURY. (6 reels). Star, Sylvia Breamer. This is one of the best pictures played this season and it held up four days to the best business we have had in quite a while. Should be seen by everyone as this is a real picture. Ran this one on Sunday. Had excellent attendance. Draw high class in city of 30,000. Admission 10-25. J. L. Bangert, Orpheum Theatre (1,070 feet), Okmulgee, Oklahoma.

WOMAN ON THE JURY. Star cast. A woman revealing her own past, baring her good name and imperiling her future, all for the sake of another woman. How the salvation of this harassed woman is accomplished forms an episode of high dramatic power and brings the play to a climaxingly graphic conclusion. A very good picture to book. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Fox

ALIAS THE NIGHT WIND. (4,145 feet). Star, William Russell. Fair program picture. Had fair attendance for Friday. Draw mixed classes in town of 2,714. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

ARIZONA EXPRESS. (6,316 feet). Star, Pauline Starke. All the romance of the rails is brought into the Lincoln J. Carter story "Arizona Express" and, a young mail clerk, a beautiful girl, a dashing vampire, a washed-out-trestle, a sweetheart, and a wife. A very good picture to book. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

CALIFORNIA ROMANCE. (3,892 feet). Star, John Gilbert. This picture went over big with the country trade. Lots of action. This star always draws for me. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 700. Admission 15-30. C. O. Christ, Opera House (350 seats), Elain, Iowa.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Pleasing picture. Condition not so good. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw tourists in town of 2,000. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

CUPID'S FIREMAN. (5,000 feet). Star, Charles "Buck" Jones. A good clean program picture that should please any audience. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 1,300. Admission 10-30. F. E. Wheeler, Strand Theatre (280 seats), Scotland, South Dakota.

CUPID'S FIREMAN. (5,000 feet). Star cast. Only fair, Jones don't belong in that class. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town class in town of 450. Admission 10-30. A. F.

Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

FOOL THERE WAS. (7 reels). Star, Lewis Stone. A good program picture that will please a good majority. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

GRAIL. (4,617 feet). Star, William Farnum. Fair picture. Good shape. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw small town class in town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

GUN FIGHTER. (5 reels). Star, William Farnum. William Fox should give Farnum something more worthy of the star. This is just a fair melodrama of feuds, much gun-play, but fortunately little killing. This is not a picture for the best houses, but will please Saturday crowds. Moral tone all right but it is not suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-22-27. J. J. Wood, Redding Theatre, (780 seats), Redding, California.

HELL'S HOLE. (6 reels). Star, Charles "Buck" Jones. Charles Jones has made much better pictures than this one and they did not call them specials either. Print good. Suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

HOODMAN BLIND. (5,434 feet). Star, David Butler. This will get by, nothing more. It's an old English melodrama that the present generation have forgotten. It will size up as an average picture. Just that. When purchasing give that your consideration. Usual advertising brought fairly good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

JUST OFF BROADWAY. (5,444 feet). Star, John Gilbert. A program picture that should be bought at a program price, good enough at that. Usual advertising brought good Saturday attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. A good picture with a misleading title. Mix always draws good but like him better in his westerns. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Best Tom Mix picture I ever saw. So said everybody else. This picture should get money in any house anywhere under any circumstances. It will back up strong boosting and satisfy nearly everybody. Moral tone good and it is great for any day. Had very good attendance. Draw very cosmopolitan class in town of 3,000. Admission 10-22-27. J. J. Wood, Redding Theatre (780 seats), Redding, California.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. One of the best western pictures ever shown in this theatre and that's saying

In Production



FLORENCE VIDOR
A Super-Special Film Dramatization
"BARBARA FRIETCHIE"
BASED ON PLAY BY
CLYDE FITCH
Directed by LAMBERT HILLIER
for HODKINSON
RELEASE

Wants Late Tips

"I am sending enclosed reports on a few late ones I have run; these are new releases.

"I am stating reports on these and wish the other theatre managers would do the same especially on new releases.

"It helps us on real ones.

"If they're good we want to play them. This is the only dependable way we have of finding out how they go over."—G. A. Peterson, Lyric Theatre, Sayre, Oklahoma.

BUCK JONES. This is A-1 picture. Have seen good third run items and lots of others. This picture satisfied all. Moral tone good and it is suitable for Sunday. Had fair attendance. Monmouth & Seacoast Theatre, Kauai, Ter. Hawaii.

SKID PROOF. (1,140 feet). Star. Charles "Buck" Jones. One of the better class of pictures. About equal to most specialties. One of the best that I have seen. Moral tone good and it is suitable for Sunday. Box office appeal, excellent. A-1. Draw oil and farm class in town of 1,000. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

SNOWDRIFT. (4,617 feet). Star. Charles "Buck" Jones. One of the best melodramatic northwoods pictures I ever saw. Moral tone fair but it is hardly suitable for Sunday. Had average attendance. Draw small town class in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

TEMPLE OF VENUS. (8,000 feet). Star east. On account of being different this will please the average but a poorly directed picture. Moral tone okay. Had fair attendance. Draw railroad class in town of 3,500. Admission 10-25, 10-30. Wilcox and Witt, Strand Theatre (455 seats), Irvine, Kentucky.

TROUBLE SHOOTER. (4,800 feet). Star. Tom Mix. This is the best M-X since "The Lone Star Ranger." The snow scenes are beautiful. It is chock full of action, has the necessary humor, and is an all around good picture. It is not a western. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 2,000. Admission 10-23. M. W. Larmour, National Theatre (400 seats), Houston, Texas.

TRUSTED KING. (1,410 feet). Star. John Barrymore. A good picture with a better title. It will please if you can get them in. Moral tone good and it is suitable for Sunday. Had average attendance. Draw small town class in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

VAGABOND TRAIL. (4,302 feet). Star. Charles "Buck" Jones. This picture was so

good that we cancelled the rest of them. We had three more Jones to play so we decided to keep a few of our patrons. Not suitable for any time. Had just a few for attendance. I. M. Hirshblond, Traco Theatre, Times River, New Jersey.

Goldwyn

BROTHERS UNDER THE SKIN. (4,983 feet). Star east. A fair comedy drama. High school company, most somewhat attendance. Cast okay. Photoplay and print good. Moral tone okay and it is suitable for Sunday. Had good attendance. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

CHRISTIAN. (8,000 feet). Star east. A very good picture of a boy and a girl. A little old but well made and very good. Not near the quality that were advertised. Moral tone good and it is suitable for Sunday. Draw tourists in town of 2,000. Admission 15-25. S. L. Taylor, Kory Theatre (250 seats), Pass Christian, Mississippi.

ENEMIES OF WOMEN. (1,000 feet). Star east. Wonderful. Is too mild a form to put this in. It is above that. One of the best pictures we have had in a long time. Scenery most beautiful and acting superb. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (5,000 seats), Aberdeen, Mississippi.

HUNGRY HEARTS. (6,540 feet). Star. Bryant Washburn. Nothing to rave over. My advise is to run it as part of a double feature program as I did, but be sure and have another good feature. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Pinks Theatre (600 seats), Jewett City, Connecticut.

HUNGRY HEARTS. (6,540 feet). Star east. This is not a Jewish locality and although theme is okay, failed to satisfy. Moral tone okay and it is suitable for Sunday. Had poor attendance. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

RED LIGHTS. (6,841 feet). Star east. Fine picture. Pleased ninety per cent. Moral tone good and it is suitable for Sunday. Had good attendance. Draw tourists in town of 2,000. Admission 15-25. S. L. Taylor, Kory Theatre (250 seats), Pass Christian, Mississippi.

SLAVE OF DESIRE. (7,000 feet). Star east. Not very much to it but pleased fairly well here as it is something different from the usual. Is sort of a fairy story but is well done and will please fairly well. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

SOULS FOR SALE. (1,804 feet). Star east. An ordinary program picture. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw tourists in town of 2,000. Admission 15-25. S. L. Taylor, Kory Theatre (250 seats), Pass Christian, Mississippi.

SPOILERS. (8,026 feet). Star, Milton Sills. This picture is one hundred percent good. Good western and splendid picture. Goldwyn pictures are really well liked here. Moral tone good and it is fair for Sunday. Had good attendance. Manuel G. Silva, Kalaheo Theatre, Kauai, Ter. Hawaii.

SPOILERS. (8,026 feet). Star east. Played two nights. Here is a real northern picture. The fight sure had our audiences sitting on the edge of their seats. Should go across almost anywhere. A good one. Had good attendance first night, fair second. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

STEADFAST HEART. (7,000 feet). Star east. First two reels gruesome and repulsive in scenery and action. Child kills through persuasion of crazed mother, who dies in squalid surroundings. Child grows to manhood and despite his persecutors becomes hero of the village. From second reel it develops into a fair program picture. Showed Monday also musical comedy company. Moral tone all right. Not suitable for Sunday. Had good attendance. Draw mixed class in city of 500,000. Admission 10-22. William T. Meeks, Sillman's Murray Theatre (750 seats), Milwaukee, Wisconsin.

Coming Soon

HUNT STROCKHEAD
A LIONEL LINCOLN PRODUCTION
Priscilla Dean
in
The Siren of Seville



Seville is the name of the film.

THREE WISE FOOLS. (6,946 feet). Star cast. Nothing extra, did not please. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw mixed class in town of 1,500. Admission 10-20. W. M. Ward, Orpheum Theatre (400 seats), Santa Rita, New Mexico.

THREE WISE FOOLS. (6,946 feet). Star cast. Had very good comments on this picture. Especially from the better class patrons and it brought fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. This is a fast moving and class A crook story. Not what the fans expect to see Colleen in but satisfactory. Moral tone okay. Had good attendance. Draw family class in city of 300,000. Lee D. Balsley, Liberty Theatre (1,000 seats), Kansas City, Missouri.

Hodkinson

MICHAEL O'HALLORAN. (7,600 feet). Star cast. A picture that takes well with the school kids. Had a house full. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 1,500. Admission 10-20. W. M. Ward, Orpheum Theatre (400 seats), Santa Rita, New Mexico.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Very good. Just like all Carey pictures. A good western. Our audience liked it. I. T. Brisco, Princess Theatre, Elwood, Indiana.

NIGHT HAWK. (5,115 feet). Star cast. Very fine picture. W. E. Penfield, Braithwaite Amusement Co., Braithwaite, Louisiana.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. This is Carey's best to date. We have run all with this star. Carey is a great favorite here. Moral tone good but it is hardly suitable for Sunday. Had large attendance. Draw mostly foreign class in city of 13,000. Admission 10-22. William F. Eddy, Star Theatre (490 seats), Bristol, Rhode Island.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. Here is a thriller and went over good and everyone pleased. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

DON'T DOUBT YOUR HUSBAND. Star, Viola Dana. My patrons and I consider this one of the cutest pictures Miss Dana has ever made. Nothing heavy. Just good wholesome amusement. We believe this little picture will appeal to most audiences. Moral tone okay. Had good attendance. Draw all classes in farming town of 2,000. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

ETERNAL STRUGGLE. (7,374 feet). Star cast. Ran this two nights and pleased ninety per cent. You can't go wrong on this one if your patrons like out door pictures. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 700. C. O. Christ, Opera House (350 seats), Elaine, Iowa.

ETERNAL STRUGGLE. (7,374 feet). Star cast. Very excellent picture, but did not prove a drawing card. At the price I paid I lost money on it. Possibly poor title was against it. If you can get them in the picture will please nearly one hundred per cent., but does not pull. Moral tone very good but it is better for Saturday. Had just fair attendance. Draw very cosmopolitan class in town of 3,000. Admission 10-22-27. J. J. Wood, Redding Theatre (780 seats), Redding, California.

FAMOUS MRS. FAIR. (7,000 feet). Star, Myrtle Steadman. Ran this Monday after Mother's Day, had number of comments on it, though it is a little old. Will not make any mistake by playing it, but don't let them hold you up on the price. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed classes in town of 2,714. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

FASHION ROW. (7,300 feet). Star, Mae Murray. Best Murray of this year. Will please where this star is liked. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw railroad class in town of 3,500. Admission 10-25. Wilcox and Witt.



Nazimova and Milton Sills upon the occasion of their meeting at the studio where they are to be co-featured in Edwin Carewe's "Madonna of the Streets," a First National Production.

Strand Theatre (455 seats), Irvine, Kentucky.

FOOL'S AWAKENING. (5,763 feet). Star cast. Would call this a good program picture. Drew average first night. Second night spoiled by a storm. Pleased about ninety per cent. Moral tone good and it is suitable for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

FOOL'S AWAKENING. (5,763 feet). Star cast. Not a special by any means. Just an average movie. No kicks, no boosts. Business good because used with "Way of a Man" serial and good comedy. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in farming town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

FORGET ME NOT. (6 reels). Star cast. Best we have had from Metro. but like all others film was so rotten could hardly get through. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town class in town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

FORGOTTEN LAW. Star, Milton Sills. This was rather heavy and while it brought fair attendance no one seemed to be very enthusiastic over it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. A lavish and beautiful production somewhat marred by Miss Murray's jerky acting. It was the first Murray in our house and drew us many new patrons. Moral tone okay and it is suitable for Sunday. Had average attendance on an ideal outdoor day. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

HALF A DOLLAR BILL. (5,700 feet). Star cast. This picture did not take so good with my patrons. The kid and two dogs were fine. Had fair attendance. Draw town and country class in town of 700. Admission 15-30. C. C. Christ, Opera House (350 seats), Elaine, Iowa.

HEART BANDIT. (4,900 feet). Star, Viola Dana. One of the best little program pictures we have played for a long time. Pleased fully ninety-five per cent. Priced right and will surely please. Moral tone excellent and it is suitable for Sunday. Had above average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

LONG LIVE THE KING. (9,366 feet). Star, Jackie Coogan. By far the most pretentious of the Coogan pictures, and one that drew well for me and pleased the attracted crowds. It is extremely interesting to the adults as well as the children, and will ably back up all the publicity it can be given. I opened two strictly summer proposition theatres, with this, and had unusually large crowds for so early in the season. The price ticket attached to this picture is fair; one can raise admissions with no complaints. Jackie is his own spontaneous self, and his supporting cast is all that can be desired. Suitable for Sunday. I used slide, window cards, ones, threes, mailing list. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

NOISE IN NEWBORO. (5,300 feet). Star, Viola Dana. Below Viola's average and people noticed it. Just an indifferent show that brought fair attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Redding, Pennsylvania.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. A very good picture. Unlike any other Keaton picture. Was humorous and serious. Audience pleased. Suitable for Sunday. Had fair attendance. Town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

OUR HOSPITALITY. (6,200 feet). Star, Buster Keaton. This picture drew a packed house for me and everyone seemed to be pleased. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw town and country class in town of 700. Admission 15-30. C. O. Christ, Opera House (350 seats), Elaine, Iowa.

PLEASURE MAD. (7,547 feet). Star, Mary Alden. Another of those "jazzy" affairs, showing how the "hubbies" foot slipped temporarily only to get wise to himself in reel six. Not better and somewhat worse than many. Yet will get by if you haven't surfeited your patrons with this stuff. Usual advertising brought fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. Pleased them all. Had a full house. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw mixed class in town of 1,500. Admission 10-20. W. M. Ward, Orpheum Theatre (400 seats), Santa Rita, New Mexico.

ROUGED LIPS. (5,150 feet). Star, Viola Dana. Typical Dana picture, showing the charming little star with her usual vivacity. Our audience seemed to enjoy it very much. Moral tone good and it is suitable for most any day. Had good attendance. Draw very cosmopolitan class in town of 3,000. Ad-



Announcing
"The WISE VIRGIN"
 STARRING
Patsy Ruth Miller & Matt Moore
 AN ELMER HARRIS-
 SPECIAL PRODUCTION
 for
HODKINSON RELEASE

mission 10-22-27. J. J. Wood, Redding Theatre (780 seats), Redding, California.

SCARAMOUCHE (9,600 feet). Star cast. Though business was not quite as good as I expected it was satisfactory in face of the fact that I paid an unusually high rental. Pleased most everyone and is one of the best specials I have played. Book it and get behind it. If it doesn't please blame your patrons. The acting of every member of the cast is flawless. Lewis Stone, Alice Terry and Ramon Navarro as the principals could not be improved upon. It is refreshing to be able to offer a real worth-while attraction and the type of story assures its success in a college town. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

SHOOTING OF DAN MCGREW (6,318 feet). Star cast. A really good picture for a melodrama and seemed to please, especially the boys and young men, many of whom knew the poem. Some of the scenes are rather bold but seemed to get by all right. Just don't pay too much and don't overcharge. Moral tone only fair and it is not suitable for Sunday. Had fair attendance. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

STRANGERS OF THE NIGHT (8,000 feet). Star cast. Great entertainment, just the kind of picture a very large percentage of theatregoers like. You'll be safe in stepping on it in advertising this one. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,000. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

THREE AGES (5,500 feet). Star, Buster Keaton. A poor program picture. Moral tone all right. Suitable for Sunday. Had poor attendance. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

THY NAME IS WOMAN (9,687 feet). Star, Barbara LaMarr. A big disappointment from a box office standpoint and also constructively. The story is too slender for a nine reel film, and while there is nothing to condemn, it doesn't hold you throughout. Here is a picture that should be bought most carefully, for in the small town it doesn't appeal. Think this over. Used everything for advertising. Attendance, putrid. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHERE THE PAVEMENT ENDS (7,705 feet). Star cast. Story weak. Film rotten. Could hardly get through machine. Moral tone fair and it is suitable for Sunday. Had low attendance. Draw small town class in town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

WHITE SISTER (10,400 feet). Star, Lillian Gish. A wonderful production in every sense of the word. Marvelous acting. Wonderful settings and a beautiful theme. Everyone enjoyed it but the majority thought the admission which I had to charge was a bit steep. Moral tone fine and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett.



Scene from Pathe's "His New Mamma," a two-reel comedy starring Harry Langdon, and produced by Mack Sennett.

Finn's Theatre (600 seats), Jewett City, Connecticut.

WHITE SISTER (10,400 feet). Star, Lillian Gish. Regardless of what some narrow minded people might think this is one of the best pictures in my estimation that I have run. It will, to say the least, get the business and excite unusual comment. The bad ending was criticized severely, as was also the Catholic part, but even with all that business was good and I am glad I used the subject. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

WHITE SISTER (10,400 feet). Star, Lillian Gish. Lillian Gish is marvellous in this. But unless your town is Catholic or high-brow, be careful about prices. Do not remember ever having so many kicks on fifty cents admission before. One patron asked us what the Catholic church paid us to run it. This was silly, of course, but explains a public attitude. The safest way is to see the picture, then use your own judgment. Moral tone excellent and it is suitable for Sunday. Had just fair attendance. Draw very cosmopolitan class in town of 3,000. Admission 10-22-27. J. J. Wood, Redding Theatre (780 seats), Redding, California.

WOMEN WHO GIVE (7,500 feet). Star cast. This picture has not been heralded as a world beater in the trade press, but for a picture that will please everybody (without an exception in this house) it has everything, some of the most wonderful small-boat work on a heavy sea, shots better than anything I have ever seen for rough water work and a story that even held the operator, it has it all. I would compare it as equal to "Shore Acres" and a story somewhat similar that it has a true

Maine coast tang. In a house that is sometimes a little rough on the sentiment scenes, this picture has a delightful love theme and still the audience accepted it as belonging to the picture. There is thrill, story, action and Margaret Seddon in a mother love part that will get under their hide. It's the kind of a picture the small town public is waiting for, the kind where there are no undressed vamps, but just rugged-every-day folks whose story is plausible and could have happened. I don't like the title; it means nothing unless you explain that the women of these regions give up their boys to a seafaring life with the knowledge that always there is a chance they won't come back. I advertised its title with "Cape Cod Folks" tacked onto the title it travels under and believe that is the way it should be done, otherwise they will take it for granted it's another sex problem. Frank Keenan is great as Jonathan Swift. Barbara Bedford under good direction should go a long way, although her director allows her to become stacy in one scene; Robert Frazer, Renee Adoree and Joseph Dowling could not be better. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

YOUTH TO YOUTH (6,900 feet). Star, Billie Dove. People thought this a fair show and it went over very well. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Paramount

ADAM'S RIB (9,526 feet). Star cast. Well, it is a great, big picture and is very interesting and intelligently acted by a star cast that demanded the interest of the entire audience. From start to finish acting and explanation reading very impressive. It is a picture of refinement, truly wonderful. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

BACK HOME AND BROKE (7,814 feet). Star, Thomas Meighan. Here is the best Meighan picture we have ever shown. Very many comments and did a good business. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 700. Admission 15-30. C. O. Christ, Opera House (350 seats), Elain, Iowa.

BEHOLD MY WIFE. Star cast. For me it was a dandy, good, but old, it brought many favorable comments and print was in good shape. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

BIG BROTHER (7,080 feet). Star, Tom Moore. A splendid picture that had very little box office pull, despite strong exploitation on my part. Usual advertising brought fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BLOOD AND SAND (7,235 feet). Star, Rudolf Valentino. Failed to register either at box office or in patron satisfying qualities. Advertised it bigger and paid more than three times as for Palomar. Not as good. Moral tone bad and it is not suitable for Sunday. Had poor attendance. Draw small town class in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

BLUEBEARD'S EIGHTH WIFE (5,950 feet). Star, Gloria Swanson. Very good. Pleased the patrons. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BLUEBEARD'S EIGHTH WIFE (5,960 feet). Star cast. Good picture. Good comedy and elaborate, but don't pay too much. It's only six reels. Farmers don't want Gloria's pictures here. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw town and country class in town of 1,200. Admission 10-25. Cecil R. Seff, New Rialto Theatre (248 seats), Correctionville, Iowa.

BLUEBEARD'S EIGHTH WIFE (5,960 feet). Star, Gloria Swanson. A good fast moving comedy drama that will delight most any audience. Support is good, and Gloria

Coming Soon



MARGARET LIVINGSTON
in A
series of productions

for HODKINSON
RELEASE

Season 1924-1925-
30 first-run pictures

is "there" as usual. Would not consider this exactly the type of picture for Sunday, but will not offend anyone. The print on this was not as good as I usually receive from Paramount. A poor print from the Boston exchange is a rarity instead of the expected thing. Attendance was good, and satisfaction ran one hundred per cent. Used slide, ones, threes, cards, and mailing list. Town of 850. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. A very fine society picture. The comedy in the last reel and a half brought the house down. Gloria Swanson is becoming better liked here in this town. Print okay. Not suitable for Sunday. Had good attendance. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

BLUFF. (5,442 feet). Star cast. Fair. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 15,000. Admission 10-25-30. S. A. Hayman, Lyda Theatre (4360 seats), Grand Island, Nebraska.

CALL OF THE CANYON. (6,993 feet). Star, Richard Dix. As long as we must have Westerns, and we may as well admit that we can't do without them, this was rather an ideal one and in every respect away above the average stuff in this line. Had good attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

CALL OF THE CANYON. (6,993 feet). Star, Richard Dix. Excellent in every respect. Well liked by this discriminating bunch. Used everything for advertising. Attendance, pretty good. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CHEAT. (6,523 feet). Star, Pola Negri. A good picture for anyone who likes this class of picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 1,500. Admission 10-20. W. M. Ward, Orpheum Theatre (400 seats), Santa Rita, New Mexico.

CHEAT. (6,323 feet). Star, Pola Negri. Better than any of her other pictures but not near as good as "Passion." Too long and a weakly constructed plot, illogical and unconvincing. Title and artist should draw, however. Draw city and country class in town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

CHEAT. (6,323 feet). Star, Pola Negri. Best the star has made. All people enjoyed it. Farmers here look at Pola Negri and think it a Chinese puzzle. Court scene wonderful, great ending. Moral tone fair and it is suitable for Sunday. Had very good attendance. Draw town and country class in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

CITY OF SILENT MEN. (6 reels). Star, Thomas Meighan. Extra good as program offering and a great deal better than seventy-five per cent of the present-day specials. Old but worth showing. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

CRUISE OF THE SPEEJACKS. A very good picture. Audience pleased. Not suitable for Sunday. Had fair attendance. Town of 3,500. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

DON'T CALL IT LOVE. (6,457 feet). Star, Nita Naldi. A fine "fall down" here. It's a very slender story and was severely criticised in this town. As a program picture purely, softly pedalled it can get by, but expect neither box office results nor pleased patrons. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FIGHTING COWARD. (6,501 feet). Star, Cullen Landis. A splendid picture that drew splendidly and pleased in the same proportion. Used everything for advertising. Had excellent attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FLAMING BARRIERS. (5,821 feet). Star,

More reports—better chance to judge picture values. Help things along. Send your tips today!

Jacqueline Logan. An up-to-date picture, and a good picture to book. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. Just another program picture. One that pleased fairly well. Hiers and Logan have done much better. Moral tone fair but it is hardly suitable for Sunday. Had fair attendance. Draw business and oil class in town of 950. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

FLYING PAT. (5 reels). Star, Dorothy Gish. One of the older Paramounts that should have been burned before it was released. Had poor attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Daniels. A beautiful picture without much story. Moral tone okay but not suitable for Sunday showing. Had fair attendance. Draw country class in town of 3,300. Admission 20-35. P. L. Vann, Opera House Theatre (650 seats), Greenville, Alabama.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. This picture is good, but not as good as some of star's previous productions. Will go over big where star is liked. We played above for two days and did a fairly good business, but not so much because the picture was so good, but only that the star is liked here by everybody. Moral tone good and it is suitable for Sunday. Had good attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. I was disappointed and think there were others. It was too silly to my mind. The poorest Compson picture I ever saw. Tearle was good. Sold to me as a special, but it lacks the necessary punch and story to make even a program picture. Used slide, boards, window cards, mailing list. Print good. Had poor attendance and poor weather. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SILENT PARTNER. (5,566 feet). Star cast. Good program picture. Don't pay too much for it. Leatrice Joy is great. We had to buck a medicine show, so it hurt plenty. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Not as good as "The Humming Bird," but it will pass for a good program picture. Acting, directing and story well done. Moral tone good and it is suitable for Sunday. Had good attendance. I. M. Hirshblond, Traco Theatre, Toms River, New Jersey.

SPEED GIRL. (5 reels). Star, Bebe

Daniels. An old "Realart" issue. Pleased the majority, however. Bebe drew well because we ran all of Lloyd's single reels, in which she carried feminine lead. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. Rather disappointing for most people, who expected more from this highly advertised picture. The kid will doubtless make good but has not arrived yet. The work of Theodore Roberts is always worth the price of admission. Bless 'im. Moral tone good. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-22-27. J. J. Wood, Redding Theatre (780 seats), Redding, California.

STRANGER. (6,660 feet). Star cast. Very good picture that pleased here very well. Contains a very good cast and is well done. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

STRANGER. (6,600 feet). Star cast. Well produced crook story. Acting of entire cast as well as direction good. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw railroad class in town of 3,500. Admission 10-25. Wilcox and Witt, Strand Theatre (455 seats), Irvine, Kentucky.

TO THE LADIES. (6,268 feet). Star, Edward Hoeton. A very good picture, and one that will please; not a special but worth a good program price. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TO THE LADIES. (6,268 feet). Star, Theodore Roberts. Picture went fine here. Roberts is very popular and his part in this picture is just exactly what he is best in. It is a comedy drama of business and the part ladies take in it. Both the ladies and the men liked it. Had fair attendance. Draw all classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

TRIUMPH. (8,292 feet). Star, Leatrice Joy. Story, cast and direction excellent. Sends them out talking and would be a clean-up if times were normal. Business in this town is terrible. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 65,000. Admission 10-25-35-50. H. W. Irons, Franklin Theatre (1,600 seats), Saginaw, Michigan.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. Sold as a special and the picture does not warrant it. Severely panned here, and after those who attended the matinee got in their deadly work, the night show attendance was nothing. Buy this picture carefully or you'll regret it. Used everything for advertising. Had poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WEST OF THE WATER TOWER. (7

Coming Soon

JACQUELINE
LOGAN in

A series of productions
for HODKINSON RELEASE



Season 1924-1925-
30 first-run pictures

reels). Star, Glenn Hunter. With a tent show for opposition this picture failed in a three-day run to take in enough to pay the film rental. Incidentally the rental was too high. Those who saw the picture liked it. However, the opinion seemed to be that someone besides Glenn Hunter should have had the leading part. Had poor attendance. Draw all classes in small town. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

WHITE FLOWER. (5,731 feet). Star, Betty Compson. A distinct disappointment, to audience and myself. Moral tone fair. Had poor attendance. Draw small town class in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. Picture good from start to finish. Well acted. Lots of laughs. Film in good shape. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw mixed class in town of 1,500. Admission 10-20. W. M. Ward, Orpheum Theatre (400 seats), Santa Rita, New Mexico.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Another home run for Lloyd, who is still battling one hundred per cent with us. Got a good print and a good buy made us a good profit. Moral tone okay. Suitable for Sunday. Had excellent attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Pull down your hat, folks, for a fast ride. Halley's comet was quite a "speed demon" but when it comes to fast motion, pep and rapid action, here's a comedy speedster that has Halley's comet lashed to the mast and fanning for air. The latest and of course Harold's very best picture, which is the last word in pictures, and a money maker for the box office. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). A real novelty that can be backed to your last nickel. Hundreds of comments on this one. They came back to see it again. Had strong opposition. Had largest attendance since "Ten Nights in a Bar-room." Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 522. Admission 10-25. W. D. Brown, Grand Theatre (250 seats), Kendrick, Idaho.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Holds our house record on attendance. Nuf sed. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw country class in town of 3,300. Admission 20-35. P. L. Vann, Opera House Theatre (650 seats), Greenville, Alabama.

WAY OF A MAN. (9,000 feet). Star cast. Heard nothing but praise and lots of it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw country class in town of 3,300. Admission 20-35. P. L. Vann, Opera House Theatre (650 seats), Greenville, Alabama.

WHY WORRY? (6 reels). Star, Harold Lloyd. No need to describe, the comedy is

Every tip helps exhibitors to pick a winner or dodge a lemon.

"there," I had a few "knocks" but that's all in the game. Buy it and go to it and see if there is anything left after it's all over. You know what Lloyd is. The question arises, how much can you get the comedy for? Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHY WORRY? (6 reels). Star, Harold Lloyd. A good, clean, enjoyable comedy, as are all the Lloyds. Film rental entirely too great to permit exhibitor to come out even. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw small town class in town of 1,369. Admission 10-15, 25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

Preferred

BROKEN WING. (6,216 feet). Star, Kenneth Harlan. A good picture. Worth seeing. Plenty of pep. Moral tone good and it is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DAUGHTERS OF THE RICH. (6,973 feet). Star cast. A little old but at that very good. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

MAYTIME. (7,500 feet). Star cast. A pretty love story but rather long to hold a crowd. Very fine lighting and Prizma ending is beautiful. Fair cast. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MAYTIME. (7,500 feet). Star cast. This is a nice light little drama. Very pretty. The ladies liked it. Due to heavy exploitation and the timely title the first night's business was good in spite of heavy opposition. But it fell off heavily. Had bad attendance. Draw all classes in small town. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

United Artists

WOMAN'S SECRET. Star, Mae Marsh. Would say do not run this one as it is all bunk. Business good first night until report got out and from then on business rotten. Moral tone poor and it is not suitable for Sunday. Had bad attendance. Draw high class in city of 30,000. Admission 10-25. J. L. Bangert, Orpheum Theatre (1,070 seats), Okmulgee, Oklahoma.

Universal

ACQUITTA. (6,523 feet). Star, Claire Windsor. A good mystery picture and if properly exploited will get you some change. Used everything for advertising. Had good

attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ACQUITTA. (6,523 feet). Star, Claire Windsor. A pretty good show, satisfied the majority of our patrons. Draw all classes. Moral tone good and it is suitable for Sunday. Had fair attendance. Manuel G. Silva, Kalaheo Theatre, Kauai, Ter, Hawaii.

ACQUITTA. (6,523 feet). Star cast. A murder court trial which is interesting from start to finish. But it made me lose money; poor business; rental too high. Print in bad shape. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

CROOKED ALLEY. (4,900 feet). Star, Laura LaPlante. This new star will have to have better stories and direction if she comes to the front. Very ordinary picture. Moral tone okay. Had fair attendance. Draw railroad class in town of 3,500. Admission 10-25. Wilcox and Witt, Strand Theatre (455 seats), Irvine, Kentucky.

CROSSED WIRES. (4,705 feet). Star, Gladys Walton. Fairly entertaining comedy drama that pleased about sixty per cent. Just a program picture and that's all. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw mixed class in town of 7,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CROSSED WIRES. (4,705 feet). Star, Gladys Walton. Very clever picture. Pleased most everybody. Better than many so-called specials. You can buy it right. Made money for me. Moral tone good and it is suitable for Sunday. Had big attendance. Draw lumberjacks in town of 600. Admission 10-30. A. F. Edwards, Edwards Theatre, Reedsport, Oregon.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. A film play that will get by where the child is popular. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. This was the first time I ever showed this little actress here and she surely went over big. This is a picture which I would recommend to any brother exhibitor. Moral tone fine and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SHOCK. (8,758 feet). Star, Lon Chaney. A good picture, but nothing extra. Lon Chaney is well liked here. Had fair attendance. Draw mixed class in small town. Moral tone good and it is suitable for Sunday. Had fair attendance. Manuel G. Silva, Kalaheo Theatre, Kauai, Ter, Hawaii.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Played two nights. The kid drew an excellent crowd the first night and pleased young and old. The trouble with this town is that it won't stand two-night shows as a regular thing. Moral tone good. Had fine attendance first night, good second night. Draw better class in town of 4,600. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

DRIFTING. (7,394 feet). Star, Priscilla Dean. Another one of "those things" if you have to play it; consider your clientele; if they like this stuff, tell 'em about it; if they are critical, go easy. Used everything for advertising. Draw health seekers and tourists. Attendance, pitiful. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. A good picture that deserved better attendance. I went after this strong but the public would not respond here. Take that into consideration when you buy this. Used everything for advertising. Attendance bad. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Not fit for Sunday. Well, I should say no; for Monday, no. For any other

HUNT STROMBERG
THE YOUNGEST
PRODUCING GENIUS
IN FILMLAND ~ ~
MAKING A SERIES OF PICTURES
for HODKINSON
RELEASE
Season 1924-1925 •
30 fast-run pictures

day in the week, no, sir. Why? Because he does nothing. No acting; just stands around and acts sickening, silly. Well, I am mad and disgusted. Can't say no more. Walter Odum, Sr., Dixie Theatre, Durant, Mississippi.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. A truly fine piece of work; a monument to Lon Chaney, Wallace Worsley and Carl Laemmle, but did not get them in for us. High admission prices and costume paper mitigated against the success of the engagement. Some who knew the book objected to the liberties that had been taken with it. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission, 10-25-up. E. W. Collins, Grand and Empire Theatres (700-750 seats), Jonesboro, Arkansas.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star cast. A great picture. Too big for most small towns. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,000. Admission 10-30. H. S. Lloyd, Colonial Theatre (400 seats), Post, Texas.

HUNTING BIG GAME IN AFRICA. (8 reels). This picture made more money for me than any other show I have run for a long time. They sure fell for this one. I got it cheap. The print I got was in good shape. It is about a year old but if you haven't run it yet you have missed something. Moral tone fine and it is suitable for Sunday. Attendance, S. R. O., two nights. Draw student and family class in city of 80,000. Admission 10-20. George W. Pettengill, High School Theatre (1,000 seats), St. Petersburg, Florida.

LADY OF QUALITY. (8,640 feet). Star, Virginia Valli. Costume picture. Too long. Five reels would have been plenty. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw farming class in town of 400. Admission 15-35. E. E. Bonbright, Princess Theatre, Culbertson, Montana.

LAW FORBIDS. (6,023 feet). Star, Baby Peggy. Great picture. Pleased one hundred per cent. Buy this as you owe it to your audience. Great, pleased one hundred per cent. Best Baby Peggy ever made. Don't fail to advertise this one as it is a knockout. Moral tone great and it is suitable for Sunday. Attendance, broke records. Draw city and country class in town of 3,500. Admission 10-20. G. A. Peterson, Lyric Theatre (250 seats), Sayre, Oklahoma.

LEGALLY DEAD. (6,076 feet). Star, Milton Sills. Had good attendance on this for Saturday night picture. Fine but Universal sure did give me bad prints on this one. Six reels. Draw all classes in town of 3,500. Admission 10-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

MEN IN THE RAW. (4,313 feet). Star, Jack Hoxie. Well, it seems we all cannot see pictures alike, for I have seen this one written up not very complimentary but I want to tell you it is a dandy. Good five-reel true Western clean-up. It is filled up with some big fish stories but Jack sure plays a man of action in his part. He is a real man in the raw in this picture. Walter Odum, Sr., Dixie Theatre, Durant, Mississippi.

MIDNIGHT GUEST. (4,794 feet). Star cast. Did not please my patrons and I personally cannot recommend it. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

MILLION TO BURN. (5 reels). Star, Herbert Rawlinson. All right for a W. C. T. U. entertainment. No speed. Herbert usually has more pep in him. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw residential class in town of 1,200. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

PURE GRIT. (4,571 feet). Star, Roy Stewart. Another flivver for Stewart. Roy ought to be heard and not seen. Had poor attendance. Draw railroad class in town of 3,500. Admission 10-25, 10-30. Wilcox and Witt, Strand Theatre (455 seats), Irvine, Kentucky.

RED WARNING. (4,750 feet). Star, Jack

Your tips spread good will and help over a heap of territory—if you doubt it, read that letter from Scotland this week! And send tips NOW.

Hoxie. One of the best Hoxie's we have seen. Ordinarily Jack has not been such a draw with us, but this one got over very well and will help put him over, if he can keep up the pace. We hope so. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw mixed class in town of 3,000. Admission 10-22-27. J. J. Wood, Redding Theatre (780 seats), Redding, California.

RED WARNING. (4,795 feet). Star, Jack Hoxie. Best Hoxie to date if your clientele demands Western Hoxie is best bet. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw railroad class in town of 3,500. Admission 10-25. Wilcox and Witt, Strand Theatre (455 seats), Irvine, Kentucky.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. A crackjack fast moving picture; bought it right and made some money. Will advise all theatres to play it. If some of these birds had it there would be a million exhibition value placed on it. Judging from the exhibition value placed on some of their stuff. Moral tone good and it is suitable for Sunday. Had good attendance. Draw lumberjacks in town of 800. Admission 10-30. A. E. Edwards, Edwards Theatre, Reedsport, Oregon.

THUNDERING DAWN. (6,600 feet). Star, J. Warren Kerrigan. Ordinary in the extreme and that represented the business done. Used everything for advertising. Had poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Vitagraph

LOVE BANDIT. (6 reels). Star cast. Will appeal to the men more than the women, and especially the roughneck element. It is unadulterated "mello." If your audience likes better class of picture there are plenty that will suit you better. However, not a picture on which one will receive many kicks. I used big circus heralds from the exchange and the people knew what kind of picture to expect. The circus heralds drew good business. Moral tone okay but not a Sunday picture. Draw all classes in farming town of 2,000. P. A. Freddy, Elaine Theatre (374 seats), Sinton, Texas.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. Nothing too good to be said about this picture; showed it to the largest business in the history of our town. Pleased all classes. Suitable for any day. Moral tone excellent. I have a balcony with a hundred seats in it for negro patrons and much to my surprise it was packed and jammed both nights. If you want to make some real money and at the same time build yourself a reputation, buy this one and put it over big. Town of 1,200. Admission 10-25. Brown's Theatre (250 seats), Lecompte, Louisiana.

MASTERS OF MEN. (6,800 feet). Star cast. I would class this one as just a bit better than program picture. Pleases about seventy-five per cent. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

MASTERS OF MEN. (6,800 feet). Star cast. A good one that pleased. Fine for Saturdays. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MASTERS OF MEN. Star, Cullen Landis. Boys, here's one that you can bet on. One of the best stories of American youth ever filmed. A sea story with a touch of small town life that was pleasing to one hundred per cent. Moral tone good. Had fair attendance. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MIDNIGHT ALARM. (6,000 feet). Star cast. Will give excellent satisfaction to audiences liking excitement. Keeps up the interest every minute. Consider it a mighty good picture of this kind, which are few. Had poor attendance. Draw all classes in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (950 seats), Liberal, Kansas.

NINETY AND NINE. (6,800 feet). Star, Colleen Moore. A real honest to goodness 1923 picture. Has everything make 'em like it and will draw good business and please one hundred percent. Moral tone good and it is suitable for Sunday. Had big attendance. Draw agriculture and factory class in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

PIONEER TRAILS. (6,920 feet). Star cast. Has been overrated in a good many reports. Just an average western drama, and not much of an entertainment at that. Don't make the mistake of raising your prices, especially if you are in a small town. Moral tone okay. Had good attendance. Draw country class in town of 900. Admission 15-25, regular. Randolph Keitz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

PLAYING IT WILD. (5,400 feet). Star, William Duncan. One of the fastest westerns I've ever run. Holds the interest from start to finish. Good beyond a doubt. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

SMASHING BARRIERS. (6 reels). Star, William Duncan. Rather disconnected at times but it's sure chock full of thrills. If you are looking for a thriller you can't beat it. Had good attendance. Draw rural small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

Warner Bros.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. A great production; as good acting as they screen; by a good looking as well as capable cast. Settings, lightings, etc., great! As to whether they will like it or not in the small towns depends all on the tenth reel. This is the "dippy" one. "The end" could easily go on part nine for a good enough finish if you're afraid of part ten. Consider John Barrymore in a class by himself for real dramatic acting. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BEAUTIFUL AND DAMNED. (7 reels). Star cast. A little old; but this doesn't matter so long as your patrons haven't seen it. A good picture and seemed to please all the way. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Terpine Theatre (5,000 seats), Aberdeen, Mississippi.

BRASS. (8,000 feet). Star cast. Very good picture. Book was condemned in library here that's why they all wanted to see it. You can buy it reasonable from premier. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

BROADWAY AFTER DARK. (7 reels). Star cast. An interesting picture as our patrons said. Fine cast, well directed, slight story. A good show but not a special. Specky in a spot or two. Moral tone fair but it is hardly suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

CONDUCTOR 1402. (6,500 feet). Star, Johnny Hines. Say brothers, this is a knockout for mirth and hilarity. It's a fun festival from start to finish. Irish wit and humor galore intermingled with some very thrilling scenes. Set it in and boost to limit. Moral tone okay and it is suitable for Sunday. Had good attendance, two days. Draw mixed class in city of 500,000. Admission 10-22. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). One of the best. Will make good with all classes. Sells a little high. Print good. Posters attractive. Gets them in and pleases. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

Comedies

AGENT. (First National). Star, Larry Semon. A real good comedy, full of fast action, pep and entertainment. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

ARTIST. (Fox). Star, Clyde Cook. Fairly good. Cook don't please like he used to. Suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

BACKFIRE. (Educational). Star, Lige Conley. This like the rest of the Lige Conley comedies are all very good. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

BACKFIRE. (Educational). Star, Lige Conley. Rapid fire comedy that made the audience gasp for breath. Thrilling auto race shown. Book it, boys, as it brings the ha, ha's. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BRONCHO EXPRESS. (Educational). Star, Clyde Cook. Our first Clyde Cook Comedy. His funny antics brought good hearty chuckles from our crowd. A fairly good two reel comedy in my estimation. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

CALL THE WAGON. (Educational). Star, Neal Burns. A dandy two reel comedy. Our people liked it. Moral tone good. Had good attendance. Draw small town and country class in town of 1,700. Admission 10-25. Wallis Brothers, Isis Theatre (250 seats), Russell, Kansas.

GIANTS AGAINST YANKS. (Pathe). "Our Gang." It takes an Our Gang comedy to get the laughs. This one without a doubt a side splitter. I ran this after an opposition big house. Suitable for Sunday for grouches. Attendance, always good on these. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

HEADS UP. (Educational). Star, Cliff Bowes. Educational has the one reeler comedies all right. This one had some good laughs in it. We need good one-reel comedies to use with the big features we get. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

HOLY SMOKE. (Educational). Good filler, but not a feature comedy. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

IT'S A GIFT. (Pathe). A very good comedy that brought the laughs here. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

KIDDING KATE. (Educational Christie Comedy). Star, Dorothy Devore. Another good Christie. Devore's imitation of a kid brought gales of laughter from our crowd. This comedy without feature made a one hundred per cent. show. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

JUNGLE PALS. (Sunshine-Fox). A good comedy with laughs all the way through. Moral tone good. Had good attendance. Draw all classes. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

JUST A MINUTE. (Pathe). Pathe one reel comedies are very good. This one added. Prints good, photography good. Draw all

Notice the good tips Adolph Schutz, Dave Seymour, E. C. Bays, C. R. Seff, Mrs. J. B. Travelle, and the others are sending! Are YOU doing YOUR BIT?

classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

MY FRIEND. (Educational). Star, Lloyd Hamilton. The best one of the new Hamilton comedies we have received so far. The house was in a continual uproar of laughter from the start to the finish of the comedy. Moral tone okay. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

Nobody's Wife. (Christie Comedy). Star, Neal Burns. This is a dandy comedy which should be classed as slapstick. It got the laughs for me. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

NO LOAFING. (Educational). Funny. I'll say so! It brought plenty of laughs and made the women scream at the piano moving stunt. Some slick gags in this one. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

OVER THE FENCE. (Educational). A fairly good juvenile comedy that made the kids laugh. Nothing new pulled in this one. An average comedy and that is all. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

PAIR OF KINGS. (Vitagraph). Star, Larry Semon. I've never found a comedian who could beat Semon but he's cut his own throat now by quitting the two reelers. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

QUIT KIDDIN'. (Century). Star, Buddy Messinger. Fine. Buddy looks like a man and he sure went some. Lots of action. Draw business class and farmers in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

ROMANTIC MOUSE. (Pathe). A cartoon comedy. Pleased ninety percent. Nuff sed. Ran it with "Dr. Jack." Moral tone okay and it is suitable for Sunday. Had excellent attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

POSTAGE DUE. (Pathe). Absolutely nothing to this one. Down right silly. Not suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (5,000 seats), Aberdeen, Mississippi.

TAILOR. (Fox). Star, Al St. John. Laughable comedy that was played with "Lone Star Ranger" and pleased a good sized crowd. Lots of action in this one and nothing objectionable in moral tone. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RIOT. (Vitagraph). Star, Jimmy Aubrey. A good average comedy will hold its own with any program comedy. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

TENDERFOOT LUCK. (Vitagraph). Star, Jimmie Aubrey. Fairly good, the kids liked it but adults only fairly interested. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

TROUBLE HUNTER. (Vitagraph). Star, Jimmy Aubrey. An old comedy but a good one. Oodles of laughable situations in this one and the audience sounded their appre-

ciation. Moral tone fair and it is suitable for Sunday. Draw mixed class in town of 7,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TROUBLE BREWING. (Vitagraph). Star, Larry Semon. Larry is still going good. First one of his in a long time and pleased one hundred percent. Suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (5,000 seats), Aberdeen, Mississippi.

TRAFFIC. (Educational). Star, Jimmie Adams. A knockout one reeler comedy. Could say more, but it isn't necessary. Moral tone okay and it is suitable for Sunday. Had good attendance. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

UNEASY FEET. (Educational). Star, Lloyd Hamilton. Just fair. Seemed to please, however, but not as good as others we have had him in. Suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

WEDDING BLUES. (Educational). Star, Neal Burns. These old Christies have good stuff in them. I find they please. Draw rural and small town class in town of 1,474. Admission 10-22-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

WHY PAY RENT. (Universal). This is a good single reel comedy. Fits in nicely where the feature is long. There is need for good single reelers. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw family class in city of 300,000. Admission 35-50-75. Lee D. Baisly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

WILD AND WICKED. (Hodkinson). These comedies are all right. I have patrons who wait to ask me when Charlie appears the next time. "Wild And Wicked" is better than the average comedy, and some new gags that are screams. Good print. Town of 850. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

WINTER HAS CAME. (Educational). A bum comedy that didn't bring a giggle. Lots of snow and poor acting. Moral tone good and it is suitable for Sunday. Draw mixed class in town of 7,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Short Subjects

AESOP'S FABLES. (Pathe). Here is a very good short subject which can be used to close a show when you have an especially long feature. It is a very clever cartoon reel. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DIRTY LITTLE HALFBREED. (Pathe). All of this series are very good. Many pleasing comments passed. Book the series and boost it. Cast of real Indians. Should please any class of patrons. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

FROGLAND. (Fox). Sold to me as a comedy. My bunch couldn't see it at all. Pronounced it a piece of cheese. It is a group of dummy frogs, men and birds going through motions of actors. Draw all classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

FROGLAND. (Fox). Quite a novelty, and should prove a good single reeler especially for children, if it can be sold at a reasonable figure. Draw mixed class in town of 3,000. Admission 10-22-27. J. J. Wood, Redding Theatre (780 seats), Redding, California.

HOWE'S HODGE PODGE. (Educational). I have never seen a better one reel feature. For entertainment value, I think that there is nothing better. It receives a lot of praise from our patrons. Would recommend it to any manager. Moral tone the best. Suitable for Sunday. Had average attendance. Draw mostly foreign class in city of 13,000. Admission 10-22. William F. Eddy, Star Theatre (490 seats), Bristol, Rhode Island.

INTERNATIONAL KENTUCKY DERBY SPECIAL NEWS. This is real service. Speaks well for International and Universal. Taken Saturday, shown Wednesday noon, fully thirty-six hours ahead of any other. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw family class in city of 300,000. Admission 35-50-75. Lee D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

MAVERICK. (Vitagraph). This is a wild horse on Wyoming ranges. Only eight hundred feet but unusual and everybody loves a horse. Fit on any program. Moral tone good and it is fine for Sunday. Had good attendance. Draw family class in city of 300,000. Admission 35-50-75. Lee D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

Miscellaneous

ACE OF THE LAW. (Progress). Star, Bill Patton. (5,000 feet). This is a new man to this town but took exceedingly well. A good western story and with better directing would have made an excellent picture. Poor ending. Moral tone good. Not suitable for Sundays. Draw laboring and farm class in town of 1,200. Admission 10-25. Brown's Theatre, Lecompte, Louisiana.

AFTER A MILLION. (Xydias). Star, Kenneth McDonald. A splendid entertainment. Kenneth McDonald is a coming star if they give him good action stories. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

ANGEL CITIZENS. (Enterprise). Star, Franklyn Farnum. A real comedy drama. Accredited as lead but "Smoky" gets away with everything but the girl and star's salary and should have had those. Used action posters. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw oil and farm class in town of 500. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

BAREFOOT BOY. (5,943 feet). Star cast. An exceedingly good heart interest story well acted, not a big picture but will please one hundred per cent. Moral tone excellent and it is suitable for Sunday. Had good attendance. Draw agriculture and factory class in town of 4,000. Admission 10-20. George L. Satterwhite, Empress Theatre (350 seats), Webb City, Missouri.

BAREFOOT BOY. (5,943 feet). Star cast. Fair picture but not as well liked as the average program picture; ran with P. T. A. and had good crowd. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town and farmer class in town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

DANGER AHEAD. (Goldstone). Star, Richard Talmadge. (4,353 feet). An improbable story. It pleased the younger folks who like thrilling fast action, but this one is not as good as the "Speed King." Photography

"Reports of a feather flock to Straight From the Shoulder."—I. Sen Tipps.

excellent and print okay. Moral tone okay. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

DARING YOUTH. (Principal). Star cast. Very good program picture. Pleased. Had fair attendance. Draw family class in city of 17,000. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

DEMPSEY-FIRPO FIGHT. (State Right). Only three reels but paid too much for it. Would probably have broken even but heavy rains kept patrons away. Splendid fight scenes with slow motion camera giving first class demonstration of result. Played with western "Out of the Dust" and pleased all action fans. Not suitable for Sunday. Had fair attendance. Draw general class in town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DEVIL'S BOWL. (State Right). Star, Neal Hart. You will get by with this one if you cater to the western fans. Nothing great but will do in the pinches. Not suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (5,000 seats), Aberdeen, Mississippi.

DESERT RIDER. (Co-operative). Star, Jack Hoxie. A fair program picture but not up to this star's standard. It seems to lack the pep that is usually found in this star's pictures. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

DUTY FIRST. (Sanford Production). Star, Pete Morrison. Just another reason why people stay home. Absolutely nothing to it. Moral tone good but it is not suitable for Sunday. Had poor attendance. Draw rural and town class in town of 800. Admission 10-20-25. Firkins and Law, Crystal Theatre (200 seats), Moravia, Iowa.

FLASH. (Independent). Star cast. A flashy melodrama well named has lots of thrilling situations though some seemed forced. Story holds up well and the one night crowd seemed to like it. Draw general class in city of 15,000. Admission 30-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

GIRL FROM PORCUPINE. (Arrow). (6 reels). Star cast. A good program picture all right for a Saturday night. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

GOLD MADNESS. (Principal Pictures). Star, Guy Bates Post. (5,860 feet). Keep away from this one. Nothing to it. Seven

reels of perfectly good film wasted. This kind hurts business. If you haven't some good ones booked to follow it up the best thing to do is to leave it alone. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw student and family class in city of 80,000. Admission 10-20. George W. Pettingill, High School Theatre (1,000 seats), St. Petersburg, Florida.

GUN SHY. (Phil Goldstone). Star, Franklyn Farnum. (5 reels). Very good western comedy drama, which pulled very good business. Admission fifteen cents. J. Hill Snyder, Scenic Theatre (630 seats), York, Pennsylvania.

HELL'S BORDER. (State Right). Star, William Fairbanks. If your patrons like lot of action why here is one. Makes the second time I have run it. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. Br. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

THE DEVIL'S BOWL. (Crescent). Star, Neal Hart. Another one of Neal Hart's slow draggy program pictures. Too much posing and no action. Good for Saturday because they are coming anyway. Not suitable for Sunday. Had fair attendance. Draw all classes in town of 4,000. Admission 10-20. George L. Sallerwhite, Empress Theatre (350 seats), Webb City, Missouri.

LAST OF THE STAGE COACH BANDITS. (Enterprise). Star, William S. Hart. One of the Hart classics. Print good and a fair picture. Rather old. Did not go over very good for me as Hart seems to have lost his popularity. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

LET'S GO. (Truart). Star, Richard Talmadge. (5,198 feet). A fast and pleasing comedy drama that went over well with our Saturday crowd. A very good little picture. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25 up. E. W. Collins, Grand and Empire Theatre (700-750 seats), Jonesboro, Arkansas.

LET'S GO. (Truart). Star, Richard Talmadge. (5,198 feet). The best of Talmadge's thrill dramas. Drew strong here three days. This is usually a two day run house. Admission fifteen cents. J. Hill Snyder, Scenic Theatre (630 seats), York, Pennsylvania.

LUCK. (C. C. Burr). Star, Johnny Hines. (6 reels). This is a rollicking good feature comedy. My patrons just sat and chuckled during the entire showing. Moral tone good. Had fair attendance. Draw all classes in town of 3,500. Admission 10-33. M. W. Lar-mour, National Theatre (450 seats), Graham, Texas.

LUCK. (C. C. Burr). (6 reels). Star, Johnny Hines. A good comedy well worth seeing. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,500. Admission 10-25. Miss Douglas Robertson, Princess Theatre (250 seats), Flemingsburg, Kentucky.



Paramount presents a William de Mille production, "The Bedroom Window," with May McAvoy, Malcolm MacGregor, Ricardo Cortez, Robert Edeson, George Fawcett and Ethel Wales.

T. O. C. C. Hears O'Toole

National Heal Tells N. Y. Group of Power of "Home Touch"

"The Home Touch," National President M. J. O'Toole told members of the Theatre Owners Chamber of Commerce, Greater New York exhibitor organization, at their meeting this week, "is the greatest means of efficiency in legislative centers."

President O'Toole, who was accompanied to the meeting by former president Sydney S. Cohen, was given a great ovation by the exhibitors. The major portion of routine business was suspended in deference to the guests who were the chief attractions of the afternoon.

"The exhibitor who lives in the congressman's neighborhood is the man who can exert the most influence when it comes to getting action from that district. The outside agencies mean very little," he declared.

O'Toole was marked in his praise for the local organization, saying that the good it is accomplishing is reflective in similar units throughout the country.

Abramson With Chadwick

Max Abramson, title-writer and scenario editor, who recently was brought to New York from Hollywood for the purpose of titling and editing Ivan Abramson's latest production for Chadwick Pictures Corporation, "I Am the Man," has also been engaged to title and edit "The Painted Flapper," a Gorman production recently completed on the West Coast for the Chadwick organization.

Baby Ott Signed

Jackie Ott, 5 years old, has been signed for a part in "Born Rich," to be distributed by First National Pictures, Inc.

Hubbell With Dempsey

Edwin Hubbell, Wampas "baby startlet" of 1924, has been selected for a role with Jack Dempsey in one of the Universal productions under his ten-picture starring contract. Erle Kenton, director of the Gump comedies, is guiding the filming.

Lauds "Cytherea"

Joseph Hergesheimer, whose story of "Cytherea" was filmed by Samuel Goldwyn with George Fitzmaurice directing under the title of "Cytherea—Goddess of Love," has written Mr. Goldwyn expressing his delight with the result.

Cohn on Way West

Jack Cohn of C. B. C. Film Sales Corp., and also chairman of two committees of the I. M. P. P. D. A., has left for the West Coast to remain several months. In addition to directing the membership and advertising committees he has frequently looked after the work of those committees on which Joe Brandt acted when the latter was absent from New York.

Has First One Ready

Al Herman has completed the first of the series of Century comedies depicting American home life in which Waunda Wiley, Century's new star, will be featured with Harry McCoy and Al Alt. The title is "His Friend's Wife."

Western's Title Changed

Second of Series of Buddy Roosevelt's Called "Battling Buddy"

The second of the series of eight western thrill-stunt dramas starring Buddy Roosevelt has been completed by Lester F. Scott, Jr., and the negative has been shipped from Los Angeles to New York to Weiss Brothers' Artclass Pictures Corporation, the distributor of the pictures.

It is called "Battling Buddy" and is said to give "Rough Ridin'," the first of the series, severe competition in the way of thrills and daredevil horsemanship performed by the star, Buddy Roosevelt. The second Buddy Roosevelt was first called "A Battling Buckaroo" and so announced, but the title was changed to "Battling Buddy" when it was learned another picture was carrying the other name.

Louis Weiss, Artclass executive, reports negotiations are on for several new territorial sales which it is expected will be closed this week.

Max Weiss in Detroit

Negotiations are on for an extended run of "After Six Days" at the Shubert Detroit Opera House, Detroit, Mich., with the deal due for consummation this week. The Shubert Detroit plays legitimate stage theatrical attractions of the first grade only as a regular policy.

Max Weiss, president of Weiss Brothers' Artclass Pictures Corporation, which controls "After Six Days," is in Detroit this week in connection with the negotiations for the run of the picture in that city.

Will Film "Great Divide"

Reginald Barker will film "The Great Divide," adapted by Waldemar Young from the play by William Vaughn Moody, on an elaborate scale for Metro-Goldwyn-Mayer, according to an announcement from Irving Thalberg, assistant to Louis B. Mayer, vice-president in charge of production. Arrangements are now being made to photograph the majority of the big scenes on location in Arizona.

Four Banner Films

Banner Productions, Inc., has closed a contract with Ben Verschleiser, formerly general manager of the Grand Asher studios, for four feature productions to be made on the West Coast. The first of the series, which is in production, is Evelyn Campbell's Cosmopolitan Magazine story, "Empty Hearts," under the direction of Al Santelle.

Changes in Personnel

Tom Bailey, formerly Paramount branch manager at Portland, Ore., has been appointed branch manager at San Francisco, succeeding O. B. Traggardh, who will shortly assume an important executive position in another department of the Paramount organization. H. Neal East, formerly salesman at Portland, has been appointed branch manager succeeding Bailey. Frey Meyers, formerly sales manager at the Washington exchange, has been appointed branch manager at Wilkes Barre, succeeding E. W. Sweigert, resigned.

Exhibitors! Don't fail to send all the Reports you can for Publication in Our "Straight From the Shoulder Department."

His Trouble With Films

Post Office Wants Shippers to Use Labels of Department

The Post Office Department continues to experience trouble in handling film shipments, due in large part to the failure of patrons to use address labels which are properly arranged and their failure to remove the previously used postage stamps and address labels when the parcels are remailed.

The department, at the request of the moving picture industry, from time to time has issued instructions to postmasters to give the best service possible to film shipments, to handle them promptly, stamp thereon the hour of mailing, if such stamps are used at the post office, and, if not accepted by the addressee to return the parcel immediately, if a request to that effect appears thereon.

In order that this service may be given, however, it is pointed out, it is essential that patrons of the mails use the labels suggested by the department. These labels are approximately four by six inches in size. In the upper left hand corner should appear the name and address of the sender together with any request for prompt return of unaccepted matter and a guarantee of return postage. In the lower left hand corner, in bold-faced type, should be printed the words "Important. Theatrical Matter" and over the address of the label, in similar type could appear the words "Motion picture films."

The address label and used stamps should be removed when a parcel is remailed, but the caution label required on such shipments need not be removed so long as it is in good condition.

Jackie Busy Again

Jackie Coogan's new Metro-Goldwyn picture, "Little Robinson Crusoe," is in production on the West Coast under the direction of Scott Dunlap, working under the personal supervision of Jack Coogan, Sr., according to advices from Louis B. Mayer, vice-president in charge of production. "Little Robinson Crusoe" is the story written especially for Jackie by Willard Mack.

The cast includes Tom Santschi, Will Walling, C. H. Wilson, Bert Sprotte, Eddie Boland and James Wong, uncle of the popular Oriental screen beauty, Anna May Wong.

Warner's Foreign Deal

One of the most important Warner Bros. distribution deals for territory outside of the United States was closed this week when Col. A. C. Bromhead, chairman and managing director of Gaumont, Ltd., of London, completed negotiations with the Warner Bros. through Albert Warner, whereby the Gaumont Company will handle the forthcoming 1924-25 program of twenty bigger and better productions from the Warner Studios for the United Kingdom.

Signs Beverly Bayne

Beverly Bayne will return to the silent drama as the feminine lead in "Her Marriage Vow," which the Warner Brothers are making. She will appear opposite Monte Blue.

Educational Convention Will Be at Los Angeles July 1-5

THE third national convention of exchange managers and executives of Educational Film Exchanges, Inc., will be held in Los Angeles July 1 to 5.

"Los Angeles," said E. W. Hammons, president of Educational, in making this announcement, "has been selected as the convention city as a reward to the Home Office executives and branch managers for the finest season's business in the history of our organization, as well as to give them all an opportunity to get better acquainted with our producing forces.

"Especially has the late winter and spring business been notable, and the sales force is winding up the season in a blaze of glory. Our bookings during May, right at the beginning of the warm weather season, are without precedent. With this splendid showing, we are going to visit the studios while laying plans for the coming season, before starting our intensive work on the 1924-25 product. We are looking forward with confidence to the fall, and do not feel that it is necessary to rush into the field in early summer to sell those pictures which will not be released for two or three months at least."

The Home Office delegation and the managers of the Eastern exchanges will meet in Chicago June 27. Two special cars have been engaged to carry them from that city to Los Angeles and back. All other exchange managers except the Rocky Mountain and Pacific Coast men will meet the train in Kansas City. The trip will be made over the Santa Fe.

The executive office contingent will consist of Mr. Hammons, A. S. Kirkpatrick, assistant general manager; D. J. Chatkin, acting domestic sales manager; J. R. Wilson, assistant domestic sales manager; Gordon S. White, director of advertising and publicity, and Lowell V. Calvert, supervisor of exchanges. They will be accompanied by O. R. Hanson, Canadian general manager; Captain George MacL. Baynes and Harvey Day, of the Kinogram Publishing Co., Inc., and Lloyd Hamilton, star of Hamilton Comedies, and Mrs. Hamilton. Hamilton has been in New York for several weeks on his annual vacation and in conference with Mr. Hammons regarding production plans for next season, and has delayed his return to Los Angeles in order to make the trip in company with the Educational executives.

The convention will be held at the Ambassador Hotel in Los Angeles, business sessions beginning on the morning of Tuesday, July 1. Sessions will continue through

Saturday, the delegates leaving for their respective headquarters on Sunday, July 6. It is expected that one day will be spent at the Christie Studios, where the Christie Comedies, Bobby Vernon Comedies and Walter Hiers Comedies will be produced, and another day at the Fine Arts Studio, where the Mermaid Comedy, Hamilton Comedy, Juvenile Comedy and Cameo Comedy units will be at work. It is intended that the exchange managers and executives shall be present at the studios when the producing companies are actually at work on the comedies for the fall schedule of releases.

The same general plan for the business sessions will be followed at the Los Angeles convention that was found so successful and efficient last year, when the national convention was held at the Pennsylvania Hotel, New York City. Each exchange manager will give a concise survey of conditions in his territory. This will be followed by a national resume by the Home Office executives, and plans and policies for the 1924-25 season will be formulated.



Scenes from "Her Own Free Will," starring Helene Chadwick and released by the W. W. Hodkinson Corporation.

Last St. John Comedy

"His Better Half," which is scheduled for publication on June 15, will be the last Al St. John comedy to be released this season by Fox Film Corporation.

Warner Convention Results in Better Plan for Distributors

By TOM WALLER

Next to the agreement that the 1924-25 production schedule will have a minimum of twenty features, the big thing accomplished at the Warner Brothers' convention, just terminated at the Coast studios, was the resolution adopted to bring closer together members of the Warner fraternity. This came about in the appointment of a committee of five prominent distributors of Warner product which will be representative of all Warner distributors at meetings to be held quarterly with executives of the organization. At these special conferences the men away from the home office will be able to voice their suggestions and those of their colleagues on Warner policy, production and distribution.

According to Lon Young, head of the company's advertising and publicity departments, the consensus of opinion at the convention was that the paid columns of the trade papers furnish the best medium of business getting. Young states that Warners bank this assertion on their experience of last year when they advertised extensively in national publications. As the result of that experience, he said, they have decided to greatly enlarge their advertising in the trade press this year.

Delegates arriving in New York City from the convention this week included: Abe Warner, Lon Young, Sam Morris; also Bobby North and Henry Siegel of the Apollo Exchange; L. Berman, Philadelphia; W. B. Shapiro, Boston; Harry Charnes, Cleveland. Sam Warner will remain on the Coast another week. Harry Warner is making his home out West to aid his brother Jack in supervising production.

At the convention, which opened at the Hotel Ambassador, Los Angeles, on May 28

and closed May 31, announcement was made that the full Warner 1924-25 product has been solidly booked throughout the United States and Canada. All of the features included in the new schedule, according to Young, are based upon successful novels or stage plays. Under the working title of "Three Women" Ernest Lubitsch will complete his first contribution for this list by June 30, it is expected. As agreed in his contract, he will then make a picture for Paramount, returning to the Warners about September, when he will start his second for the future big Warner output. The theme of this second vehicle is as yet undecided.

Sold to Merit

Arrow Film Corporation announces that "The Mysteries of Mah-Jong," their novelty featurette, shown last week at the Rivoli Theatre, New York, and the 26 "Arrow-Great-Westerns," starring Ben Wilson, Dick Hatton and Yakima Canutt, champion American cowboy, have been bought by Merit Film Corporation for New York State and Northern New Jersey.

Raymaker With F. B. O.

Pursuing his policy of constructive up-building, B. P. Fineman, general manager of the F. B. O. studios, announces the acquisition of Herman Raymaker, who will direct alternate episodes of the "Telephone Girl" series from now on. Percy Pembroke, who directed the tenth episode, was engaged a few weeks ago, and Mr. Raymaker will alternate with him.



Al St. John, who will star in Educational-Tuxedo comedies, and Doris Dean, who will be his leading lady.

Metro-Goldwyn Holding Sales Convention Now in Chicago

METRO-GOLDWYN branch managers and district managers of the southern and mid-western territories are meeting this week in their annual sales convention at the Congress Hotel, Chicago. E. J. Saunders and James R. Grainger are presiding.

The Chicago convention is the second in the series of three which Metro-Goldwyn is holding at this time. The first was held in New York last week for the branch and district managers of the whole eastern territory. The next will be at San Francisco for the sales convention of the managers of the west.

The purpose of these conventions at this time is to thoroughly acquaint the men in the field with the quality and variety of the Metro-Goldwyn product for the coming season and to lay the foundation for the initial sales campaign of the merged company.

Among those present in Chicago are S. A. Shirley, of the Chicago territory; W. C.

Sachmeyer, of Cincinnati, and C. E. Kessnich, of Atlanta; L. Rozelle, of Chicago; S. Shurman, of Milwaukee; Joseph Klein, of the Cincinnati office; J. J. Burke, Jr., from Atlanta; C. J. Briant, manager of the New Orleans office; L. Bickel, Dallas; C. T. Lynch, from Omaha; C. E. Almy, manager in Cleveland; L. Sturm, managing the Detroit office; W. Wilman, from Indianapolis; A. H. Fischer, of Minneapolis; W. E. Banford, Des Moines; L. B. Metzger, from Kansas City, and C. Werner, St. Louis manager.

Buchheister Busy

Oscar Buchheister Studios have so much work to look after that they find it necessary to keep a night force in full operation. Indications are, according to Buchheister, that the period of this rush will be indefinite. He expresses his gratitude to the many companies which are making this condition possible.



GASTON GLASS

Who has been featured in Chadwick Pictures' "I Am the Man," and is now being co-starred with Helene Chadwick by Distinctive

Held In Abeyance

A Little Late, But Bill Legalizing Fight Films Is "on Tap"

Washington, D. C.—Exhibition of motion picture films depicting boxing matches or prize fights would be made possible and legal under the terms of a bill introduced in the House of Representatives just before the adjournment of this session of Congress, by Representative Dickstein, of New York.

The author of the bill knew, of course, there could be no chance afforded for its consideration at this time, but it is "on tap" for consideration in December. Mr. Dickstein declares that he does not believe that the original act, which his bill would repeal, was intended to be permanent legislation, nor intended to make criminals of good citizens who enjoy the sport and who like to see prize fights.

The Dickstein bill also proposes that in addition to the tax now imposed upon theatre admissions a tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place where there is exhibited any film or moving picture representation of any prize fight or encounter of pugilists. It is estimated that between \$30,000,000 and \$50,000,000 would accrue to the Federal revenues through the operation of this provision.

Banner Closes Deal

Sam J. Briskin and Geo. H. Davis of Banner Productions, Inc., have just closed a contract with Morris Kohn and Charles Goetz of Dependable Exchange, Inc., whereby the Dependable will handle the series of four Banner productions for New York and Northern New Jersey territories.

The first of the series, "The Truth About Women," with Hope Hampton and Lowell Sherman as the stars, has just been completed under the direction of Burton King. Banner Productions also announce that the first of the four features to be made on the Coast has gone into production, with John Bowers and Clara Bow added to the cast.

More States Lined Up

Five New Territorial Franchise Holders for Principal Pictures

Five more new territorial franchise holders to handle the Baby Peggy and Harold Bell Wright Master productions for Principal Pictures Corporation were announced this week by Irving M. Lesser, vice-president and general manager of distribution. They are:

A. H. Blank, operating the A. H. Blank Enterprises, taking in the states of Iowa, Nebraska, Kansas, Western Missouri, with exchanges at Des Moines, Omaha, Kansas City, under the direction of Harry Weinberg and E. C. Rohden.

Ben Friedman, owning and operating the Friedman Film Corporation, handling Minnesota and North and South Dakota, with exchange in Minneapolis.

Jules Wolf, president of the Inter Mountain Educational Film Exchange, Inc., operating in Utah, Wyoming, Colorado and New Mexico, with exchanges at Denver and Salt Lake City. Mr. Wolf is operating individually as a territorial franchise holder for the Principal Master productions.

Col. Fred Levy, owning and operating the Big Feature Rights Corporation, of Louisville, Ky.,

Harry Crelle, vice-president of Supreme Photoplays, Co., of Pittsburgh, with exchange in Pittsburgh, embracing Western Pennsylvania and West Virginia.

Choosing Locations

King Baggot, Universal director, and a technical staff has left for Coeur d'Alene, Idaho, where they will choose locations in the mining country for "The Tornado," Universal's adaptation of Lincoln J. Carter's famous play. House Peters is to star in the new picture, to be his first under a recently signed Universal contract. Elmer Sheely, art director; Bill Rau, unit production manager, and Friend Baker, cameraman, accompanied Baggot.

New Theatre on Coast

Symphony Opens at Compton, Cal., Showing "Uninvited Guest"

With seats selling high and several hundred of the screen's prominent actors, directors and executives present, the new Symphony Theatre at Compton, California, twenty miles from Los Angeles, was officially opened last week with a presentation of Metro's "The Uninvited Guest."

B. F. Rosenberg, manager of the Metro-Goldwyn office in Los Angeles, in writing to Metro-Goldwyn officials here about the Compton opening, declares that "it is a remarkable fact that about two-thirds of the houses opening in this territory are using Metro productions as their opening attractions."

"We try very hard to give these exhibitors great service on the opening night—in other words, to illustrate this point clearly, the head of our publicity department, Mr. H. D. McBride, acted as master of ceremony on this opening night, and our Mr. J. T. Brown, in the publicity department, was on the job nearly all day the opening day helping Mr. Davenport, the owner, complete arrangements for the opening. This is in line with Metro-Goldwyn's idea of 100 per cent service."

"Her Own Free Will"

Hodkinson to Release Completed Feature Starring Helene Chadwick

"Her Own Free Will," from the Ethel M. Dell novel of the same title, was completed this week by Eastern Productions at the Biograph Studio.

"Her Own Free Will" is the first of the series of special features to be produced by Eastern Productions, Inc., for release through Hodkinson. Helene Chadwick is starred supported by Holmes Herbert, Allan Simpson, Violet Mercereau and George Backus.

It is set for release through Hodkinson on July 20.

Three Plane Banner Yields Good Effects

Recently we described a banner stunt used by the Circle Theatre, Indianapolis. Stanley N. Chambers, of Miller's Theatre, Wichita, offers something else on *The Song of Love*, a cut of which is shown here.

The backing, on which is painted a desert landscape at the sides and an oasis city in the center, sets back from the surface some five or six inches. The openings are cut into the surface, an oval for the title and trefoil arches for the sides. Back of the latter are set cutouts of the star and her lead, midway between the front and back, but sufficiently distant from the surface to not only get perspective but to permit illumination by lamps concealed behind the front.

This banner is used in the lobby for the current showing, but will work as well for the underline the other side of the doors.

Two and three plane banners are working their way east from the Pacific Coast where they have long been standard in the better houses.

Permanent Hooks

Working far enough ahead to get it lined up properly, Bill Branch, publicity manager of the Empire Theatre, San Antonio, Texas, sold a shoe firm on naming a new sandal after Betty Compson, breaking the advertising along with that for *Woman to Woman*. The store was given a special rate on pair passes to the matinees to permit them to offer a pass with each sale.

The advertising manager of the store has planned to hold what are not sold on this play for a drive on the next Compson production. At any rate they will remain the Betty Compson sandal, and it is intended to link other names to different articles of women's wear for a permanent hook-up instead of changing the name with each attraction.



A First National Release

A USEFUL IDEA FOR A BANNER FOR LOBBY OR FOYER

In this display from the Miller Theatre, Wichita, Kans., the exhibit is on three planes, the surface, the cutouts and the backgrounds. The arches and ovals are cut from the surface and the cutouts placed in back of these.

Six Pueblo Indians Rode Covered Wagon

When *The Covered Wagon* played Louis L. Dent's Palace Theatre, El Paso, J. M. Edgar Hart got hold of half a dozen Pueblo Indians to go around town with a real covered wagon.

They not only paraded, but it was arranged for them to visit the schools during recess time where the Indians did their tribal dances and their manager lectured on the history of the tribe.

It would seem that that should entitle them to their money, but Edgar had another idea. During the openings he had them stand on the marquee and in the windows in statuesque poses while one of them beat the ceremonial drum.

Probably if the picture had been held over Edgar would have been staging a Wild West show up and down Main street. As it was, they had a very comfortable week—very comfortable.

Plan now for your fall opening. It's not too early.

Asked the Ladies to Select Ending

As you probably know, there are two endings to *Woman to Woman*, one the natural and indicated tragedy and the second a forced "happy" ending. Managers are given their choice.

S. W. Wallace, Jr., of the Criterion Theatre, Oklahoma City, made this the basis of a stunt costing \$27.50 and bettering business about \$400, or \$100 a day on the run.

Four days in advance of the opening he took a four inch single headed: "Is your name here? The following are invited to a private showing of *Woman to Woman*." Below were carried the names of ten prominent women, each on a separate line. Following this was the date and time and the house signature. Ten other names were used on the two following days and on Friday afternoon, the day before the special showing, a larger space carried these thirty names and twenty others.

All four days the newspapers carried special stories to the effect that at the special showing the proper ending would be selected by the guests.

Saturday morning the picture was run through with the tragic ending, followed by the other. Each woman had been given a voting card on her entrance, and the vote was overwhelmingly in favor of the sob.

The picture opened Sunday and the newspaper comment was against the unhappy ending, which gave Wallace a comeback in which he pointed out that the women had decided that this was the only logical finish.

It gave a special story for eight days running, a story of real interest, and eight stories for a four day run is about as much as you can expect.

Played the Title

There is nothing much about automobiles in *The Next Corner*, but Guy Kenimer, of the Arcade Theatre, Jacksonville, Fla., hung the picture to the autoist with a slogan, "Drive slowly. You may meet a fool at *The Next Corner*." This was good for five banners on as many streets, two of them being seventy feet wide. The same idea with "you may meet trouble" was used on 43 stanchions along the main thoroughfares.

Plastigrams got in much of the crowd, but the signs helped.



A Metro Release

A GOOD CHARLES E. SASSEEN LOBBY ON SCARAMOUCHE

Used for the Queen Theatre, Galveston. The color scheme is cream ground with dark green letters and red and yellow flowers. The head cutouts are apparently pushed through the material. An effective front that cost only \$16.50.

Got Exploitation at Reduced Rates

Exploitation cost was cut by S. L. Faulkner, of the Majestic Theatre, Austin, Texas, when he played Fair Week.

Many Southern Enterprises managers put in soft drink stands and other concessions, some of them serving free samples and others making a charge, but Faulkner did something much better. He laid off the concessions to the women of the Business and Professional Women's League, and they set up a soft drink stand, a home made candy counter and a fish-pond. Also they rafted in a lot of additional publicity, in and out of the newspapers, and it is not going to hurt Faulkner in the least in the matter of good will.

And along the same economical lines Faulkner hunted up the dealers in toys who were carrying their Christmas stocks over from last December. They were glad to sell him their chapter stuff at cost or even a little below, and he got several hundred noise makers for \$4, which were distributed free to help along the carnival idea.

For an extra clean-up he threw out heralds to a crowd of about 2,000 which had gathered to witness the breaking of the ground for a new stadium.

Good Small Stunts Enough for Lloyd

H. C. Farley, of the Empire Theatre, Montgomery, Ala., is another manager who knows it is foolish to waste money on big stunts for Harold Lloyd. He knew that a lot of little things merely to show the star and a new title would suffice. He used a 30-inch newspaper space twice and the usual amount of paper, and he managed to land a difficult florist's window with "If you are Girl Shy, say it with flowers." An oculist made a display of tortoise rimmed glasses,



A First National Release

WHO COULD WANT MORE THAN THIS FOR THE WANTERS?

It is Frank Steffy's idea for the lobby of the Coliseum, Seattle, Wash., and one of the prettiest designs he has turned out in several months. The main idea was the use of orange blossoms for the decoration, to match the bride picture in the litho.

with three cards. One read: "His fortune," a second gave "What do you value yours?" and the third was the play, house and dates.

Two thousand novelty heralds were thrown out. These were four pagers titled "How to Make People Laugh. By Harold Lloyd." Page three carried things that did not make people laugh, the copy being burlesque. A broken line carried them over to the fourth page and the house advertisement. To supplement this 3,000 cheap postcards were gotten up with "This is no mail for the mails." These were stuffed into the letter boxes as Mr. Farley has a very select mail list and wanted to get these to everyone.

He used 100 car cards reading "You can take street car rides of joy and laughter with

Harold Lloyd in Girl Shy, at the Empire, but not in our cars. Our men are responsible." Because this was a plug for the company the cards cost only the printing. An automobile company sent out a car bannered that you would not be Girl Shy in their make of bus, and there was a large painted banner on Court Square and plenty of window cards.

A Side Show

It had nothing to do with pictures, but Charles Morrison made big business for the Imperial Theatre, Jacksonville, by working a sort of side show.

A woman aviatrix was injured while changing planes at a flying circus at Pablo Beach, where Jacksonville cools off during the heated term. Morrison hired her to make personal appearances at the Imperial in connection with Dorothy Dalton in *A Moral Sinner*, and tell how it happened. The wrecked plane was on display in the lobby.

The other members of the circus did stunts over the theatre in return for newspaper publicity which Morrison arranged for, and an anchored parachute was flown from the roof when the wind was strong enough to keep it up. This seems to be a new idea.

He got a four-day crush for very little extra money.

Transit Heralds

C. B. Stiff, of the Tivoli Theatre, Chattanooga, has a new one on us. By arrangement with the trolley company he has a boy on each of the cars to hand heralds to incoming passengers.

This is an extension of the idea of the Howard Theatre, Atlanta, which gives heralds at transfer points, arguing that people about to take a street car ride have time to look over the literature. The new scheme is more direct, but practicable only where there is a fairly limited number of cars.



A Metro Release

A CLEVER TREATMENT OF A WHITE SISTER CUTOUT

H. B. Clarke, of the Garing Theatre, Greenville, S. C., bordered this with a pair of candles and topped it with a lattice with easter lillies, as appropriate to the season of its showing. We do not exactly admire the cutouts on the candles.



A First National Release

A STRIKING HAND PAINTED SIGN FOR A SECRETS RUN

This was planted in the window of a vacant Cleveland store for the three weeks' run of Norma Talmadge in *Secrets* at the Stillman. Note the heart-shaped foliage on the trees. No color effect is suggested, though you can guess at the peacock.

Triumph Lobby Is Loud as a Whistle

H. B. Vincent, of the Beacham Theatre, Orlando, Fla., told Frank H. Burns to get a good loud lobby for *Triumph*, and Burns turned out one that could be heard half a mile without the aid of a microphone.

The cut shows three large banners and a set piece all carrying the title in letters measured by the foot instead of the inch. There are fourteen pennants each with the title and fourteen more with one letter each in behind the first row, spelling the title two more times.

We don't know just what Burns was shooting at with that talk about "Orlando's premiere." Any picture has its Orlando premiere. Possibly he means that Orlando got this picture earlier on the release date than is usual, but it doesn't carry much conviction if you study it out. "World premiere" or "Simultaneous with New York and Chicago" might mean something, but this brings no especial thrill. It does, however, show one of the most emphatic lobbies the Beacham ever put out. It simply will not be ignored, and this has an effect upon the ticket sales.

Mostly Legs

For the central panel of the lobby banner on *Why Men Leave Home*, the Liberty Theatre, Seattle, used the legs from the First National paper, getting a nice display that caught the eye and gave a laugh to the sophisticated. The main panel was flanked by smaller ones giving the names of Lewis Stone and Helene Chadwick.

This might not be so good in a neighborhood house with a family trade, but the Liberty is "downtown," and it went over all right.

Schade Interviewed

George Schade, of Sandusky, is a City Councilman as well as manager of the theatre bearing his name, and each job helps the other.

As a sample of how it works, George got himself interviewed lately on the Sandusky brand of gangster, comparing him with the Mexican and other types—But mostly Mexican. He said nothing about his forthcoming attraction, but when he played *The Bad Man* people were more than usually interested in the First National because they knew all about his type.

The moral is to go get yourself a job as a City Father.

Had a Real Shiek for Song of Love

This desert scene for *The Song of Love* cost the Messerole Theatre, Brooklyn, very little more than a cutout, and naturally a real Shiek has more pull than any cutout work.



A First National Release

A SATISFIED SHIEK

The tent was hired from an awning concern, the hookah probably was borrowed and any costumer will rent a burnous and cape. If you want to make it complete, you can get a real Arabian record from either the Victor or Columbia, if you order in advance, and run that with a repeater in the tent. It does not show clearly in the cut, but there is a sketchy painted back and the title and date are lettered on the top.

Sometimes a Shiek is better than a shriek. Thomas G. Coleman, of the Rialto Theatre, Macon, Ga., used a green and yellow tent for *Shadows of the East* and made Frank Mayo and Mildred Harris secondary to Edith Hull in all his displays, reminding all and sundry that this was the author of *The Shiek*. It brought the money in.



A Paramount Release

THERE WAS NO QUESTION IN ORLANDO AS TO THE FEATURE

H. B. Vincent and Frank H. Burns got out a lobby that is about as emphatic as anything the Beacham Theatre has ever shown. It is not artistic, but the big idea was to sell the De Mille play, and this did the stunt to the last thin dime.

Sidewalk Carnival Helped Fair Week

Charles Morrison, of the Imperial Theatre, Jacksonville, innocently made a lot of work for the Secretary of the State Fair Association when he advertised in the local paper for concessionaires for Fair Week. Although he very clearly announced that application should be made to the Imperial Theatre, a lot of professionals called up the Secretary, supposing that he would know all about it, and he was kept busy explaining.

Morrison found a number of dealers who were willing to donate their wares in return for the advertising, but he felt that it would be more in keeping to permit them to make a nickel charge. It would hold down the chronic deadheads and at the same time give more of an air of reality to the stunt.

An orange drink concern put up a thirty foot counter along the curb, with the permission of the city officials, and dispensed orange drink, hot dogs, sandwiches, cones, candy and peanuts, and did a thriving business.

From an old showman Morrison obtained some side show paintings, which were fastened to a tent borrowed from an awning company in return for an advertisement, and he put out a small ballyhoo with a couple of clowns, a girl jockey and an announcer.

He even took the atmosphere inside and candy butchers passed through the house just before the feature selling cones and peanuts with the cry: "Last call, folks, before the big show starts. Get your peanuts and cones. Last time we pass among you."

It was better than a stage prologue and helped the people to like the comedy. Business broke no records, but it was much better than it might have been had Morrison slid.

Horned In

B. S. Barr, who recently took over the exploitation work for a chain of houses in South Brooklyn, paid half the cost of a loving cup to be given the most popular street



A Universal Release

A CLEVER BOX OFFICE TREATMENT FOR THE HUNCHBACK
Planned by the Cameo Theatre, Pittsburgh, for the run of *The Hunchback of Notre Dame*. The ticket booth was made the centre of the display instead of permitting it to be a detriment to the wall construction, and it was well worth the trouble.

car conductor in that section. The cup ostensibly was given by a locality weekly newspaper, and there was no inclusion of the theatre other than the announcement that the presentation would be made at the Peerless Theatre, but it broke the ice in a rather haughty small time sheet and next hook-up will probably give the house more. The theatre's interest was due to the fact that it was playing Johnny Hines in *Conductor 1492*.

Barr also got a local clothing company to show the styles the local Beau Brummels were using, with a reference to the 1824 model, but without reference to the fact that the old timer would be shown at the Peerless.

This is a nice time of year to start an ice water supply in the lobby. The ice will be supplied in return for a credit card, and the water won't cost you much. Set it well back to get them in.

Double Punch

C. W. Irvin, of the Imperial Theatre, Columbia, S. C., put on a men's fashion show for *A Society Scandal*, just to be different. He made it more of an attraction by hiring the glee club quartet of a nearby university to wear the clothes and sing several numbers. His doorman, Sam Hammond, a fine amateur burnt cork artist, worked out a skit with a small boy who sings at the kid matinees, and this was one of the hits of the show.

The store contributing the clothes also paid the quartet, rigged the stage setting and paid for a twenty inch display ad. Mr. Irvin paid the small boy \$2.50, which was his share of the expense.

As a by-product, the owner of a large department store was so well pleased with the performance that he has arranged with Irvin to put on a women's show with gowns and models from New York.




A Paramount Release

AN ELABORATE SIDEWALK BALLYHOO FOR FAIR WEEK AT THE IMPERIAL THEATRE, JACKSONVILLE.

Charles Morrison rigged up a tent over the marquee, borrowing paintings from a local showman and had orange drink, ice cream cones, hot dogs and peanuts for sale, with free balloons and a couple of clowns, not to mention a girl jockey and a leather lunged barker. He got everyone in town to the front of the theatre, and managed to get a good percentage of them inside.

Makes White Space Replace Cut Work

E. R. Cann, of the People's Theatre, Yarmouth, N. S., sends in a two sixes for Little Old New York and writes that he thinks it is pretty fair considering the limited facilities of a small town printing office. We'll



**MONDAY
TUESDAY**

"Little Old New York"

**ARION DAVIES
HARRISON FORD
MAHLON HAMILTON**

TWO SCREENINGS EACH EVENING
7 and 9.15

Appropriate Orchestra Accompaniments.

A Goldwyn-Cosmopolitan Release

WHITE SPACE HELPS

second the motion. In the case of Little Old New York there are some silhouette cuts that will give good reproduction even in the country papers, but we take it that Mr. Cann could not get these, and so he makes white space give him about the same display value. The cast might be better if set in upper and lower case, but since this is not done we presume that the office had no font of appropriate size with small letters, so he had to use this or cut to a straight Roman, which would have been a little too small with so little display. This makes a very slightly display. It might tell a little more about the picture, but telling too much would spoil the display, and the talk was gotten over in the reading columns, so it was not really necessary to repeat it here. We think that Mr. Cann is fortunate in not having a greater variety of faces which might tempt a compositor to use too much fancy work. This is a very clean space, and this generous use of white is better than an endeavor to replace cuts with ornamental rule work. Mr. Cann has done better than many managers with several times his equipment facilities. Mr. Cann has one point in his favor. He uses his brains. He does not need so much variety in type.

Pictorial Border Gets Attention

About the most striking point to this display on Black Oxen from the Salem Theatre, Salem, Mass., is the border, which is about 42 points wide. It even overshadows the cut, which has been regarded as sufficient by most advertisers. Probably the same appeal could have been gained through the use of a similar amount of white space, and this would have given greater force to the type. It is rather ordinary composition, good but

not striking, and there is almost too much talk, though this copy is well written and does not fall into the category of too much argument, though the last bank is unnecessary. The story is sold on striking lines and then almost an anti-climax is supplied by a seven line double common paragraph that goes over the ground anew but telling the same old story. Most of the selling will be done by the top lines. "Something a millionaire would give his last dollar for. Something a woman would barter her immortal soul for" will give a thrill to the New England mind, and bring them out. A certain prevalent New England type is



STARTING SUNDAY at 3.30
ALL NEXT WEEK CONTINUOUS 9 to 10.30

A SENSATION

That's the Only Word for It

Something a Millionaire Would Give His Last Dollar For
Something a Woman Would Barter Her Immortal Soul For

GERTRUDE ATHERTON IN **ONE BOLD STROKE**



BLACK OXEN

Featuring **CORINNE GRIFFITH** and **CONWAY TEARLE**

The Drama of a Woman Who Thought She Could Change Her Heart by Changing Her Face.
An Unparalleled Beauty's Desperate Fight to Recall the Fleeting Years.
A Drama That Merges Life in New York's Most Exclusive and Brilliant Society and the Diplomatic Courts of Europe

A WORD TO OUR PATRONS—
All Next Week you will witness "Black Oxen." As Gertrude Atherton guided you through the pages of her world-famous novel, First National Pictures have made it possible for you to see the characters you have dreamed. This production marks an epoch in the art of the Cinema industry, for this more than any photoplay reveals a rare and subtle power of unsparring a quivering intensity to every incident, climax and dissolution.

A First National Release

A HEAVY BORDER

peculiarly constituted mentally, retaining an outward prudery and an inward thirst for the forbidden things. That sort of line will hit them straight in the pocket book. The rest is more or less excess baggage. The extra lineage might better have been used to give more display to the matter quoted, though it is possible that too much attention to the lines might have defeated the end aimed at. In any event there is too much talk, though the additional matter will not unsell.

Enchanted Cottage Has Good Hook-ups

Milt Crandall bit right into the apple when he found that Rowland & Clark had The Enchanted Cottage for their Pittsburgh houses. He went after people who might help the enchantment of the cottage, and he landed ten advertisers in a locality paper. You could get flowers for the porch boxes, stamped metal ceilings, an ice box and ice

to go in it, furniture, wall paper, electrical supplies or almost anything. Milt uses the poetical appeal from the press book about kisses wafted through latticed windows, but

Make your home The Enchanted Cottage



LIBERTY
WEEK OF
APRIL 7-13

Richard Barthelmess in **"The Enchanted Cottage"**
Beautiful **MAY McVAY**

Snively Joseph Co.
Formal Opening
541 North 7th Street, Pittsburgh, Pa.

EAST END ELECTRIC SHOP
ELECTRICAL
Radio Supplies
615 North 7th Street, Pittsburgh, Pa.

COLUMBIA ICE COMPANY
PURE ICE
6815 Hamilton Avenue, Pittsburgh, Pa.

PROTECT & BEAUTIFY
Acme Quality House Paints

For The Enchanted Cottage Service and Satisfaction
Americas Cleaning and Repairing Co.
1335 Penn. Ave., 13th Floor, Pittsburgh, Pa.

You Can Get it at Graff's
Graff Bros. Inc.
1335 Penn. Ave., 13th Floor, Pittsburgh, Pa.

The Art Wall Paper Co.
Wall Papers
Mansmann's
1335 Penn. Ave., 13th Floor, Pittsburgh, Pa.

Pennsylvania Hardware & Paint Co.
Acme Quality House Paints

A First National Release

FURNISHING THE COTTAGE

he cuts it short and it does not look like so much when it alibis the outfitted plea, but we think this is the least successful copy the First National has given out in a long time. Anyhow Milt uses only four of the items, and that is plenty enough. The full blurb seems to be about two volumes long. Make a note that a co-operative page is fairly yelling at you to be used when this picture comes along. Start early enough to get a double truck. It can be done in the smaller towns where a page is an accomplishment in Pittsburgh even in a locality sheet.

White Space Frame Supplements a Cut

Frank H. Burns used little more than the press book cut for A Society Scandal at the

STARTS TOMORROW

GLORIA SWANSON in "A Society Scandal"

Allen Dwan Production
A Paramount Picture



Beacham

A Paramount Release

A POPULAR CUT

Beacham Theatre, Orlando, Fla., but that little was a one inch frame of white on all four sides to give the cut the best possible opportunity to show up. This is a most popular cut with the advertisers and has been

almost universally used, though it suggests Gloria doing a contortion act and gives the impression that the man must be about nine feet tall, since he has to lean so far forward. It's not a correct piece of drawing, but it is a hustler for business, and since that is the case correctness of pose and proportion can go by the board. An advertisement is a ticket seller, not an art exhibit and this sketch has sold seats by the thousand. It's not a bad drawing at that, for it has spirit and a story, but it is not the best work we have seen from Paramount. Anyhow Mr. Burns sensed its ticket-selling possibilities, and he gave it all the chance he could by not talking too much and giving it room to work in. We do not believe that this handling can be improved to any appreciable degree. It's about as good as it can be in its present handling.

Alliterative Lines Sell Fashion Row

Alliteration seems to be the long suit of the copy writer for the Strand Theatre, Pawtucket, R. I., for he builds up on a smashing good cut of Mae Murray in Fashion Row with a lot of promising triples. Who would not pay the modest price to see

STRAND
PAWTUCKET, R. I.

MONDAY—TUESDAY—WEDNESDAY



From Russian Dive to Broadway Palace

Virgins
Vengeance
and Vodka

Tights
Tatters
and Tears

Negligee
Nectar
and Nemesis

Sparkling
Seductive
Startling

Ravishing Dances

In the 15th Reel: Tights
Dive, at the "Mystery" Reel
Hall.

The Newest Sensations

\$150,000
In Gowns

Painting with Pencil and Passion

MAE MURRAY
in
FASHION ROW

Who Murray appears in a Dual Role as a Russian Princess and Her Sister, Who Poses as a Princess and Taken New York by Storm. She Wears FIFTY Different Costumes, the Most Extravagant and Dazzling Lines of Her Career.

WILL ROGERS in "Big Moments from Little Pictures" || SPAT FAMILY COMEDY "POLITICAL PULL"

STRAND NEWS—NEW ENGLAND IN MOTION PICTURES

SPECIAL TO THE LADIES: 16mm Reel: Future "Mystery" Stories. By Sam and Ted Tarn.

A Metro Release

AN EFFECTIVE CUT

"Virgins, Vengeance and Vodka" or fail to respond to the appeal of "Negligee, Nectar and Nemesis?" And if you do not care for "Tights, Tatters and Tears" you are assured that "She wears fifty different costumes, the most luxurious and dazzling array of her career." It is a good play-up in circus fashion, and it helps to get the story over. Outside of the fact that the line suggests that Miss Murray has a shoulder like a prize ham, that is a remarkably good cut. It's almost impossible for the printer to shoot it up with ink, and it stands out on a page like a spotlighted 24-sheet on a dark night. It is 150 lines on three, and gets plenty of space for display. More than that, although it carries

a lot of type, the cut keeps the space clean and inviting. It's a good layout with good copy for this type of play.

Pittsburgh Olympic Sticks to All-type

It looks as though the Olympic Theatre, Pittsburgh, was permanently reformed. It not only uses all type, but it eschews all capitals, and does not crowd the type. This space is rather large, a drop of 140 lines on three, or a three tens, but every item stands out so well that it seems to be worth the price. Other Pittsburgh theatres are flirting with type, but the Olympic has beaten them

OLYMPIC

FIFTH AVENUE • DOWNTOWN

One of The Greatest Stories Ever Written
In The World's Literature

A PARAMOUNT PICTURE

**"The Dawn of
a Tomorrow"**

A GEORGE MELFORD Production

Portrayed by a superlative cast
of screen stars headed by

**Jacqueline Logan David Torrence
Raymond Griffith**

**LARRY SEMON in his Latest Comedy
"Trouble Brewing"**

Literary Digest's—"Tom From The Press"
Pathe Review International News Reel

SECOND HALL

of Mr. and Mrs. A. T. Gown's Honey Moon Trip
"Around The World In The Speedjacks"

TWO ORCHESTRAS • SYMPHONY • JAZZ

COMING ATTRACTION •

Thomas Meighan in "The Confidence Man"

A Paramount Release

FROM PITTSBURGH

to it. The Olympic uses the same type week after week, so that the general style has come to be distinctive. You know it before you read the name. The entire space is the trademark and not merely the signature. It's good work and we are glad to see them keeping it up.

Has Good Layout But a Poor Pun

The Apollo Theatre, Indianapolis, takes a 150 by 3 to tell the world that Girl Shy is "Seven reels of Una-Lloyd Happiness" (Laughter and applause). It's a nice layout with an inviting string of girls across the top for a keynote and a picture of Lloyd alongside his name. It is different handling of the space from the usual Lloyds, and we like it because it is different. The top piece gives the suggestion that there is something besides Lloyd in the production, and a combination of Lloyd and a lot of pretty girls sounds decidedly inviting. Little selling talk is used because little is required other than the star and the title, and the latter is necessary only to show it is a new picture and not a revival. In many ways

this is one of the best spaces for any Lloyd to come to view though we do not like the way the title is gummed up by having the initial run into Lloyd's coat. It looks like a



Apollo

HAROLD LLOYD

IN
"Girl Shy"

Harold at His Best, in His Best
Seven Reels of Una-Lloyd Happiness

Fox News Weekly
Charles B. Lines, Singing "Am't You Ashamed"
Virgil Moore's

APOLLO ORCHESTRA

Ruth Noller at the Organ

A Pathe Release

A DIFFERENT LLOYD

poor cast instead of a continuation of the portrait, and if you use this particular cut, it will probably pay to rout off the title and set in regular type. It is not as good as the usual Pathe material; in fact it is not good at all. But the space as a whole looks more like a good feature than the average Lloyd announcement, and apart from the title—and the pun—the Apollo has done very well.

Good as Ever

There is lots of life left in the old barrel stunt. S. C. McGregor, of Smalley's Theatre, Stamford, N. Y., put a barrel labeled "Live Snakes. Danger!" in his lobby.

Most persons realized that he would not put snakes in his lobby, but they wanted to see what really was in the barrel, so they looked. What they saw was "Mary Pickford in Rosita. Tonight." It was good enough to get a panel at the top of the front page of the local paper with a six inch drop, and that was more space than you can buy on the front page, because the paper takes no advertising for that location.

Pretty Lobby

One of the prettiest lobbies recorded since Asheville stopped its fine displays comes from the Strand Theatre, Wichita Falls, Texas, where Wiley Day extended himself for The White Sister.

He got hold of an ornamental iron gate which he hung in the lobby from posts masked by a fancy arched gateway working into a compo board wall about four feet high. Inside the court thus formed was paved with turf and with graveled walks, with a fountain and blooming plants.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Lightning Rider"

Fits Harry Carey in Every Respect Like a Tailored Suit

Reviewed by Tom Waller

The plot of "The Lightning Rider" fits the requirements of Harry Carey like a tailored suit. It is a plot so nicely arranged that the production is replete with thrills and villainy. This Hunt Stromberg release through Hodkinson is bound to be classed by the majority of his fans as the best bet Harry Carey has so far turned out for the box office. The wind-up is in the best Harry Carey style—a tornado of action, Harry cleared of stigma, and the true villain brought to the gallows.

Deftly done and excellent continuity work by Doris Dorn from the story by Shanon Fife permit the audience to peep under the veil of mystery enshrouding from those in

FEATURES REVIEWED IN THIS ISSUE

Back Trail, The (Universal)
Bedroom Window, The (Paramount)
Family Secret, The (Universal)
Lightning Rider, The (Hodkinson)
Those Who Dance (First National)
Twenty Dollars a Week (Selznick)
White Moth, The (First National)

the cast the true character of the parts they are enacting. This condition adds greatly to audience suspense, interest and appeal.

Carey is ably supported by Leon Barry, who as the true villain ingeniously succeeds in casting suspicion of his own actions upon Carey up until the last part of the film, and Virginia Browne Faire, who plays the sensational feminine lead of the sheriff's daughter.

The manner in which Carey, deposed deputy sheriff through the influence of the villain exercised in a characteristic town on the Southwestern border, detects the night rider may easily be classed as pleasantly unique. The star, upon losing his job, shakes off his inertia and starts the lone hunt by adopting the known methods and attire of this bold bandit. By such means Carey secures evidence against the bandit, which endeavor nearly gives the villain the chance to actually turn the tables.

Cast

Philip Morgan.....Harry Carey
Patricia Alvarez.....Virginia Browne Faire
Sheriff Alvarez.....Thomas C. Lingham
Claire Grayson.....Frances Ross
Ramon Gonzales.....Leon Barry

From the story by Shanon Fife.

Adapted by Doris Dorn.

Directed by Lloyd Inghram

Length, Six Reels.

Story

Caliboro, a border town, is menaced by a bandit known as the black mask. Because of this the local padre gives the church funds to the sheriff for safekeeping. Gonzales, the real bandit whose true side is unknown to the villagers, is responsible in causing Philip Morgan to lose his job as deputy. Morgan swears to get the bandit. He sets about this by imitating his move-

ments. Gonzales takes advantage of this and after killing the sheriff lays the blame to Morgan, who intercepts him from stealing the church funds but who at the time was wearing the black mask. Claire Grayson, whom the rogue discarded for the sheriff's daughter, exposes Gonzales, saving Morgan from being lynched. Morgan wins the hand of the sheriff's daughter.

"The Family Secret"

Baby Peggy Shines as Star of Universal-Jewel Melodrama Rich in Heart Interest and Comedy

Reviewed by C. S. Sewell

For many years Augustus Thomas' play, "Editha's Burglar," based on Frances Hodgson Burnett's popular novel, "The Burglar," has proved a favorite with child actresses because of the excellent opportunity it gives them to display their ability and because of its strongly sympathetic story. This fact

"Just Off Times Square"

FILMLAB

203 WEST 40TH STREET

Phone—Penn. 2373

**BUILT
ESPECIALLY FOR
NEGATIVE DEVELOPING
SAMPLE PRINTING
TITLES**

**BEST QUALITY ONLY
ACCOMMODATIONS FOR
CUTTING AND PROJECTION**

The Oscar C. Buchheister Co. Inc.
ART TITLES
Printed Titles & Special Effects
245 W. 55th St.
New York City
Circle 6240 - 1

RECENT PRODUCTIONS TITLED BY US

**"WANDERER OF
THE WASTELAND"**

A ZANE GREY STORY IN TECHNICOLOR

A HODKINSON RELEASE

"ANOTHER SCANDAL"

"YOLANDA"

Use
**Powers
Prints**

New York Office:
POWERS BUILDING
Cor. 4th St. & Seventh Ave.

POWERS FILM

"Survives The Long Run"

Twenty-five per cent. more bookings per print means a lot of money. That's all extra profit for you if your pictures are printed on POWERS FILM. No additional cost.

POWERS FILM PRODUCTS, INC.

They
Last
Longer

Factory & Laboratories:
ROCHESTER, N. Y.

was evidently in the minds of the Century Film Corporation officials when it was selected as a starring vehicle for Baby Peggy, and in its screen form as a Universal-Jewel "The Family Secret," this choice appears to have been a wise one.

The same qualities which were responsible for the success of the novel and play are evident in the picture. The story which belongs to the type of sentimental melodramas of the old school has exceedingly strong human interest throughout, which serves to cause the average patron to overlook the artificiality of some of the situations and the strong dependence on coincidence. But naturally of foremost importance is Baby Peggy herself; her presence is a box office magnet and her performance is certainly one that should add to her already wide circle of fans.

Not only is this little miss cute, cunning and amusing, but she acts with real ability and is a delight every minute she is on the screen. Though she makes a late appearance in the picture, the story has been handled in such a manner that she is given abundant opportunities. She portrays to perfection a real, human, lovable, mischievous little girl. She gives a performance that has strong heart appeal and at the same time is bright with the innocent comedy of childhood. While some of the situations in which she appears have been built up more than the story demands, you are perfectly agreeable to this, as she keeps you interested and amused. In fact, Baby Peggy is in every sense the star, and this is one of the most attractive roles she has ever had. Everyone will love her in this, but especially the women and children, and with its simple story it should prove a particularly good picture for the latter.

The supporting cast is good, Gladys Hulette appearing as a mother of the clinging type; Edward Earle as her father, who, sent to jail though innocent, returns and is saved from another robbery by his own little daughter, and Frank Currier as the stern and hard-hearted grandfather.

"The Family Secret" should not only prove a delight for Baby Peggy fans, but should please the majority of patrons.

Cast

Baby Peggy Holmes...Baby Peggy Montgomery
Margaret Selfridge.....Gladys Hulette
Garry Holmes.....Edward Earle
Simon Selfridge.....Frank Currier
Fruit Vendor.....Cesare Gravina
Uncle Rose.....Martin Turner
Aunt Mandy.....Elizabeth Mackey
Nurse.....Martha Mattox
Miss Abigail.....Lucy Beaumont
Based on novel, "The Burglar," and play,
"Editha's Burglar," by Frances
Hodgson Burnett.
Scenario by Lois Zellner.
Directed by William Seiter.
Photographed by John Stumar.
Length, 5,676 feet.
Story

Margaret Selfridge secretly marries Garry Holmes, who is opposed by her father, Simon, as a fortune hunter. Not knowing this, Simon sends her away and when she returns she brings their baby girl. Simon is so enraged that when Garry sneaks in to see his wife Simon arrests him as a burglar. Margaret is prostrated through grief and cannot testify and Garry is sent to prison. The child, Baby Peggy, wanders from home, and Garry, who has been released, finds her and

they become friends. Simon finally realizes he has been wrong and tries to find Garry. A prison acquaintance persuades Garry to rob a house. He is surprised to find it is Peggy's home. In making a getaway Simon shoots him. When he discovers that the burglar is Garry he tells him that Peggy is his daughter. Garry recovers and finds happiness with his wife and child.

"The Bedroom Window"

William C. DeMille Production for Paramount Is Exciting and Satisfying Murder Mystery Story

Reviewed by C. S. Sewell

The title of the newest William C. DeMille production for Paramount, "The Bedroom Window," will probably prove misleading to many, for, contrary to what can be easily inferred from the title, there is not even the slightest touch of the risqué or suggestive in the theme or the action. On the other hand, it is a straight murder mystery, and a good one at that, the title referring to the fact that the murder was committed by means of a shot fired through the bedroom window.

Like most stories of this type, the action starts with the finding of the murdered man, the accusation against an innocent party and the throwing of a certain amount of suspicion on others than the real culprit. But just as you are beginning to believe that it will follow along conventional lines, the interest is quickened by the introduction of a woman writer of detective stories. Of course she solves the mystery, but the manner in which she does it, the way she unearths the facts and matches wits with the clever lawyer provides absorbing entertainment.

William DeMille's skill as a director shows to advantage in this production. He has depended solely on the dramatic power of the story and never once resorts to melodrama common to stories of this type; there are no courtroom scenes or thrilling rides against time, but the story is exciting just the same. The story moves at a calm and easy pace, never hurried, but the plot moves forward with every foot and the interest keeps mounting higher and higher. "The Bedroom Window" is truly an exceptionally fine example of direction, dramatic construction and sustained interest; there is just the right amount of mystery before the guilty party is hinted at and the fastening of the crime on him is brought about in an exceptionally logical and satisfying manner; the whole thing appears so plausible that there is never a hint of the improbable.

Ethel Wales just gallops away with the honors in the picture. Her portrayal of the author-detective is excellent. She holds your attention every second and her acting combines good characterization, human interest and sure-fire comedy touches. In fact her fine performance will surprise those who have only seen her in minor roles. The remainder of the cast is excellent, but their roles are distinctly subordinate to Miss Wales. May McAvoy appears as the murdered man's daughter, Robert Edeson as his

lawyer, Malcolm MacGregor as his secretary, George Fawcett as the man from whose window the shot was fired, Ricardo Cortez as the police suspect, Charles Ogle as a butler, Guy Oliver as a detective and Medea Radzina as a Russian adventures.

"The Bedroom Window" should prove an excellent box-office attraction in any type of house if properly exploited and should thoroughly satisfy your patrons, but be sure and let them know the true nature of the story.

Cast

Ruth Martin.....May McAvoy
Frank Armstrong.....Malcolm MacGregor
Robert Delano.....Ricardo Cortez
Frederick Hall.....Robert Edeson
Silas Tucker.....George Fawcett
Matilda Jones.....Ethel Wales
Butler.....Charles Ogle
Sonya.....Medea Radzina
Detective.....Guy Oliver
Mammy.....Lillian Leighton
Gun Salesman.....George Calliga

Story by Clara Beranger.

Scenario by Clara Beranger.

Directed by William DeMille.

Length, 6,550 feet.

Story

Thomas Martin is found dead and Robert Delano, who finds his body, is arrested when it develops Martin wrote him to keep away from his daughter. At first Martin's secretary, Armstrong, is suspected as he refuses to tell where he was when the murder was committed, but with the appearance of Martin's sister-in-law, a writer of detective stories, things begin to hum. She discovers the shot could have been fired from a room across the air-shaft and finally by means of a burned place on the curtain, a fingerprint, a tell-tale duplicate key and the elimination of the fact that the man who occupied the room did not purchase the pistol, she succeeds in establishing the guilt of the right party, explaining the motive for Delano being told to keep away, clearing the whereabouts of the secretary and bringing about his engagement to the murdered man's daughter.

"The Back Trail"

Beautiful Backgrounds and Stirring Scenes of Hard Riding in Hoxie's Newest for Universal

Reviewed by C. S. Sewell

Jack Hoxie's newest picture for Universal presents him in the familiar role of a cowboy, but this time he is shown as a shell-shocked veteran who has lost his memory and who finds himself in the midst of a plot to secure control of a valuable ranch which has been left to an adopted daughter of the owner.

The usual ingredients of the typical western are present, including the rascally foreman who is in league with cattle rustlers and who seeks to get the ranch by marrying the heroine. The story is at times rather vague and it is hard to reconcile some of the angles, nevertheless it should rank as a satisfactory production with fans who like westerns, chiefly because of the fact that there are some unusually fine scenes of hard, fast riding. This, together with the strikingly beautiful scenic surrounding as the picture was filmed in a mountainous country with the landscape covered with boulders of all sizes, are the outstanding angles of the picture.

We don't recall ever having seen a greater number of men galloping at breakneck speed than in the scenes where the posse overtakes the rustlers. There are excellent long-shots and closeups and they will thrill the most jaded. It is a picture that should immensely please the Hoxie fans, for in addition to the fine riding, the hero has a sympathetic role, indulges in some good rescue

PERFECT DEVELOPING AND PRINTING

Swift service without sacrificing quality

RAW STOCK

TITLES

ROTHACKER FILM MFG. CO.

1339 Diversey Parkway, Chicago, U. S. A.

stunts and there is a mystery element in the appearance of a tramp whose real identity is kept secret until the end. There is also a satisfactory romantic angle.

Hoxie has a congenial role, Eugenia Gilbert is appealing and attractive as the girl, and the remainder of the roles are capably handled. "The Back Trail" should rank as a good program "Western."

Cast

Jeff Prouty.....Jack Hoxie
The Tramp.....Alton Stone
Ardis Andrews.....Eugenia Gilbert
Gentleman Harry.....Claude Payton
Jim Lawton.....Billy Lester
Judge Tallent.....William McCall
Shorty.....Buck Connors
Curry.....Pat Harmon

Story by Walter J. Coburn.

Scenario by Isidore Bernstein.

Photographed by Harry Neumann.

Directed by Clifford Smith.

Length, 4,615 feet.

Story

Gentleman Harry, a gambler and crook, tells Jeff Prouty his father has died and that he is wanted for robbery and murder. He plans with Jeff to return and claim the estate from his adopted sister Ardis. Jeff has been shell-shocked in France and does not remember the past. A tramp overhears the conversation and follows them to the ranch. Lawton, the foreman, in league with rustlers, plans to get rid of Jeff. Lawton shoots the tramp in a fight over stolen cattle. The gang is rounded up and the tramp, before he dies, confesses he is really Jeff Prouty and that he changed tags with the hero when he was wounded in France. The hero wins out, however, as Ardis has fallen in love with him.

"Those Who Dance"

Exceptionally Thrilling and Exciting Entertainment in Thomas H. Ince's Story of Bootlegging

Reviewed by C. S. Sewell

With an up-to-the-minute and decidedly thrilling and interesting story which has been admirably directed and acted by an exceptionally capable cast, the Thomas H. Ince production for First National, "Those Who Dance," should thoroughly satisfy the demand for exciting entertainment and prove a very successful box-office attraction as it is the type of picture that the majority of patrons like.

While there is nothing in the title to indicate it, bootlegging supplies the theme, and while this picture is in no sense a preachment, this ultra-modern industry certainly comes in for a severe arraignment. Right at the first flash we are plunged into the ramifications of the activities of this class, and the interest never falters, for the story has been developed with excellent continuity and a minimum of cut-backs.

The story, which is decidedly melodramatic, builds up logically and with ever-mounting interest as we are shown how "imported" liquor is made in a filthy basement, how it causes a chap to go blind while driving an auto, resulting in the death of his girl companion; how her brother, vowing to devote his life to suppressing this traffic, enters the revenue service and breaks up the gang, at the same time winning a wife and saving from the electric chair an innocent boy who has been framed as a murderer by the gang leader and a crooked prohibition officer.

Although you know how the story is going to turn out, for there is no mystery in the murder, a high degree of suspense is worked up in the scenes where the girl is trying to get the evidence to free her brother. The sequences where she persuades

the hero to pose as her "steady," disguised as a crook, and they go to live with the gang leader, and for two nerve-racking nights listen in with a dictograph; also the scene where the hero is recognized at a gangsters' ball and they prepare to kill him, rise to a high pitch of dramatic intensity. The director in working up this angle goes to the extent of showing a number of shots of the electric chair, which are quite gruesome and could be eliminated without diminishing the interest.

Even the minor roles are in the hands of excellent actors. Blanche Sweet is very fine as the heroine and the same is true of Warner Baxter as the hero; a novel feature of his work is the scene where he entirely alters his facial appearance so as to look like a conventional crook. Matthew Betz gives a fine characterization of the gang leader, John Sainpolis shines in the minor role of the chief prohibition officer, while Frank Campeau is very good as the crooked revenue man. Bessie Love in the tough role of the gangster's wife is exceedingly fine.

Cast

Blainey.....Frank Campeau
Rose Carney.....Blanche Sweet
Vida.....Bessie Love
Bob Kane.....Warner Baxter
Matt Carney.....Robert Agnew
McNahan.....John Sainpolis
Ruth Kane.....Lucille Rickson
Joe the Greek.....Matthew Betts
Mrs. Carney.....Lydia Knott
Tom Andrus.....Charles Delaney
Frank Church.....Jack Perrin

Story by George Kibbe Turner.

Adapted by Arthur Statter.

Directed by Lambert Hillyer.

Length, 7,312 feet.

Story

Bob Kane's sister is killed in an auto accident caused by her companion going blind as the result of bootleg liquor, and vowing to devote his life to the fight against bootlegging, he becomes a prohibition officer. Matt Carney, a country youth, is working for Joe, a big bootlegger, who is bribing Blainey, a revenue officer. In a light one of the officers is killed by Joe but he and Blainey frame Matt and he is sentenced to death. Matt's sister comes to town and gets friendly with Joe's wife, finally learning that Joe is the murderer. To get the evidence she persuades Bob to pose as her sweetheart, a crook. With a dictograph they get the dope. Joe discovers the deception and is about to kill Bob at a dance when the other officers arrive. Joe in making a getaway is shot by Blainey, who is arrested for the murder. Bob and Rose discover that the love they have pretended for each other is very real, and Matt is saved just as he is going to the chair.

"The White Moth"

Maurice Tourneur's Newest for First National Is Spectacular Story of the Parisian Stage

Reviewed by C. S. Sewell

In transferring Izola Forrester's romantic magazine story, "The White Moth," to the screen for First National, Maurice Tourneur has turned out a production in which the greatest appeal is from the picturesque side. Mr. Tourneur has given free rein to his undoubted ability along this line and as a result this picture is marked by exceedingly lavish and beautiful mountings that are a delight to the eye.

The story concerns a young lady who is aptly described by the title. Snatched from suicide in the Seine, she becomes the sensation of the Parisian stage because of her beauty and the gorgeousness of her costumes and the stage settings she uses. Barbara LaMarr fits perfectly into this role;

her costumes are about as elaborate and striking as any seen on the screen.

Mr. Tourneur has made of this a decidedly spectacular and striking scene. The action takes place in a theatre filled with people, and the scenic background includes a bizarre and beautiful curtain on which is embroidered a flower so huge that from one of the twigs is hung a cocoon from which the heroine makes her entrance. Other lavish and spectacular scenes include a big costume ball in Paris and the interior of an apartment in New York.

Mr. Tourneur has also not overlooked the audience effect of melodrama, for in the big theatre scene he has staged a sequence in which her understudy, goaded by the taunts of the heroine in a box, attempts to shoot her; and another scene in a studio apartment where the villain is shot by the understudy under circumstances which point to the heroine as the culprit.

Some of the scenes in this story border on the risque and many may feel that they are quite daring in their inferences. The cast is an excellent one, with Conway Tearle as the hero, and while he is featured with Miss LaMarr, she has the outstanding role. Charles DeRoche is striking as the "heavy," while Ben Lyon, Edna Murphy, Josie Sedgwick and William Orlamond are satisfactory in minor roles.

The story angle of "The White Moth" does not measure up to the picturesque side, and while it is interesting, the actions of the characters are not always convincing, nor is there developed much sympathy for any of the leading characters. The picture is eminently satisfactory from its pictorial side and its many points of box-office value will probably outweigh the defects of the story and make it a good attraction for the average theatre.

Cast

The White Moth.....Barbara LaMarr
Robert Vantine.....Conway Tearle
Gonzalo.....Charles DeRoche
Douglas Vantine.....Ben Lyon
Gwen.....Edna Murphy
Ninon.....Josie Sedgwick
Tothnes.....W. Orlamond

Story by Izola Forrester.

Directed by Maurice Tourneur

Length, 6,571 feet.

Story

A failure in Paris, a girl tries to jump in the Seine but is saved by Gonzalo, a dancer, and she becomes the sensation of the stage, known as "The White Moth." Douglas, a rich chap, becomes fascinated with her and she is attracted by his wealth. Douglas is engaged to Gwen, who will not give him up, and to save him, his brother Robert starts out to win The White Moth, and after persuading her to come to America, he succeeds and marries her. He discloses his reason and leaves her, although she declares she has really married him for love. Later he realizes he loves her and returns just after Gonzalo has shown up. Believing her untrue, he watches her and she goes to Gonzalo to get him to tell the truth. Ninon, Gonzalo's partner, crazed with jealousy, kills Gonzalo, who vouches for The White Moth's innocence, and there is a final reconciliation between Robert and The White Moth.

"\$20 a Week"

Selznick Production Starring George Arliss
Is an Excellent Human Interest
Comedy Drama

Reviewed by C. S. Sewell

In contrast to his last picture, "The Green Goddess," an Oriental melodrama in which he appeared as a crafty, polished East Indian villain, George Arliss' newest picture,

(Continued on page 745)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Fight and Win" Series

In Universal Two-Reelers Champion Jack Dempsey Proves His Qualities as a Star

Reviewed by Tom Waller

The first three of the "Fight and Win" series of two-reel fight dramas starring Jack Dempsey, world's champion heavyweight pugilist, should prove house fillers, as prophesied by advance Universal advertising. Dempsey shows himself to be a convincing interpreter of many roles other than that of just boxing. Of course his stellar performance is when he displays his physique in the ring and commences to use his money-making fists. He stars heavily, from this viewpoint, in these first releases, since they are crammed full of the training camp and the ring stuff.

Each issue is a separate story, and from our perspective of fan appeal each is as good as the others. Numbers one and three have more body as to plot than the second, but the latter makes up for this by exhibiting the champion in a thrilling ring encounter in the rain. It may be conceded that this particular exhibit contains a more fervent and prolonged exchange of blows than the fight scenes in the other two.

"Winning His Way" shows Dempsey in a steel mill. His mother's illness induces him to accept the offer of a "champ" who is in need of the cash. The thing is a frame-up until Dempsey saves the boy of the chief plotter. He goes into the ring and wins the title after a tough battle.

"A Society Knockout" reveals the open-air battle in the rain. This is for charity on a place willed Dempsey, which is an orphanage. Interesting sidelights as to the orphans and their love for the fighter make a big appeal. When Dempsey discovers that his opponent, instead of the amateur society boxer, is the ex-champ, the battle waxes furious, the rain coming just in time to save Jack from a doped towel.

"West of the Water Bucket" exhibits Dempsey and his orphans on a farm in a small town. He takes them to a visiting circus and there engages in a ring encounter with a fakir who holds himself up as the real champ. Dempsey makes this battle a real comedy, taking off his shoes and wearing his brown derby all through the fight until the last, when he finds it necessary to wade in. It gets in the papers that Dempsey is defeated and his manager turns up just in time to find the facts and disclose his real identity, to the disappointment and horror of villagers.

"Pathe Review No. 24"

(Pathe—Magazine—One Reel)

The whole of this review is interesting and educational. It includes: "Secret Snapshots in Birdland," showing intimate pictures of well-known birds in their homelands; "The Inside of Your Hair," depicting the difference between straight and curly hair; "Floor Cloth by the Mile," an insight into the floor cloth industry; "The Citadel of the Visigoths," scenic views of ancient homes in Carcassonne, France.—T. W.

"SHORTS" REVIEWED IN THIS ISSUE

Blue Wing's Revenge (Universal)
Chase, The (Educational)
Don't Park There (Pathe)
Farewell, The (Educational)
Fight and Win (Universal)
Grandpa's Girl (Educational)
His New Mama (Pathe)
Her Memory (Pathe)
Miners Over Twenty-One (Universal)
Organ Grinders, The (Pathe)
Pathe Review No. 24 (Pathe)
Please Teacher (Universal)
Snapshots of the Universe (Educational)
Young Oldfield (Pathe)

"Grandpa's Girl"

(Educational—Comedy—Two Reels)

Quite out of the ordinary is this Christie comedy distributed by Educational. Kathleen Clifford, the star, is well known in vaudeville as a male impersonator and naturally full advantage has been taken of her ability along this line in this comedy. The action deals with a harem-scarem girl who gets expelled from a swell school in order that she may go to Europe with her uncle, but he is so enraged he disowns her. She disguises as a boy and answers his ad for a grandson, then has fun with him by doing a dance in woman's togs and when he falls for her reveals herself as the grandson. She leads the old man a merry chase all around. We'll say that Miss Clifford makes a wonderful "boy." Others have appeared in male disguises in films, but none of them can touch her in this line. She shows that she can wear anything in the way of male apparel from a gym suit to evening clothes to perfection, and she gives to them class, snap and distinction. In addition to Miss Clifford's talents along this line she is a good comedian and so is Jack Duffy as the grandfather. The comedy is fast-moving and amusing with considerable rough and tumble stuff and even a boxing scene. If your audience wants something clever, amusing and different, book this one.—C. S. S.

"Young Oldfield"

(Pathe—Comedy—One Reel)

This single-reel Hal Roach comedy featuring Charles Chase deals with the familiar mortgage-must-be-paid-at-noon plot, but introduces a novel angle by having the youthful hero commandeer a racing car during an international contest and speed around curves and along railroad tracks to discomfort the villain. There is little that is new in the fun, but it is put over satisfactorily and will please not too discriminating audiences. This subject isn't quite up to the standard of its predecessors.—S. S.

"His New Mama"

(Pathe—Comedy—Two Reels)

In this Mack Sennett subject Harry Langdon is assisted by Madeline Hurlock, Alice Day, Andy Clyde, Tiny Ward, Jack Cooper and other comedians who seldom fail to score. In the role of farmer boy whose dad brings home a Broadway chicken for a wife, Langdon is immensely funny. The gags are well thought out and put over perfectly—so well, in fact, that reviewers who like to make a pretense of being hard-boiled forgot themselves and laughed right out loud. Langdon has an ideal comedy face and knows how to use it. He shows that plain in this comedy, from the very start, where he lies in wait for Santa Claus, until the closing scenes on a bathing beach. One of the best gags is where he is in bed with his father and a wind blows the elder man's whiskers so that they tickle Langdon's face. In the second reel Sennett introduces several of his very chic and pleasant-to-the-eye bathing girls. The number is a pippin.—S. S.

"The Chase"

(Educational—Novelty—Two Reels)

Educational is offering a distinct novelty and one that should prove a welcome attraction in any class of theatre in this two-reeler. Filmed in Switzerland, this picture not only has as a background the marvelously beautiful Alps Mountains that tourists come from all over the world to see, but in addition there is thrill upon thrill in the marvelous skiing. Considered from a dramatic standpoint, there is really no plot, although a thread of a story connects the action. It deals with a fox and hounds chase over the snow covered mountains on skis, with the champion ski jumper as the fox; and he certainly leads the pack a merry chase. There is tortuous climbing of the hillsides and breath-taking slides down almost perpendicular places, executed with marvelous dexterity. There are also some thrilling jumps and stunts. In addition to the thrilling action the picture is a scenic beauty, everything is covered with deep snow, which is another point of appeal during the warm weather. It will make you feel several degrees cooler just to see all of this snow.—C. S. S.

"Snapshots of the Universe"

(Educational—Hodge-Podge—One Reel)

Like all of the issues of Hodge-Podge released by Educational this one is a combination of interesting and instructing views and ingenious and amusing cartoon work. The serious part of the reel shows contrast between wash day in Siberia where the natives wash their clothes in icy water and wash days with the sailors aboard a warship. There are also contrasting views of hair cutting in Borneo and Mexico, fire fighting in Alaska and drill manoeuvres by students of the Culver Military Academy. The latter are snappy and well done. The cartoon work is especially novel and clever, and this reel is one of the best of the series.—C. S. S.

"Please Teacher"

(Universal—Comedy—Two Reels)

In this two-reel Century comedy, distributed through Universal, Buddy Messinger is the star. He is seen first as a school kid with a combination aeroplane and bicycle which comes to grief when it strikes a telegraph pole. Buddy invents this aerial vehicle in order that he may deliver a lot of goods in the morning before he goes to school, and the manner in which the aero flies over the street is cleverly handled. When Buddy finally reaches the little schoolhouse, things begin to hum, the children start raising such a rumpus that the teacher dismisses them. There is considerable amusing kid schoolroom stuff, some of it is new while much of it follows along familiar lines. Buddy's work is up to his usual standard and little Martha Sleeper is effective as his sweetheart. The schoolroom scenes take up the greater part of the footage and the picture will prove especially amusing to children.—C. S. S.

"Don't Park There"

(Pathe—Comedy—Two Reels)

Typical Will Rogers humor pervades this subject. It shows him as a ranch owner and centers around the congested traffic situation. Sent to town on an errand for his wife, he spends much of his time trying to find parking space for his trusty flivver and succeeds in violating about every conceivable traffic regulation and obtaining every variety of subpoena. While there is much to laugh at in this comedy, there is a lot of duplication of idea and the action is not always swift. The general idea, however, is quite satisfactorily funny, and most of the incidents will succeed in arousing laughter, particularly Rogers' effort to park his car so that he can make a purchase at a drug store. Failing in Los Angeles and San Francisco, he finally succeeds in Seattle, only to learn that the commodity he wants has been out of the market for twenty years.—S. S.

"The Farewell"

(Educational—Scenic—One Reel)

Robert C. Bruce in this single reel Wilderwest Tale, distributed by Educational, takes as his theme the thoughts of a man who after spending several years out in the open suddenly receives orders to return to the city to a desk job. He uses this to introduce some striking scenes of the beauties of nature such as a rippling woodland brook, the timber-line in the hills, storm clouds in the mountains, evening in the great open spaces, twilight with its shadows, the setting sun with banks of clouds, moonlight on the water, and views of the seaside with a sandy beach and also a rugged coastline. These scenes are all artistic and are scenic gems, and from a pictorial standpoint this is one of the best of the Bruce series. Those whom the beauties of nature fascinate will be charmed with "The Farewell."—C. S. S.

"Her Memory"

Pathe—Miniature—One Reel

This third in the series of Will Nigh Miniatures presents Jean Jarvis, McKay George and Kathryn Hill. It is a well-done portrayal of the modern flapper, the man in love with her

and the girl who, a cripple for life, yields just once to the modern instinct of adventure and knows the warmth of a kiss. The footage is about equally divided between the scenes of the flapper flouting her fiancé's affection before a jazz crowd and the man's temporary infatuation with the crippled girl. There is no attempt to tell a complete story, only to give a little insight into life, and the subject realizes its purpose.—S. S.

"Miners Over Twenty-One"

(Universal—Comedy—One Reel)

As may be inferred from the title this Universal single reel comedy, starring Slim Summerville and Bobby Dunn, is a burlesque of a Western mining melodrama. The two stars are first seen trying to coax a balky flivver up a steep hill. They succeed after buying auto parts from an Indian chief. They then get jobs as cooks in a mining camp and are about to be shot for serving beans when "Little Nell" announces a gold strike. The mad rush saves them and they finally rescue "Nell" from the outlaws by knocking out a couple of dozen of them and throwing them through the cabin roof. From a standpoint of amusement, this offering is up to the standard of the previous comedies in which Summerville and Dunn have appeared.—C. S. S.

"The Organ Grinders"

(Pathe—Cartoon—One Reel)

This Aesop Film Fable, originated by Cartoonist Paul Terry, shows Mr. Dago Cat and Isadore Mouse trying their skill at a street organ, with disastrous results from the windows of houses, and a comical rabbit hunt with the inevitable and inevitably humorous chase. Again Mr. Terry's imagination and skill with the pen score. There have been funnier Paul Terry cartoons, but this one is funny enough to please a motion picture audience.—S. S.

"Blue Wing's Revenge"

(Universal—Drama—Two Reels)

This two-reel Universal drama, starring William E. Lawrence, while it is not a re-issue belongs to a type of stories that were popular several years ago, in which the action hinges on an Indian girl's love for a white man. In this instance, the hero, although he loves a girl of his own race, agrees to marry the Indian girl in order to save his people from attack by the Indians. Believing he is not going to keep his bargain, the Indian girl incites her tribesmen to battle, but as they are about to attack she realizes he will be happier with the white girl, sacrifices her own love and causes the braves to desist from the attack. There is plenty of action and drama, and it should prove satisfactory with patrons who like Indian stories. In addition, there is a military element, as the action takes place around a frontier fort.—C. S. S.

"\$20 a Week"

(Continued from page 743)

"\$20 a Week," which is being distributed by Selznick, is a modern American comedy drama, in which the star appears in a thoroughly likeable human interest role.

In some respects this picture resembles Mr. Arliss' "The Ruling Passion," in which,

to escape from the baleful influence of great wealth, he went into the auto repair business on a small scale, for in "\$20 a Week," after cutting off his son with this amount, he makes himself the same allowance and goes out and gets a "job," this time in an office.

The story will not stand up under the cold light of probability, and coincidence has been leaned on heavily, for it is hardly likely that a millionaire would act just as the hero does or, if he did, that he would meet with experiences that dovetail with each other so nicely, but after all, this will probably be overlooked, for the theme has not been handled seriously but from a human interest comedy angle; the action works up to an exciting melodramatic climax, and as a result the picture should provide excellent entertainment for the majority of patrons.

Naturally the outstanding point of the picture is Mr. Arliss' portrayal of the benevolent millionaire, and as was to be expected with an actor of such exceptional ability, he gives an exceedingly fine characterization that holds the interest at all times; in fact, he makes an unconvincing role appeal thoroughly real. There is excellent comedy provided in the situation where the heroine adopts a mischievous small boy who proceeds to upset the household and which causes her brother to "adopt" Arliss as their father in retaliation, and this is aided by clever subtitling. There is a good punch and suspense, too, in the situation which culminates in the hero revealing his identity and saving his employer's business.

In addition to George Arliss, the cast includes a box-office favorite in the presence of Taylor Holmes as the millionaire waster who adopts the star; it is a somewhat subordinate role but he gives a good performance. Edith Roberts is attractive and satisfying as the girl, and Ronald Coleman, who played opposite Lillian Gish in "The White Sister," is satisfactory as the star's son. Little Joseph Donahue is very amusing as the kid who in one way or another is responsible for most of the comedy, and Ivan Simpson, the butler in "The Green Goddess," is satisfactory as the villainous office manager.

Cast

John Reeves.....	George Arliss
William Hart.....	Taylor Holmes
Muriel Hart.....	Edith Roberts
Chester Reeves.....	Ronald Coleman
Little Arthur.....	Joseph Donahue
James Pettison.....	Ivan Simpson
Henry Sloane.....	Walter Howe
George Blair.....	Redfield Clarke

Based on Franklin Adams' novel, "The Adopted Father."

Scenario by Forrest Halsey.

Directed by Harmon Weight.

Photographed by Harry A. Fishbeck.

Length, 5,900 feet.

Story

Faced with his inability to make his son, Chester, attend to business because of his wealth, John Reeves cuts him off with \$20 a week and to set him a good example he restricts himself to that amount and what he can make without disclosing his identity. He gets a job as clerk in an office. His employer, William Hart, has a sister who, much to his disgust, has adopted a little boy, and to get back at her Hart "adopts" Reeves as his father. Finally a situation arises by which his competitors plan to get control of Hart's company as he pays no attention to business and leaves everything in the hands of his crooked manager. Reeves learns of this plot and also that his son, Chester, is in love with Hart's sister and he determines to save the situation. Just as everything appears to be lost as Hart has disappeared, the little boy finds him. Reeves produces Hart at the stockholders' meeting, reveals his own identity and saves the day.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Gambling Wives	Marjorie Daw	Mar. 22	6,438
Romeo Mix-Up	Edmund Cobb		
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton Gerber		
Whirlwind Ranger	Hatton Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000

ASSOCIATED EXHIBITORS

The Yankee Consul	Douglas MacLean	Feb. 23	6,148
When A Girls Loves	Star cast	May 3	5,876
The Lone Wolf	Holt-Dalton	May 11	6,000
The Chechacos	Star cast	May 17	7,000

EDUCATIONAL FILMS CORP.

Cave Inn	Sid Smith	Mar. 1	1,000
The Ant Lion	Secrets of Life	Mar. 8	1,000
Long Ago	"Sing Them Again"	Mar. 8	1,000
The New Sheriff	Tuxedo comedy	Mar. 15	2,000
Under Orders	Clyde Cook	Mar. 15	2,000
Midnight Blues	Lige Conley	Mar. 22	2,000
Family Life	Jack White prod.	Mar. 29	2,000
Bargain Day	Sid Smith	Mar. 29	1,000
Baraun Jr.	Juvenile comedy	Mar. 29	2,000
The Fly	Scientific	April 5	1,000
Killing Rime	Lloyd Hamilton	April 5	2,000
Dusty Dollars	Cameo comedy	April 5	1,000
Dandy Lions	Neal Burns	April 12	2,000
Safe and Sane	Jimmie Adams	April 12	2,000
There He Goes	Mermaid comedy	April 19	2,000
Heart Throbs	"Sing Them Again"	April 19	2,000
Realm of Sport	Hodge-Podge	April 19	1,000
Goin' East	Cameo comedy	April 19	1,000
The Fun Shop	Lloyd Hamilton	April 26	2,000
The Trader Keeps Moving	Humor reel	April 26	1,000
The Lady Bird	Bruce scenic	April 26	1,000
Corried	Instructive	April 26	1,000
Out Bound	Bobby Vernon	May 3	2,000
The Fun Shop	Cliff Bowes	May 3	1,000
Powder Marks	Humor Reel	May 3	1,000
Lost Chords	Cliff Bowes	May 3	1,000
The Junior Partner	"Sing Them Again"	May 3	1,000
The Bonehead	Juvenile comedy	May 10	2,000
Flowers of Hate	Tuxedo comedy	May 10	2,000
Nerve Tonic	Wilderness Tale	May 17	1,000
Tiny Tour of U. S. A.	Christie comedy	May 17	2,000
Air Pockets	Hodge-Podge	May 17	1,000
Lunch Brigade	Mermaid comedy	May 17	2,000
Dizzy Daisy	Lige Conley	May 24	1,000
Good Morning	Mermaid comedy	May 24	2,000
Tootsie-Wootsie	Lloyd Hamilton	May 24	2,000
Just Waiting	Christie comedy	May 31	2,000
Echoes of Youth	Robert Bruce series	May 31	1,000
Hot Air	"Sing Them Again"	May 31	1,000
In A Drop o' Water	Lee Moran	June 7	2,000
	"Secrets of Life"	June 14	1,000

FAMOUS PLAYERS-LASKY

The Ten Commandments	Cecil B. DeMille prod.	Jan. 5	12,000
Icebound	Dix-Wilson	Mar. 15	6,471
A Society Scandal	Gloria Swanson	Mar. 22	6,433
The Fighting Coward	James Cruze prod.	Mar. 29	6,501
The Dawn of a Tomorrow	Jacqueline Logan	April 5	6,084
Singer Jim McKee	H. S. Hart	April 12	7,008
The Breaking Point	Star cast	April 19	6,064
The Confidence Man	Thomas Meighan	April 26	6,500
The Moral Sinner	Dorothy Dalton	April 26	5,439
Triumph	C. B. DeMille prod.	May 3	8,292
Bluff	Ayres-Moreno	May 10	5,442
Men	Pola Negri	May 17	6,504
Wanderer of the Wasteland	Jack Holt	May 31	6,700
Code of the Sea	La Roque-Logan	June 7	6,038

FILM BOOKING OFFICE OF AMERICA

White Sin	Madge Bellamy	Feb. 23	6,237
Damaged Hearts	Featured cast	Mar. 1	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar. 8	2,000
North of Nevada	Fred Thompson	Mar. 15	5,000
Galloping Gallagher	Fred Thompson	Mar. 29	4,700
Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thompson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217
William Tells	"Telephone Girl"	May 3	2,000

Girl of the Limerlost	Glorio Grey	May 10	6,000
Untamed Youth	Ralph Lewis	May 10	5,000
For the Love of Mike	"Telephone Girl"	May 17	2,000
The Danger Line	Sessue Hayakawa	May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod.	May 31	8,312
The Dangerous Coward	Fred Thomson	May 31	6,000
Napolean and Josephine	Star cast	June 7	6,591
The Fighting Sap	Fred Thomson	June 14	5,138

FIRST NATIONAL

Painted People	Colleen Moore	Feb. 9	5,710
When A Man's A Man	John Bowers	Feb. 16	6,910
Flowing Gold	Nilsson-Sills	Mar. 1	8,018
Lilies of the Field	Corinne Griffith	Mar. 22	8,510
The Galloping Ghost	Thos. H. Ince prod.	Mar. 22	8,040
Secrets	Norma Talmadge	April 5	8,345
The Enchanted Cottage	Richard Barthelmess	May 31	7,331
Cytherea	Rich-Stone	May 31	7,603
The Goldfish	Constance Talmadge	April 19	7,120
Why Men Leave Home	J. M. Stahl prod.	May 3	7,400
The Woman on the Jury	Feature cast	May 17	7,145
A Son of the Sahara	Feature cast	May 24	7,990
The Sea Hawk	Feature cast	June 14	12,045
The Marriage Cheat	Joy-Marmont-Menjou	June 14	6,622

FOX FILM CORP.

Just Off Broadway	John Gilbert	Feb. 2	5,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb. 9	4,823
The Net	Barbara Castleton	Feb. 9	6,108
Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,574
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,113
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,749
The Weakening	Sunshine comedy	Mar. 8	2,000
A Sculptor's Paradise	Instructive	Mar. 8	1,000
The Wolf Man	John Gilbert	Mar. 15	5,145
Be Yourself	Al St. John	Mar. 15	2,000
Rivers of Song	Instructive	Mar. 15	1,000
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Cowboys	Imperial comedy	Mar. 22	2,000
Feathered Fishermen	Instructive	Mar. 22	1,000
The Arizona Express	Charles Jones	Mar. 29	6,316
The Thunderer	Frank Mayo	April 5	2,800
On the Job	John Gilbert	April 12	5,041
A Man's Mate	John Gilbert	April 12	1,000
A New England Farm	Instructive	April 12	5,882
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000
The Trouble Shooter	Tom Mix	May 17	5,702
He's My Pal	Chimpanzees	May 17	7,000
The Lone Chance	John Gilbert	May 24	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24	2,000

METRO-GOLDWYN

Nellie, the Beautiful Cloak Model	Star cast	April 5	7,090
Three Weeks	Pringle-Nagel	April 12	7,540
Recoil	Byrthe-Hamilton		
Greed	Von Stroheim prod.		
True As Steel	Rupert Hughes prod.		
Janice Meredith	Marion Davies		
Second Youth	Star cast		
The Rejected Woman	Nagel-Rubens		
Second Youth	Star cast	April 19	6,169
The Rejected Woman	Rubens-Nagel	May 3	7,761
The Heart Bandit	Viola Dana	Jan. 19	4,980
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1	9,087
The Uninvited Guest	Jean Tolley	Mar. 8	6,146
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod.	April 5	7,018
A Boy of Flanders	Jackie Coogan	April 12	6,318
The Shooting of Dan McGrew	Star cast	April 12	6,318
Mademoiselle Midnight	Mae Murray	May 17	6,778
Sherlock, Jr.	Buster Keaton	May 17	4,065
The Arab	Novarro-Tery		
Revelation	George Baker prod.		
Bread	V. Schertzinger prod.		
Tess o the D'Urbervilles	Blanche Sweet		
Little Robinson Crusoe	Jackie Coogan		
Broken Barriers	Reginald Barker prod.		

HODKINSON

The Hoosier Schoolmaster	Henry Hull	Mar. 29	5,556
His Darker Secret	Lloyd Hamilton	April 5	5,000
Try and Get It	Bryant Washburn	April 12	5,607
Which Shall It Be?	Star cast	April 19	5,000
The Night Hawk	Harry Carey		
Try and Get It	Bryant Washburn		
Wandering Husbands	Kirkwood-Lee		
Miami	Betty Compson		
Wandering Husbands	Kirkwood-Lee	May 10	6,300
Hold Your Breath	Dorothy Devore	June 7	5,907
Miami	Betty Compson	June 14	6,317
The Night Hawk	Harry Carey	June 14	5,191

(Continued from preceding page)

PATHE

		Review	Footage
Scarem Much	Sennett comedy	Mar. 22	3,000
Fields of Glory	"Sportlight"	Mar. 22	2,000
Hunters Bold	"Spat Family"	Mar. 22	1,000
From Rags to Riches & Back Again	Terry cartoon	Mar. 22	2,000
Don't Forget	Charles Chase	Mar. 22	1,000
King of Wild Horses	Kex (horse)	Mar. 22	1,000
Big Moments from Little Pictures	Will Rogers	Mar. 29	5,000
Fraidy Cat	Charles Chase	Mar. 29	2,000
Shanghaied Lovers	Harry Langdon	Mar. 29	1,000
The Champion	Terry cartoon	Mar. 29	2,000
Dirty Little Half Breed	Frontier series	Mar. 29	1,000
Seen' Things	"Our Gang"	Mar. 29	2,000
Birds of Passage	Bird Novelty	April 5	2,000
Running Wild	Terry cartoon	April 5	3,000
Running Husband	Snub Pollard	April 5	1,000
The Swift and Strong	"Sportlight"	April 5	1,000
Girl-Shy	Harold Lloyd	April 5	1,000
Our Little Nell	Opiey-doo-dad"	April 12	7,457
Medicine Hat	Frontier series	April 12	1,000
Brothers Under the Chin	Stan Laurel	April 12	2,000
Gateway of the West	8th Chronicle	April 12	2,000
The Hollywood Kid	Sennett comedy	April 19	3,000
Hit the High Spots	"Spat Family"	April 19	2,000
One At a Time	Earl Mohan	April 19	2,000
If Noah Lived Today	Terry cartoon	April 19	1,000
A Trip to the Pole	Terry cartoon	April 19	1,000
Sun and Snow	"Sportlight"	April 26	1,000
Get Busy	Snub Pollard	April 26	1,000
Highbrow Stuff	Will Rogers	April 26	1,000
Plickering Youth	Sennett comedy	April 26	2,000
Commencement Day	"Our Gang"	April 26	2,000
An Ideal Farm	Terry cartoon	May 3	2,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	Dippy-Doo-Dads	May 10	1,000
The Fortieth Door	Allene Ray-Serial	May 17	2,000
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicles-series	May 17	3,000
Fishin' Fever	Sportlight	May 17	2,000
Black Oxfozds	Sennett comedy	May 17	2,000
Bottle Babies	Spat Family	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang" comedy	May 31	2,000
One Good Turn Deserves Another	Terry cartoon	May 31	1,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	Dippy-Doo-Dads	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Mack Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
That Old Can of Mine	Terry cartoon	June 14	1,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3	4,284
------------	---------------	--------	-------

PREFERRED PICTURES

Poisoned Paradise	Kenneth Harlan	Mar. 8	6,800
-------------------	----------------	--------	-------

PRINCIPAL PICTURES

Listen Lester	Feature cast	May 10	6,242
Daring Youth	Daniels-Kerry	May 17	5,975
Daughters of Pleasure	Prevost-Blue-Boy	May 24	6,000
The Masked Dancer	Helene Chadwick	May 31	4,987
Good Bad Boy	Joe Butterworth	June 7	5,198

SELZNICK

Daughters of Today	Patsy Ruth Miller	Mar. 15	7,000
Woman to Woman	Betty Compson	April 26	6,804

TRUART FILM CORP.

Drums of Jeopardy	Elaine Hammerstein	Mar. 15	6,529
On Time	Richard Talmadge	Mar. 15	6,630
In Fast Company	Richard Talmadge	May 24	6,000

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13	8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17	10,000

UNIVERSAL

A Society Sensation	Valentino (reissue)	Mar. 1	2,000
The Very Bad Man	Neely Edwards	Mar. 1	1,000
Peg O' the Mounted	Baby Peggy	Mar. 1	2,000
The Law Forbids	Baby Peggy	Mar. 8	6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8	2,000
Some In Law	Century comedy	Mar. 8	2,000
Should Poker Players Marry?	Neely Edwards	Mar. 8	1,000
Fool's Highway	Virginia Valli	Mar. 15	6,800
Big Boy Blue	"Leather Pushers"	Mar. 15	2,000
The Oriental Game	"Pal"-Century	Mar. 15	2,000
Keep Healthy	Slim Summerville	Mar. 15	1,000
Phantom Horseman	Jack Hoxie	Mar. 15	4,389
Stolen Secrets	Herbert Rawlinson	Mar. 22	4,742
The Young Tenderfoot	Buddy Messinger	Mar. 22	2,000
Tale of a Cat	Lyons-Moran reissue	June 14	2,000
Nobody to Love	Neely Edwards	Mar. 22	1,000
The Night Message	Gladys Huette	Mar. 29	4,531
Ship Ahoy	Bobby Dunn	Mar. 29	1,000
That's Rich	Arthur Trimble	Mar. 29	2,000
The Galloping Ace	Jack Hoxie	April 5	4,561
Hit Him Hard	Jack Earle	April 5	2,000
Marry When Young	Neely Edwards	April 5	1,000

Checking Out	"Pal" the dog	April 12	2,000
Spring of 1964	Neely Edwards	April 12	1,000
Excitement	Laura LaPlante	April 19	4,913
The Storm Daughter	Priscilla Dean	April 19	5,303
The Racing Kid	Buddy Messinger	April 19	2,000
Forty Horse Hawkins	Hoot Gibson	April 26	5,149
One Wet Night	Neely Edwards	April 26	1,000
Pretty Plungers	Follies Girls	April 26	2,000
Riders Up	Creighton Hale	May 3	4,904
Politics	Slim and Bobby	May 3	1,000
Green Grocers	Slim and Bobby	May 3	1,000
A Lofly Marriage	Jack Earle	May 3	2,000
Ridgeway of Montana	Jack Hoxie	May 10	4,843
Taxi, Taxi!	Harry McCoy	May 10	2,000
The Pigskin Hero	Lyons-Moran reissue	May 10	1,000
The Bulltoss	Pete Morrison	May 10	2,000
The Dangerous Blonde	Laura LaPlante	May 17	4,919
Fast Steppers	New Series	May 17	2 each
Trailing Trouble	Buddy Messinger	May 17	2,000
My Little Brother	Slim Summerville	May 17	1,000
The Lone Round-Up	Jack Dougherty	May 17	2,000
The Signal Tower	Super-Jewel	May 24	6,714
Tired Business Man	Al Alt-Follies girls	May 24	2,000
Why Pay Your Rent?	Bert Roach	May 24	1,000
The Honor of Men	Neal Hart reissue	May 24	2,000
The Reckless Age	Reginald Denny	May 31	6,954
The Fighting American	Star cast	May 31	5,251
Case Dismissed	Summerville-Dunn	May 31	1,000
Boss of the Bar-20	W. E. Lawrence	May 31	2,000
Delivering the Goods	"Pal" the dog	May 31	2,000
The Gaiety Girl	Mary Philbin	June 7	7,419
High Speed	Herbert Rawlinson	June 7	4,927
The Turmoil	Tarkington novel	June 7	7,000
Fearless Fools	Century-McCoy	June 7	2,000
Rest In Pieces	Bert Roach	June 7	1,000
The Powerful Eye	Pete Morrison	June 7	2,000
Sailor Maids	Century-Follies girls	June 14	2,000
Winning A Bride	Fritz Ridgeway	June 14	2,000

VITAGRAPH

The Ninety and Nine	David Smith prod.	Dec. 23	6,800
Modern Banking	Urban Classic	Dec. 22	1,000
Newsprint Paper	Urban Classic	Dec. 22	1,000
Horseshoes	Larry Semon	Dec. 22	2,000
The Last Stand of Red Man	Urban classic	Dec. 29	1,000
Let Not Man Put Asunder	Feature cast	Jan. 26	8,000
My Man	Patsy Ruth Miller	Feb. 23	6,800
Virtuous Liars	David Powell	April 19	5,650
Between Friends	Blackton prod.	April 26	6,900

WARNER BROTHERS

The Marriage Circle	Ernest Lubitsch prod.	Feb. 16	8,500
Conductor 1492	Johnny Hines	Feb. 23	6,900
Daddies	Belasco play	Feb. 23	6,800
George Washington, Jr.	Wesley Barry	Mar. 22	6,700
Beau Brummel	John Barrymore	April 12	10,000
Broadway After Dark	Adolphe Menjou	May 31	6,300

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin'	Buddy Roosevelt	April 26	4,670
--------------	-----------------	----------	-------

CHARLES C. BURR

The Average Woman	All star cast	Feb. 2	6,000
Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293

C. B. C.

Hallroom Boys	Twice a month	Nov. 24	2,000
The Barefoot Boy	Star cast	Nov. 24	5,800
Forgive and Forget	Estelle Taylor	Nov. 30	5,800
The Marriage Market	Pauline Garon	Dec. 29	6,827
Innocence	Anna Q. Nilsson	Jan. 26	5,923

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000
---------------------	-------------------	---------	--------

PHIL GOLDSTONE

His Last Race	"Snowy" Baker	Sept. 1	5,000
Danger Ahead	Richard Talmadge	Dec. 20	8,000
The White Panther	Rex (Snowy) Baker	Feb. 9	4,000
Marry in Haste	William Fairbanks	Mar. 8	5,000

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8	14,000
---------	--------------	--------	--------

INDEPENDENT PICTURES CORP.

In the Spider's Web	Alice Dean	Sept. 29	
---------------------	------------	----------	--

LEE-BRADFORD

Shattered Reputations	Johnnie Walker	Oct. 27	5,000
-----------------------	----------------	---------	-------

LOWELL PRODUCTIONS, INC.

Floodgates	John Lowell	Mar. 8	7,000
------------	-------------	--------	-------

MONOGRAM PICTURES

The Whipping Boss	Star cast	Dec. 8	5,800
-------------------	-----------	--------	-------

ROCKETT-LINCOLN CORP.

Abraham Lincoln	George A. Billings	Feb. 2	12,000
-----------------	--------------------	--------	--------

WM. STEINER PROD.

Surging Seas	Charles Hutchison	April 26	4,700
Hutch of the U. S. A.	Charles Hutchison	May 31	

N. J. WINKLER

Alice's Wild West Show	Cartoon series	May 10	1,000
Alice's Day at Sea	Cartoon series	May 10	1,000



CLEVELAND PUBLIC HALL

Where the Republican National Convention of 1924 Was Held
Seating by American Seating Company

No Seating Problem Is Too Big

or too difficult for our Theatre Seating Engineering Department to handle satisfactorily.

The Cleveland Public Hall is one of the largest auditoriums in the world. It cost \$6,000,000, and seats 12,000. It was the deciding factor in the selection of Cleveland for the Republican National Convention of 1924.

The seating of this great auditorium offered engineering difficulties far beyond the mere number of chairs to be provided and installed. It was a big undertaking and could only be carried out by a big, experienced, and competent organization.

But whether the undertaking be great or small, the same thoughtful care and experienced attention is given every theatre seating or reseating problem that is entrusted to us.

Suggestions and estimates gladly submitted without obligation.

American Seating Company

General Offices: Chicago, 4 East Jackson Boulevard

NEW YORK
640-119 W. 40th St.

BOSTON
77-A Canal St.

PHILADELPHIA
1211-L Chestnut St.

OFFICES IN ALL PRINCIPAL CITIES.

EQUIPMENT · CONSTRUCTION · MAINTENANCE

The Dodo Bird

ONCE upon a time there was an exhibitor named Mr. Dodo. Now the Dodo, little children, is a Prehistoric Bird, and the naturalists tell us "There Aint No Sich Animal" any more. But there are lots of Dodos Sleepwalking In Our Midst with their minds just as far in the past as the original Dodo bird is—and this Mr. Dodo was that kind of Dodo.

Mr. Dodo didn't always answer "Present" when they called out that Monicker. Once upon a time he was known as an Up and Coming Young Man—and there were many who said he was a Credit to the Community.

That was back in 1912 when he opened the Idle Hour. The day the citizenry of Skineatalis first filed into the Idle Hour and beheld a screen that didn't wave like a topsail in the breeze, a projection machine that didn't assail the ear drums like a machine gun, and sat in chairs that didn't convey Unpleasant Memories of Aunt Lucy's funeral—when the same chairs were used—Mr. Dodo's heart was bursting with pride as he heard their Expressions of Approval.

That was a Bright and Happy Moment in the life of Mr. Dodo.

But of late years Something Has Happened. Many of the original Founders of the Idle Hour have given up their membership, the new patrons who come are not exactly the Class He Wants, and Mr. Dodo doesn't know what other exhibitors are talking about when he reads in The World how they Attracted the Better Element.

The Better Element of Skineatalis is home Panning the Neighbors or at the Methodist Social for Indigent Fathers of Chinese Orphans.

"I can't figure What They Want," says Mr. Dodo. "I show the Same Pictures They See in the City and Still they Sneer at Me. I Aint Making No Money and Can't Raise My Prices because they won't Pay the Freight as it stands."

Excuse me, little children, did I say heretofore—that "Of late years Something Has Happened." My mistake. That's just What is Wrong—Nothing Has Happened. The Idle Hour has become the Idle Decade.

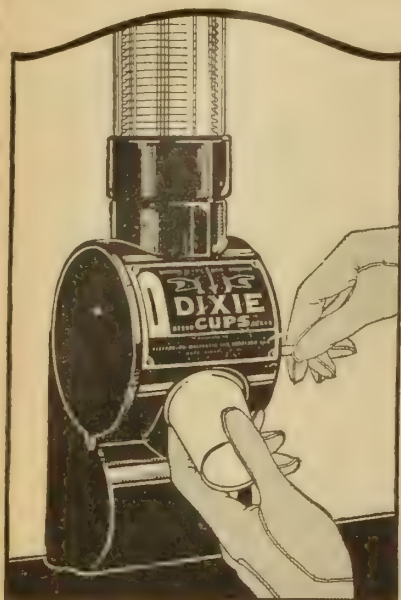
Mr. Dodo is still looking at the Idle Hour with the Specs he bought in 1912. He doesn't realize that the Screen that looked so good, the Seats that felt so fine, the Piano that sounded so Near to Music, and the Machines that worked so well are now—An Abomination and an Eyesore.

He shows good pictures but Skineatalis doesn't know it because the Idle Hour has That Nineteen Twelve Atmosphere.

Mr. Dodo won't wake up because the Dodo is a Prehistoric Bird and they are all dead. Only Mr. Dodo won't know it until Opposition Comes Along to Conduct the Obsequies.

Moral—Don't be a Dodo. Take a fifty-mile swing around the neighboring towns with Your Eyes Open—then come back to your own Idle Hour with a Pair of New Specs. There's many a Nineteen Twenty-Four Picture being shown in a Nineteen Twelve Setting.

Jim Jones



Dixie Cup Service Also Pays a Profit

If DIXIE Cups and vendors really were an expense the laws prohibiting the common drinking glasses might be a matter of some concern to motion picture theatres.

But since they actually pay a profit there is an added incentive for making available to your audiences this service which they use so constantly and appreciate so much.

The DIXIE penny vendor operates silently — another advantage appreciated by the theatre owner.

*Complete information
upon request*

A fresh cup with every drink.

**Individual Drinking
Cup Co., Inc.**

*Original Makers of
Paper Cups*

EASTON, PA.

NEW YORK, N. Y.

With Branches at Philadelphia,
Chicago, Cleveland, Baltimore,
Los Angeles.

*Nowadays—
they drink from*

DIXIE CUPS

YOU NEED

A Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming.

Price \$1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue

New York City

NOTE: PRICE CHANGES

Roll and Machine Tickets

10,000.....	\$7.00	100,000.....	\$20.00
20,000.....	8.75	200,000.....	36.00
30,000.....	10.50	250,000.....	44.00
40,000.....	12.25	300,000.....	52.00
50,000.....	14.00	500,000.....	84.00
1,000,000.....	\$160.00		

Net F. O. B. Philadelphia

Put up in rolls or packages of 2,000

For rolls of 1,000, add 2c per thousand

Changes in form or color, each \$3.00

Changes in color of stock, each 50c

Tickets with double numbers (Inventory and style "Z" tickets) 1c extra per thousand, minimum charge \$1.00

GLOBE TICKET COMPANY

116 N. 12th Street

Philadelphia, Pa.

Specialists in Tickets and Checks Since 1873

Which theatre would pull you?

Not the hot, stuffy house, would it? You'd much rather go to the cool, comfortable theatre, filled with refreshing Typhoon breezes.

That's exactly how other people feel in hot weather.

Let us show you how easily Typhoons cool your house—and how quickly it pays for itself.

Write for Booklet 36

TYPHOON FAN COMPANY

345 West 39th Street, New York

Philadelphia Jacksonville Dallas New Orleans Los Angeles

PROJECTION

EDITED BY F. H. RICHARDSON

New Mechanism

From John Jones, Charlotte, N. C., comes the following interesting letter:

Dear Friend Richardson: After reading May 31 issue I feel impelled to congratulate you. Cartoonist Walker certainly scored a hit. I well remember the time when a friend, who is now considered one of the best, if not the best projectionist in this territory, but who then was merely an "operator" at about nine of those dollars per week and had to jockey some to make both ends meet. To "help out" he procured a flat tin can, such as Nabisco is sold in, placed it on top of the Powers lamphouse and started a one-man restaurant for himself. The resultant odors got Friend Manager's angora and nearly cost the said "operator" cook his said job.

Am glad to note the additional space allotted the department. Six pages would be none too much, but with six pages F. H. R. would have to work all the time, Nancy Hanks, the Go-Devil, would pine away to a shadow and Bob Welsh would have to recommend a raise in pay for some one—so I guess it can't be did.

Always Something New

Still another thing: hardly a week passes without some new contribution to the field of motion pictures, as is illustrated by the article on guaranteed lenses. Have done quite a bit of experimental work myself. Attached find photos of a projector mechanism I have designed and built myself. The mechanism in its present form contains only four spindles, or shafts. It uses but one

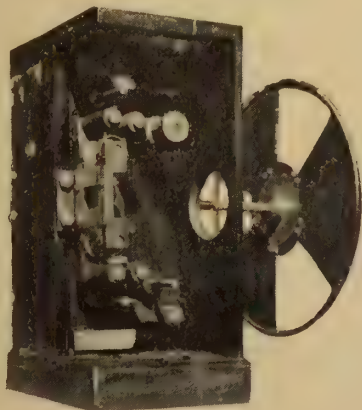


Fig. 1.

sprocket and no tension shoes. The movement—NOT a geneva—is an 8 to 1, so that I am able to reduce shutter blade width to approximately 50 per cent of the width of those now used on projectors, varying, of course, somewhat upon the conditions of the local installation.

Working on Take-Up Device

Am now working on a take-up device by means of which the action of the film when near the end of its run in projector No. 1



Fig. 2.

Bluebook School

Question No. 68—What is the guiding rule for re-assembling the elements of the projection lens?

Question No. 69—What may happen if the black coating on the interior of the projection lens barrel is allowed to wear off so that the metal is bare?

Question No. 70—Why is the diameter of the projection lens of great importance? (Note: This is a repetition of Question 32 in a slightly different form. Such repetitions will occur from time to time but they will do no harm. They will, in fact, help fix the points covered in your memory.)

Question No. 71—Is it desirable to have projection lens diameter greater than is necessary to receive the entire beam of light from the aperture?

Question No. 72—How can you test your projection lens for distortion?

automatically starts projector No. 2 which, when it reaches full speed, trips a device which actuates the dowsers, thus effecting the change-over, at the same time shutting off projector No. 1. Such a device should, it seems to me, be of large value to a lone projectionist, or for that matter even be useful where one or more assistants are on duty. It would make a more neat change-over, allow the projectionist to give his full attention to his light and speed control, and eliminate any necessity for punch marks or other change-over signal.

As to the change-over signal—well, I don't know what to say. What do our readers think of it? There is more than one way of looking at such a thing. Many object to anything which tends to make projection automatic, but very many of the objectors themselves do everything possible to en-

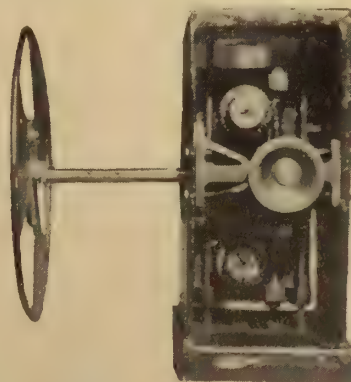


Fig. 3.

courage the invention and introduction of automatic devices by doing the thing the automatic device does so well in a more or less thoroughly punk manner. For instance, instead of expending the energy necessary to make a change-over cue sheet, they butcher up the film with punch marks, pasting paper labels on the film, or just plain scratch marks. Of course, when we see such things on the screen day after day we begin to think an automatic device for change-over would be something more than wel-

come. As to the one Brother Jones is working to perfect, much would depend upon its feasibility in application and its DEPENDABILITY when it had been applied.

As to the projector mechanism, I have published it more because it is in the nature of a curiosity than because I believe it is practicable—though even as to that one can never tell. I may be in error, but I think you accomplish the intermittent by means of rocking the two lower rollers. I see the model you took pictures of had three sprockets. Well, anyhow, I'm very sure the pictures will be mighty closely examined by some thousands of men, therefore space is given to photos.

Terrible Flicker

From Lexington, N. C., comes the following:

Have been having considerable trouble with a terrible flicker in the picture, which up to now I have not been able to remedy in the least. The following are some of the principal details of the projectors:

Distance of projection (He calls it "Throw") 85 feet. Picture 9x12 (which means an absolute level projection if the figures are correct. Use a 6½—7½ condenser (Does not say which is collector or which converging lens, or whether plano convex, meniscus bi-convex or Cinephor, though the latter is "out" because such a combination would not be used, I think). Use a 5½ inch lens (Does not say what its working distance is or its free diameter). Use 60 amperes of 110 volt current (Does NOT say whether A. C. or D. C. or whether taken through rheostat, transformer or motor generator. Distance aperture to condensers 17 inches (Does not say whether from center of condenser or from front of converging lens). Flicker seems to show more on light background than on dark background. Have Simplex and use a 2-blade Extralite shutter. If you can tell me how to eliminate the flicker please do so at once.

Details, Details, DETAILS

How many, many times must I tell you fellows that it is far better to give too many details than not enough. This good friend has not even bothered to tell me whether his juice is A. C. or D. C., or what its cycle is if it is A. C. He has not told me whether the trouble has only been present of late, or whether it has appeared after some change was made. Here am I hundreds of miles away and expected to solve his problem with only a portion of the data incident thereto at hand, which he is unable to solve when he is right there on the ground, with all the available data. Use sense, man. Use sense!

I have commented on your giving certain data with regard to your optical train and withholding certain other data, not because that data had anything to do with your trouble, but just to show you—and others—how useless it is to send in incomplete information with regard to condensers, or anything else.

As to Trouble

And now as to your trouble: If your current is A. C. and happens to be very low cycle—say 25 cycle—there is nothing you can do to get rid of the flicker except instal a motor generator. In that case the flicker

(Continued on page 754)

EXTRA! EXTRA!

Announcing the
NEW
SIMPLEX DOUBLE-BEARING
MOVEMENT

The final step toward
absolute screen perfection

PRONOUNCED BY ALL WHO HAVE SEEN AND
USED IT AS "THE" ACHIEVEMENT IN
MACHINE BUILDING

IT FITS ANY SIMPLEX

will add years and years of service
to your present Simplex

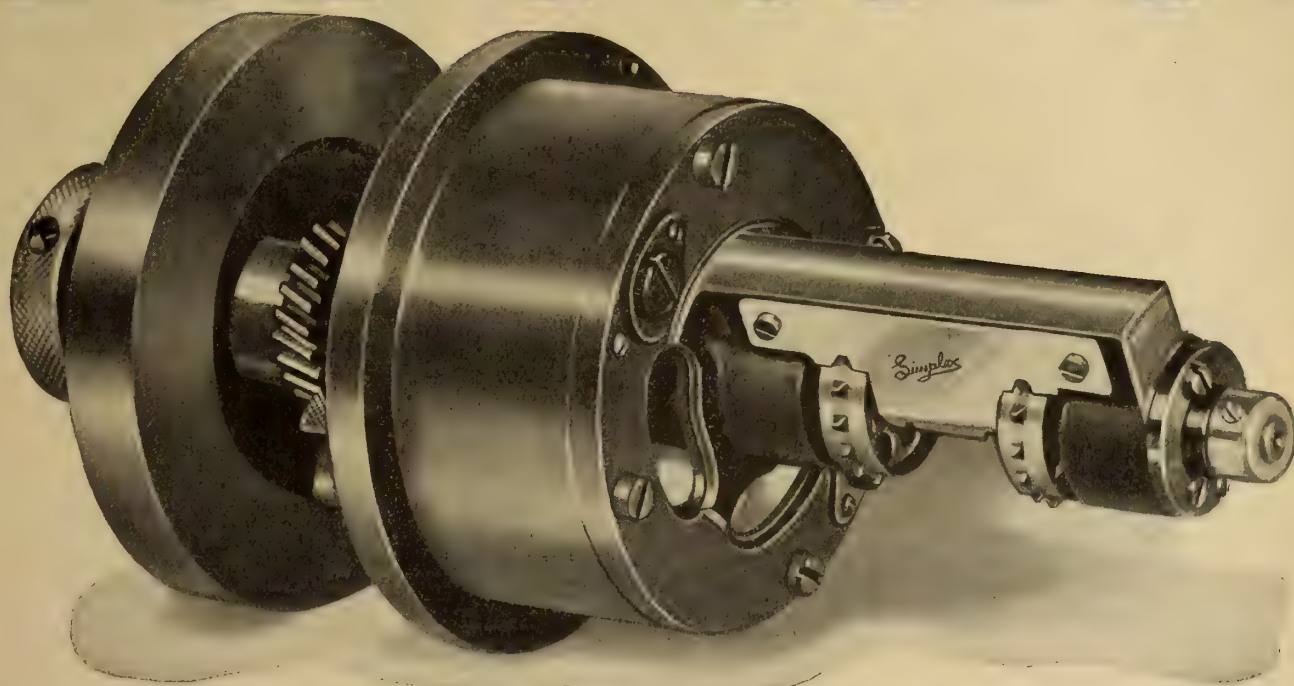
The introduction of this movement as usual
with Simplex developments puts the Simplex
years ahead of all others and provides a
new mark for competitors to strive for

FOR \$60⁰⁰ YOU CAN PUT A NEW HEART IN YOUR SIMPLEX

See one at our nearest distributor

MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317 East 34th St-- New York

EXTRA!!!



THE NEW SIMPLEX DOUBLE-BEARING MOVEMENT FEATURES—

Constant pump lubrication through all bearings
Enlarged and lengthened shafts
Longer bearings—Outside flywheel adjustments
Detachable bronze bushings on bearings
Improved intermittent sprocket
Hardened gears—Longer life
Glass oil-sights—Simplified adjustments

NO ECCENTRIC BUSHINGS NO NOISE HIGHER SPEED

Write us for Pamphlet "A-A" for further particulars.

MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Projection

(Continued from page 751)

is due to the appreciable interval between alternations of the current. It is in the current itself (See page 15 of the Bluebook), hence cannot be remedied except by changing the A. C. to D. C. If your current is A. C. but not appreciably lower than 60 cycle, then your screen brilliancy is too high for your 2-wing shutter and speed of projection. With 60-cycle current you are likely to have trouble if you try to use a 3-wing shutter (see page 622 of Bluebook) because the blades will occasionally get into synchronism with the alternations, thus causing a "flashing" effect of the light. With 60 cycle A. C. you can do nothing to eliminate the flicker except to increase speed of projection or decrease your screen brilliancy.

If your current is D. C., then I would advise the installation of a 3-wing shutter, with its blades trimmed to fit the local condition (see page 620 of Bluebook—I cannot

spare space to reprint things which have already been printed many, many times, and which are contained in a book which every man who takes pride in his profession ought to have).

Friend, I want to help you, but next time for Heaven's sake give FULL details if you want an intelligent answer. Your failure compels the use of four times the space it would have required to give better help had you given full information.

Sure You Can

J. L. Hanover, Meriden, Mississippi, says:

I have had four years' experience such as one gets in a small city where the managers seem to have no appreciation of anything with relation to the projection of pictures except how few carbons one can get along with and how few projector repairs.

I had a third edition handbook and it gave me some idea of what there is to know with relation to projection. It showed me how little I really did know. Finally I gave up projection, literally in disgust, and went at other work for a year, selling my handbook for a dollar and a half and having it taken

at that price by a DUB who will always be a DUB, under protest and mostly as a favor to me.

Back to the Fold

Now I've gone back to putting Anita, Mark, Norma and the others through their paces, and wish I had the book back. Will order another just as soon as I can manage to spare the coin and feed my face. Meanwhile here is a question: There are two rheostats in the outfit I have taken charge of which seem to be in excellent condition, except that one coil in each is burned in two. Can I get a new coil, and where? Also give me any tips you can about installing the new coils—if I can get them.

Glad to have you back, Friend Hanover. A man who can write such a letter must have brains and know how to use them. You need not worry about having disposed of the Third Edition handbook, because it is long since out of date. Get a Bluebook. Keep up your courage. The dumbbell mismanager is slowly eliminating himself. The process is slow, but it is nevertheless sure, and the day is not so far distant when real projectionists will be appreciated, and paid accordingly.

(Continued on page 757)

Bluebook Answers—Questions 30 to 34, inclusive

Due to my error the answers were omitted last week. Will try and not let it happen again.

NOTICE: Hereafter an asterisk (*) following a name in the list of those sending in acceptable answers will mean that the answer of that man is deserving of especial commendation. It shows that he really understands the matter very well indeed. BUT remember this: because an answer is not thus marked does not necessarily mean that it is not a good answer. There are some who are not able to make their meaning very clear in writing. Constantino is one of them. His command of written United States is not very good and sometimes I have to guess a bit at his MEANING. He is to be commended that he has entered the lists, and consistently answers every question, despite that fact. Brother Oldham is another, but he gets there just the same and I have had considerable experience in guessing at the real meaning behind not too clearly written letters for thirteen years, so I'll not make many errors, I think, though perhaps I can't give such ones an asterisk very often, because those naturally have to do with the way the answer is worded, to some extent at least.

New Entry

A new man has entered the lists at Answer No. 35. His name is Arthur Gray, and he apparently is going to make you all get down and dig, unless you want to see his answers published to the exclusion of all the rest. We, none of us want that, but on the other hand it will possibly force you all to be more careful and dig a bit deeper—which is good, if you ask me. This is NOT a pink tea, but a SCHOOL.

Question No. 30—It is possible to focus an object having area to a point? Harry Dobson, Toronto, Ontario; Daniel Constantino, Easton, Pa.; Walter Lewis*, Endicott, N. Y.; A. L. Fell*, Collingswood, N. J.; and C. H. Hanover, Burlington, Iowa, all replied acceptably.

Hanover's answer is selected for publication, though Lewis did very well indeed. Hanover says:

"Focusing" is done by a lens, and a lens which focuses within the meaning of that term as here used always forms a more or less perfect image of whatever it may be the rays emanate from. This latter may be a light source or may be any object from which the rays are reflected. Rays from every pin-point of the source (light source

or object reflecting them) fall presumably upon every portion of the surface of the lens "within sight" of the source and are by the lens bent or refracted in such manner that the rays from each pin-point of the object meet again, either at a single plane (a single point as to distance from the lens) in the case of a lens corrected for spherical aberration, or at different distances from the lens if it be not thus corrected so that if a screen be at that point to receive them an image will be formed of each of the millions of pin points in the objects, each in correct relation to every other point of the object.

Thus it will be seen that since a lens always forms an image, it cannot, in the very nature of things, focus light to a single point. Instead it focuses the light to very many points, which taken together form the image.

Rather a long answer—longer than necessary perhaps, but one which shows that brother Hanover clearly understands the matter.

Question No. 31

Question No. 31—Why is it impossible to focus a condenser beam to a point?

All the above named answered this question acceptably, but Hanover's reply is again selected for publication. Lewis*, Fell* Dobson*. Hanover says:

This question is replied to rather fully in my answer to question No. 30. The condenser forms an image of the light source, which has area, hence it cannot be focused to a point. In the case of the ordinary arc the image occupies a considerable distance along the optical axis because of the fact that the crater, which is the light source, sets at an angle to the lens. Since the distance of an image from the optical center of any given lens will be governed by the distance of the object from the optical center of the lens, and since the various parts of the arc crater are at different distances from the optical center of the condenser, it follows that the image of various portions of the crater will be formed at different distances from the lens, though of course this latter has nothing to do with the actual question.

Question No. 32

Question No. 32—What relation has the revolving shutter to lens diameter? Lewis*, Dobson, Constantino*, Fell* and Hanover all made good on this one. Lewis' answer is selected for publication. He says:

Increase in projection lens diameter compels increase in master blade width, which in turn, may compel a wider flicker blade to maintain optical balance and avoid in-

crease in tendency to flicker. This, of course, involves increased loss of light, therefore it is seen that there is a very direct relation between the lens diameter and the revolving shutter.

That is not exactly brother Lewis' wording, but it expresses his meaning. BUT I shall have to supplement his answer thus: What he has said is not necessarily true in the great majority of cases. He (and all the rest of them) entirely overlooked the fact that in a great majority of cases there is no true relation between lens diameter and shutter IF the latter be located at the plane of the aerial image.

Be Careful, Men

Be careful men. USE YOUR BRAINS and study these matters in all their phases. Many times you may be able to improve the information set forth on the pages of the Bluebook indicated opposite the question. This particular thing would have been found under "Light Beam Diameter," pages 617-618, which was not indicated in the question 31 reference. In answering questions relating to the rotating shutter it is always well to examine General Instruction No. 22, pages 611 to 624, inclusive.

Question No. 33—What is a projection lens? Dobson*, Lewis, Fell and Hanover*. The reply of Friend Hanover is best. Here it is:

A projection lens is a compound lens composed of flint and crown glass lenses mounted, usually in a 'tube' which fits inside a 'barrel' equipped with a focusing rack and pinion actuated by a thumbscrew, the barrel so made that it will fit into the standard motion picture projector lens holder. The lenses of the combination have various curvatures which, in conjunction with the combining of flint and crown glass, corrects the lens, as a whole, for chromatic and spherical aberration, as well as, I believe, for other faults.

Question No. 34

Question No. 34—What is the function of a projection lens? What does it do? Fell*, Dobson, Lewis, Constantino and Hanover*.

The reply of brother Fell seems to be best. It is short and sufficient. It reads:

The projection lens receives the beam of light passing through the aperture, which when projection is in progress, carries the picture, refracts the light rays and focuses them at the screen surface in an enlarged, reversed image of the picture upon the film.

To which the Editor would add that it would be more correct to say: "Receives the beam of light, or such portion thereof as it is able to 'cover' with its back factor."

Equipment Exhibit to Be a Feature of N. Y. State Exhibitors' Convention

IN conjunction with the convention to be held by the Motion Picture Theatre Owners of New York State at the New Statler Hotel, Buffalo, July 7 to 11, there will be given a huge technical and mechanical exhibit by the accessory and equipment manufacturers.

William Brandt, president, and the committee in charge of arrangements desire to make the convention a real business session that will be constructive and educational and, with that end in view, have invited the manufacturers catering to the motion picture industry to exhibit their newest devices to the exhibitors in attendance.

No Charge to Manufacturers

The equipment end of the business has taken such forward strides recently that the committee feels that all the exhibitors in attendance should become acquainted with the great improvements that can be made to their theatres both economically and constructively by using newer appliances.

The manufacturers have been invited to participate in this exhibit without any charge whatsoever, and among those who have already made application for space are:

Howells Cine Equipment Company, Power Projection Machine Company, Precision Machine Company, Minusa Screen Company, Automatic Ticket Company, Raven Screen Company, Morlite Lamp Company, Edison Electric Lamp Works, Eastman Kodak Company, Libman-Spanjer Company,

Reeland Publishing Company, Wurlitzer Organ Company, American Seating Company, Autosales Corporation, Bio Carbon Company, National Carbon Company and Westinghouse Electric Company.

The Week's Record of Albany Incorporations

Albany—Motion picture companies in New York State incorporated at the rate of one a day during the past week, when seven companies filed papers with the Secretary of State for the purpose of engaging in the industry. All are located in the metropolis. These companies were:

New Corporations

Simmonds-Kann Enterprises, capitalized at \$10,000, with Joseph Simmonds, Rebecca Simmonds and George E. Kann, New York City. Eagle Cinema Corporation, \$20,000; Abraham Stimmel, Brooklyn; M. B. Schoen, Lola A. Peyser, New York City. Dnipro Film Corporation, \$50,000; Kalenin Lissiuik, Brooklyn; Stephen Dombitsky, Michael Rodyk, New York. East Coast Films Incorporated, capitalization not specified; Archibald L. Jackson, William L. Hayes, New York; P. Reid Rankin, Brooklyn. Doruth Amusement Corporation, \$10,000; Abraham Siegle, Lou Fink, Florence Abram-

son, New York City. Midtown Amusements, Inc., \$10,000, and Staco Amusements, Inc., \$10,000, each having the same incorporators, S. S. Hamburger, Martha Cohen and Evelyn Gordon, New York City.

CLASSIFIED ADVERTISEMENTS Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

ORGANIST AT LIBERTY—First-class musician. Picture player and soloist of exceptional ability. Union. Very fine library. Play all makes, Kimball or Wurlitzer preferred. Good salary essential. Address Arthur Edward Jones, Hotel Loretta, So. Kentucky Avenue, Atlantic City, New Jersey.

THEATRE MANAGER at liberty. Live-wire, thirty-four years of age, sober, capable and desirous of retiring from road. Now connected in executive capacity large circus. (Tenth season.) Have handled road attractions, state right pictures, managed picture as well as vaudeville theatre, newspaper experience, was connected with exploitation departments Famous Players, also Metro. Best of references, but must have full away. Present engagement closed latter part of October. Address Circus Man, Moving Picture World, New York City.

F. H. RICHARDSON'S BLUEBOOK OF PROJECTION

will help your projectionist get
a better picture on the screen.

Send for it now!

Price, \$6.00

CHALMERS PUB. CO.

516 FIFTH AVENUE NEW YORK

For Emergency Slides and Announcements

Blaisdell Slide Pencils

Samples
furnished
on request.



No. 168 Blue
No. 169 Red
No. 173 Black
Made in
6 other colors.

An inexpensive
method of making
slides,
neat pencil layouts
and
decorative effects,
in colors.



1. Cut through
one thickness
between
first two
perforations



2. Loosen
the strip
once
around.
*This is
important*



3. Pull
the strip
straight
away.

Blaisdell PENCIL COMPANY

PHILADELPHIA — U.S.A.

AMERICAN REFLECTING ARC

LATEST IN PROJECTION EQUIPMENT

Patents Applied For



OUR DISTRIBUTORS

Atlanta, Ga.	Southern Theatre Equipment Co.
Boston, Mass.	Eastern Theatre Equipment Co., Inc.
Chicago, Ill.	Exhibitors Supply Co., Inc.
Cincinnati, Ohio	The Owyer Bros. & Co.
Cleveland, Ohio	Exhibitors Supply Co., Inc.
Dallas, Texas	Southern Theatre Equipment Co.
Denver, Colorado	Exhibitors Supply Co., Inc.
Detroit, Mich.	Amusement Supply Co.
Indianapolis, Ind.	Exhibitors Supply Co. of Indiana, Inc.
Kansas City, Mo.	Yale Theatre Supply Co., Inc.
Milwaukee, Wis.	Exhibitors Supply Co., Inc.
Minneapolis, Minn.	Exhibitors Supply Co., Inc.
New Orleans, La.	Southern Theatre Equipment Co.
New York, N. Y.	Independent Movie Supply Co., Inc.
Oklahoma City, Okla.	Southern Theatre Equipment Co.
Omaha, Nebraska	Exhibitors Supply Co., Inc.
Philadelphia, Pa.	Philadelphia Theatre Supply Co.
Pittsburgh, Pa.	Hollis, Smith, Morton Co., Inc.
Salt Lake City, Utah	Salt Lake Theatre Supply Co.
San Francisco, Calif.	Theatre Equipment Supply Co.
St. Louis, Mo.	Exhibitors Supply Co., Inc.
Washington, D. C.	Washington Theatre Supply Co.

AMERICAN REFLECTING ARC CORPORATION

24 MILK STREET, BOSTON, MASS.

The World's Market Place FOR SALE

Advertising under this heading \$5
per inch. Minimum space one inch.

FOR SALE OR WILL LEASE MOVING PICTURE and VAUDEVILLE THEATRE

SEATING 400 and STANDING ROOM
LARGE STAGE and DRESSING ROOM
2 POWERS MACHINES. SEEGER ORGAN.
5-YEAR LEASE. ADVERTISING PAYS RENT
AND PART OF LIGHT BILL.

DRAWING POPULATION 7,000
Plays Picture 4 Days; Vaudeville 2 Days

WILL SELL FOR \$1,500.00

Part Cash, Balance from Profits. Good Money-Maker.
Address H. SOMERVILLE
ORPHEUM THEATRE
GREENSBORO, N. C.
The Most Prosperous State in the South.

Motion Picture Cameras and the World's
largest market of second hand and new
instruments, priced from \$50.00 up.

Send for big catalogue and bargain list.

BASS CAMERA COMPANY


109 NORTH DEARBORN CHICAGO



Universal
MOTOR CO.
2 K.W. to 25 K.W.
Four Cylinder
ELECTRIC PLANTS
mean that no small town need be without its
"movie". No theatre, already established,
need suffer the handicap of consistently unre-
liable current. No city playhouse need face the
terrible loss that goes with even a single dark-
house. Traveling exhibitors can now produce
the finest pictures—clear and flickerless.
More "Universals" are used for permanent
or emergency exhibiting purposes than
any other make. No other so quiet,
compact, simple or sturdy.
UNIVERSAL MOTOR CO.
15 Cease St.
Oshkosh,
Wis.
Kindly state
your problem
fully when
writing for
FREE
Catalog
ILLUSTRATION
SHOWS 4 KW



**Ventilating
Oscillating**
AND all
types of
fans for
immediate
delivery, at
attractive
prices.
Fidelity Electric Co.
Lancaster, Pa.



**WELDED WIRE
REELS**
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

New Ward Leonard Bulletin

Moving Picture World is in receipt of advance copies of the Ward Leonard Electric Company's new bulletin on Motor Starters and Controllers. As stated in the foreword, the Ward Leonard company has listed in this bulletin a complete line of direct-current motor-control apparatus "so simply arranged that the user can readily find the listing of the apparatus needed."

To quote further: "In the past, such an inconsistent complication of apparatus has been listed that a selection from a catalog has been extremely laborious. The problem of simplification was a difficult one. We have solved it. Our control line is consistent. Within the horsepower and voltage range listed, it is complete."

The bulletin itself is duplicated in its entirety in a smaller size—small enough to fit the pocket conveniently, and either one is recommended to the attention of interested parties. The Ward Leonard Electric Company's address is Mount Vernon, N. Y.

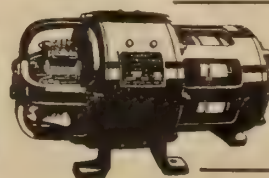
Modern Projection Equipment

The equipment of the handsome new Prince of Wales Theatre, Danforth Avenue, Toronto, Ontario, which was installed by Harry Coleman, of the Coleman Electric Co., Ltd., Toronto, includes two Model 1002-F De Luxe Motograph projection machines, equipped with full pilot light, reel-end alarms and Bausch & Lomb Cinephor lenses, and a General Electric Two-Arc motor generator supplying 50 amperes for direct current. The projection room of this theatre is considered a model for high class suburban houses.

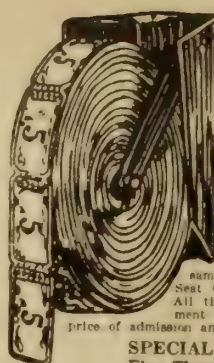
Recent New England Incorporations

Maine—Capitol Theatre Company, to conduct general theatrical, amusement, moving picture, etc., business; 10,000 shares, common, no par value; president, Louise C. McLoon; treasurer, Maude A. Thurston; clerk, Benjamin L. Berman. The Eureka Club of Caribou, to conduct moving picture shows and public and private theatricals; capital stock, \$20,000; president, D. Q. Burleigh of Stockholm; treasurer and clerk, S. J. Antworth, also of Stockholm.

Connecticut—The Connecticut Independent Movie Supply Company, Inc., of New Haven; authorized capital, \$10,000; to begin a general supply business for moving picture theatres with \$10,000; incorporators, Louis Phillips, Frederick Guerriggiante, John Kennedy, all of New Haven. D. & D. Amusement Corporation of Middletown; authorized capital, \$18,000; will begin business with \$18,000; incorporators, Abraham Deitch, William Deitch and Samuel Crystal, all of Middletown.



HALLBERG
MOTOR
GENERATORS
Are the best for
Projectors.
J. H. HALLBERG
445 Riverside Drive
New York



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 2,000 for \$7.00. Prompt shipment. Cash with the order. Get the sample. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	.....\$3.50
Ten Thousand	.....6.00
Fifteen Thousand	.....7.00
Twenty-five Thousand	.....9.00
Fifty Thousand	.....12.50
One Hundred Thousand	.....16.00

National Ticket Co. Shamokin, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:

POSTPAID, WEEKLY, \$7.25

SAMPLE COPY AND

ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAF EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND, LTD.



DURATIZE
TRADE MARK
YOUR FILM
-DURA-
FILM PROTECTOR CO.
INC.
220 WEST 42ND STREET
NEW YORK
PHONE
CHICKERING 2937
ALLAN A. LOWNES
PRES.

MAILING LISTS

MOVING PICTURE THEATRES

21,778 Moving Picture Theatres, per M.....	\$5.00
2,674 Legitimate Theatres, per M.....	7.50
327 Colored Moving Picture Theatres.....	5.00
1,059 Film Exchanges.....	10.00
163 Manufacturers and Studios.....	3.00
411 Moving Picture Mach. & Sup. Dealers.....	4.00

A. F. WILLIAMS

166 W. Adams Street

CHICAGO

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the

15th and 30th of Each Month

Foreign Subscription: \$7.00 or 85 francs per Annum

Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

Projection

(Continued from page 754)

Sure, you can get new coils, but you overlooked telling me the make of the rheostat. Send one of the old coils—the burned one will do—to the maker of the rheostat and ask that a duplicate coil be sent C. O. D. parcel post. Since I don't know what make of rheostat you have I can't tell you the exact *modus operandi* of installing the coil. Probably if I did know the make of the rheostat I could not, anyhow, because I cannot remember the mechanical details of all the many rheostats on the market. However, don't be afraid to tackle it. It won't bite. First, remove the outer cover entirely. Then examine the mechanical make-up of the thing and go to it—**CAREFULLY**. Remember that starting at one end, the end coil connects to a binding post at one end and to the **NEXT COIL** (electrically) at the other. The two coils won't join directly, but through a clamp bolt or some sort of a connector. The other end of the second coil connects to the next one and so on clear through.

An Important Point

The thing to remember carefully is that while the coils themselves join each other by an electrical connection, they **MUST BE THOROUGHLY INSULATED FROM THE RHEOSTAT FRAME AND COVER**. That is the **BIG** thing—get good electrical connection between adjacent coils, but insulate them from everything else. Just watch carefully as you remove the coils and you will see how it is done. In re-assembling just have things "as they were." Meanwhile you might use the rheostats temporarily by "jumping" the broken coil with a heavy copper wire, provided the elimination of one coil won't overload the others too much. Figure 133 of the Bluebook will give you the idea, when you get it. It was figure 144 of the Third Edition, if by any chance you remember it.

Good Scheme

Charles L. Pettybone, Milwaukee, Wis., writes from Louisville, Kentucky, as follows:

Am down here on a vacation. Visited one of the projectionists here this evening and, believe me, you would have roasted him good and plenty. I did some of it myself. Asked him if he had a Bluebook and he did not even know what it was until I explained; then he said: "What in H—l do I want of a book? I been runnin' a machine nine years."

I told him that was exactly what he **WAS** doing—runnin' a machine," and that that was as far as he would ever get. Then I went away from there. What is the use arguing with such men?

There are some excellent theatres here and some high grade screen results, but from what I have seen there is room for large improvement in this city, taking it as a whole. The projectionists, or those I have talked with, seem exceedingly well satisfied with themselves, and that is not a good indication. But even at that, Louisville is fully as good as some other cities I have visited on this trip, and better than some.

A Stunt

Here is a stunt I fixed up in my projection room recently. The films I get are very dirty and I have been much troubled with those familiar brick bats around the edges of the picture. I have an old presolite tank with a needle valve. I attached a good bicycle pump to it, fastened it to the wall between the projectors and fastened the pump to the floor near the wall beside the right hand projector. Then I attached a small copper pipe and ran it up and across the seven-and-a-half-foot-high ceiling to a point midway between the projectors and opposite the apertures. To this I attached a small plug valve by soldering it and to the valve a small rubber hose such as is used for fountain syringes. To the end of this I fastened the glass tube of a curved point medicine dropper and now, believe me, when dirt collects in the aperture I just grab my

trusty hickadiddle, open the valve, point the glass tip at the back of the aperture and that dirt just sort of goes away from there, as it were.

The projectionists of my own state are not "so many" when it comes to progressiveness, but the more I see of others the less critical I am inclined to be of home folks.

Don't Know Louisville Now

Just what the situation in Louisville is now I do not know, as I have not been there for a matter of three or four years. At that time the men were rather in need of a good stirring up. Whether or not your home town is Milwaukee you did not say. I am inclined to think not, though you gave that address. Milwaukee itself is one city in which, up to this time, the projectionists have never, so far as I know, done one single thing to advance projection as a whole. Doubtless Milwaukee has some excellent projectionists, but if so their light shines not forth, but is hidden under a very tight bushel.

The blower sounds good. The glass tube would not show on the screen at all, I think, and a few strokes of the bicycle pump occasionally ought to keep up plenty of pressure. Doubtless it is just what some good brother is looking for. It can be rigged up cheaply. A prestolite tank is handy, but not necessary. A piece of 2-inch pipe, say three or four feet long, with a cap on each end would serve very well. Just tap into it and put in a $\frac{3}{8}$ or a $\frac{1}{4}$ inch nipple and on that screw a T, to one end of which attach the pump and the pipe line to the other. Good stunt, all right.

We Won Out

The Society of Motion Picture Engineers finally voted to adopt the name **PROJECTION ROOM**, so that is that. Had it not been for the letters received from unions and progressive projectionists, however, it certainly would have voted for projector room. Many thanks for the assistance received in the matter. "Projection Room" and "Observation Port" were officially

adopted into the nomenclature and the recommended practice for observation ports, as adopted by the society on the recommendation of the Standards and Nomenclature committee, was sixteen inches square, with the center, as I remember it, five feet four inches from the floor line, based upon level projection, with a drop of one inch of the port center for every degree drop in projection angle.

There was a proposal made before the committee for an observation port sixteen inches wide by twenty-five high, but the editor pointed out the fact that this would be impractical in many projection rooms and that such a height was not really necessary in any event.

Action Commendable

The action of the Society in these matters is commendable. That a sixteen-inch-square port will be a variance with some local laws we all know, but that merely means that until local law makers arrive at the conclusion that such matters may better be left to those who make a business of studying the necessities of theatres and projection, rather than to officials who merely enact a foolish and harmful law because some one else who knew little or nothing of what is best in theatres had already enacted a similar one, the local freak law will of necessity have to be obeyed.

However, when the local man objects to a sixteen inch square port, ask him how much longer it takes a fire shutter to drop sixteen inches than it would take it to drop ten or twelve inches, and why a sixteen inch wide port is more dangerous than one of less width, when in case of fire the hole is to be covered with a fireproof shutter anyhow. After you get that idea poured into his solid ivory, ask him how in the name of Gahena he expects you to give the people the greatest possible value for their money if he makes it difficult for you to have a free, unobstructed view of the picture. Ask him how HE would like to work all day, under trying conditions at best, and have to squint at what he is doing with one eye.

To make an impression on a lawmaker is hard, I know, but sometimes it really can be done. Try it anyhow. The average lawmaker exhibits almost as little common sense with regard to projection room matters as does the average architect, and that I hold to be useless. One fool in the family is quite sufficient.

Clever Stunt

Saw a clever stunt at the Cameo, 42nd street, New York City, recently. The projection room opens on a sort of hallway, at either end of which is the Ladies' and Men's rest rooms. The projection room door has glass panels, so that patrons may rubber in and watch the process of projection. Of course its projectors and other equipment are fixed up very nice and are kept in apple pie order, but here is a nice one. You all probably know of those glass door knobs now used in many high class residences. Well, the regular Simplex lamp control knobs have been removed by Chief Projectionist Abe Lang and the glass door knobs installed instead. Say, friend, it looks like at least a million dollars. Classy—and then some. It was of course necessary to drill out the square hole in the brass to fit the round rod, but that is easy. Very nifty, b-gosh!

Warning

ALWAYS PUT YOUR NAME AND ADDRESS AT THE HEAD OF YOUR ANSWERS TO THE BLUEBOOK QUESTIONS, ALSO PLEASE WRITE ON ONE SIDE OF THE PAPER ONLY.

GET IT NOW!

The Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing.

Price \$1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue

New York City

Photographic quality has a definite box-office value—your audiences appreciate it.

EASTMAN POSITIVE FILM

With its wide latitude and long scale Eastman Positive Film reproduces every gradation of tone from highest light to deepest shadow that the skill of the photographer has secured in the negative—it carries quality from studio to screen.

Look for “Eastman” and “Kodak” in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

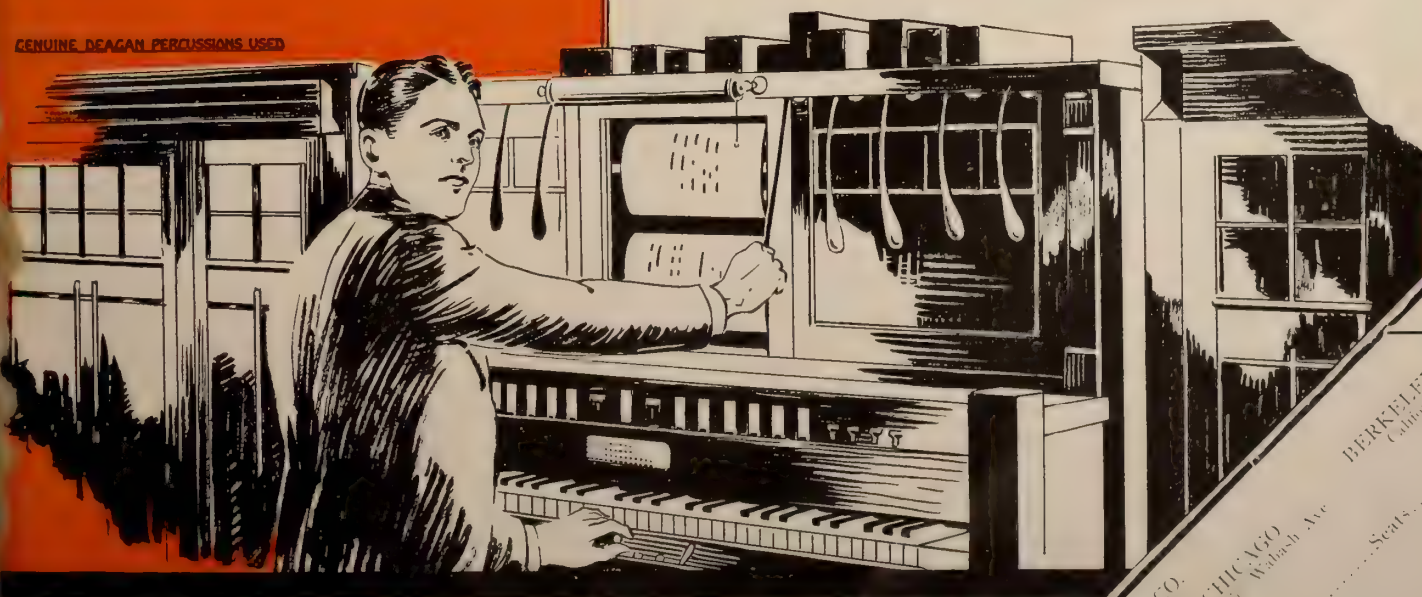
"The Fotoplayer"

The World's Supreme Pit Instrument.

HERE AT LAST IS A
REAL OPPORTUNITY!

THE New Co-operative Selling Plan is the most liberal and comprehensive ever offered, national in scope and regional in service, the plan of payment being arranged to meet the convenience of even the smallest theatre owner.

GENUINE DEAGAN PERCUSSIONS USED



ALWAYS A GOOD SHOW

OFTEN A GREAT SHOW

THE LYRIC THEATRE

H. B. VARNER, SLC. & TREAS.

"THE PHOTO-PLAY HOUSE OF QUALITY"

LEXINGTON, N. C., June 2, 1924.

THE PHOTO PLAYER COMPANY,

148-150 WEST 46th STREET,

NEW YORK. N. Y.

Gentlemen:-

I just want to say that I am very much pleased with the "Fotoplayer" which you installed for us in the Lyric Theatre. It is great - the solution of the music question for small theatres. It is always a pleasure for me to recommend the "Fotoplayer" to my fellow exhibitors.

I am, Very Truly Yours,

H. B. Varner

Mail
Today

The PHOTO PLAYER Company

SUCCESSOR TO THE AMERICAN PHOTO PLAYER CO.

NEW YORK

CHICAGO

BERKELEY

148-150 WEST 46TH ST.

845 SO. WABASH AVE.

CALIFORNIA

THE PHOTO PLAYER CO.
NEW YORK
148 West 46th Street

CHICAGO
845 S. Wabash Ave.

BERKELEY
California

Theatre Name City State

HAROLD LLOYD

IN

GIRL SHY

THE BIGGEST BUSINESS GETTER OF THE YEAR!

Apollo, Indianapolis: "Ran for three weeks. Broke all records."

Liberty, Seattle: "Business increased each day over preceding day. Picture held over for third week."

Stanley, Philadelphia: "Lloyd picture a riot. Gave the house the best record in years."—Variety.

Lyric, Butler, Pa.: "Broke the record."

Orpheum, Chicago: "Did remarkably well the first week and looks good for eight weeks."—Variety.

Majestic, Portland, Ore.: "Fourth week of run; still playing big business."

Virginia, Wheeling: "Did more business than any picture playing here in over a year. Patrons declare it the best comedy they ever saw."—Chas. Feinler.

Liberty, New Kensington, Pa.: "Everybody raving about 'Girl Shy.' Business great. Turning them away."—S. Haimovitz.

Virginian, Charleston, W. Va.: "Despite steady downpour of rain we had the S. R. O. sign up this the third day of run. Look for capacity rest of week."—D. C. Shirella.

Also broke records at the Strand, N. Y.; Warfield, San Francisco; Turner & Dahnken, Oakland; Godard's, Sacramento; California, Berkeley; Liberty, San Jose; Howard, Atlanta; Victory, Tampa; Fairfax, Miami; Plaza, St. Petersburg, Fla.; Empire, Montgomery, Ala.; Capitol, Altoona, Pa.; Missouri, St. Louis; Carolina, Pinehurst, N. C.; Columbia, Erie, Pa.; Imperial, Columbia, S. C., and hundreds of others.

Absolutely Unrivalled As A Box Office Attraction

A PATHE PICTURE

Moving Picture WORLD

PRICE 25 CENTS

from

Metro Goldwyn

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly \$3.00 a year.

"WHAT SHALL I DO"

REPRODUCTION OF
SONG COVER

Starring
Dorothy Mackaill



~ offers you an
unprecedented
tie-up with the
most popular
song hit of the
day

IRVING BERLIN'S
Sensational Success
"WHAT'LL I DO"

RIDE IN ON THIS WAVE OF POPULARITY

Every music dealer in your town is willing and eager to cooperate with you. As soon as you book the picture, the Irving Berlin people will immediately ship free window displays to every song dealer in your town or neighborhood, advertising the song and picture.

*Dorothy
Mackaill in*
**"WHAT SHALL
I DO"**

A Frank Woods Production
WITH
JOHN HARRON LOUISE DRESSER
and WILLIAM V. MONG ~

Directed by
JOHN G. ADOLFI

BOOK THE PICTURE NOW

~ and cash in on this big free tie-up

Released by
Producers Distributing Corporation

Season 1924-1925—Thirty First-Run Pictures

Foreign Distributor

W.M. VOGEL

Distributing Corporation

Ed. Hammond PRESENTS

"THE CHASE"

Daredevils of the Alps in
a Picture of a Thousand Thrills

A Great Hit in New York
as the Feature of a Short Subjects
Program at the CAPITOL.

BOOK IT NOW
and build a
summer novelty and
comedy program
around it.

AN

Educational Pictures
SPECIAL
in two reels

JACOB
FABIAN
Producer

EDUCATIONAL
FILM EXCHANGES, Inc.

Ed. Hammond
President



Play These Big *Paramount*

CECIL B. DeMILLE'S "TRIUMPH"

And then
THE
FAMOUS

40

With Leatrice Joy, Rod LaRocque and all-star cast. Adapted by Jeanie Macpherson from May Edginton's novel.

DeMille returns in "Triumph" to the type of matrimonial comedy-drama of which "Manslaughter" and "Male and Female" are such splendid examples. Here are some reports on "Triumph" picked at random: "Wonderful theme, powerful story, 100% entertainment. Cecil knows how to make them good. Good business." (George Rae, Colonial Theatre, Washington C. H., O., in Exhibitors Herald). "It was a triumph. Packed 'em all week. Critics and patrons praised it." (Report from Middle West in M. P. News.) "A super-film. Cast would assure any director a triumph." (Los Angeles Herald.)

POLA NEGRI in "MEN"

Dimitri Buchowetzki Production. Story by Dimitri Buchowetzki. Screenplay by Paul Bern.

"Men" is being hailed everywhere as the best box-office Negri picture made in America. It has everything. "Nine members of Congress pronounce 'Men' one of the greatest pictures ever made," writes Fred Britten, member of Congress. "'Men' is intensely dramatic, magnificently directed, superbly acted." (M. P. World.) "'Passion' is eclipsed by the Pola Negri in 'Men'." (Washington, D. C., Post.)

The four pictures on these two pages and 14 other Big Paramount Pictures are the Real Money-makers this Summer

Pictures for Summer Coin

"CODE OF THE SEA"

Joseph Henabery Production. Rod LaRocque, Jacqueline Logan and all-star cast. By Byron Morgan. Screenplay by Bertram Millhauser.

An action-melodrama of the sea, ideal for warm weather. With a great cast. "A first-rate piece of work," says the Los Angeles Examiner. "The cast is very strong. Storms and more storms exceptionally well done." (Los Angeles Herald.) Reports from New York are equally enthusiastic.

WILLIAM de MILLE'S "THE BEDROOM WINDOW"

With May McAvoy, Malcolm MacGregor, Ricardo Cortez, George Fawcett, Robert Edeson, Ethel Wales. Story and screenplay by CLARA BERANGER.

An exceptionally well made mystery love story that holds the interest right to the final fadeout. And a fine box-office title. The newspapers said: "A fine cast. You'll be entertained by this picture." (N. Y. Daily News.) "Extremely well woven and intriguing." (N. Y. World.) "One of the best mystery-melodramas on the screen. I wanted to see more of it, and you know there are very few pictures in this day and age that end too quickly." (N. Y. American.)

And then
THE
FAMOUS
40

Also included in the Summer Paramounts are Thomas Meighan in "The Confidence Man" and Gloria Swanson in "A Society Scandal"

These Great Bookings Now More Than Ever U

	North—East—South—West! Great Circuits	
	head the unprecedented rush of bookings for	
	Universal's marvelous Jewels for 1924-25	

KEITH, PROCTOR *and* MOSS

These theatres are among the finest neighborhood houses in the world, managed by a remarkable organization of real showmen. They have booked Universal's first twelve Jewels for 1924-25!

THE STANLEY CIRCUIT

The leading theatres of Philadelphia are part of this great chain. They show nothing but the best—they have booked Universal's first twelve Jewels.

SOUTHERN ENTERPRISES

The finest picture theatres throughout the south are numbered in this great organization. Southern Enterprises lost no time in closing for Universal's first twelve Jewels for 1924-25.

Space does not permit mentioning hundreds of large theatres that have already booked Universal's unparalleled group of Jewels for Fall—the greatest line-up on the market today.

Universal Has The Pictures

UNIVERSAL PICTURES

Are Further Proof That Universal Has The Pictures!

*In Universal's first big twelve Jewels for 1924-25
Carl Laemmle offers exhibitors the greatest array
of big features released by any company this year!*

1 **The SIGNAL TOWER**
Released Aug. 3
Greater than "The Storm"! Starring VIRGINIA VALLI with Rockliffe Fellowes and Wallace Beery. Adapted from the story by Wadsworth Camp. Directed by Clarence Brown.

2 **The RECKLESS AGE**
Released Aug. 17
A thrilling and riotous dramatic farce starring REGINALD DENNY. Adapted from the novel "Love Insurance" by Earl Derr Biggers. Directed by Harry Pollard.

3 **The GAIETY GIRL**
Released Aug. 31
A charming dramatic Romance starring the beautiful "Merry Go Round" girl, MARY PHILBIN, and an unusually strong cast. Adapted from the serial novel that appeared in "Good Housekeeping Magazine" as "The Inheritors" by L. A. R. Wylie. A King Baggot Production.

4 **The TURMOIL**
Released Sept. 14
Adapted from BOOTH TARKINGTON'S great novel of American life. A great cast: GEORGE HACKATHORNE, Eleanor Boardman, Eileen Percy, Emmett Corrigan, Pauline Garon, Winter Hall, Edward Hearn, Kenneth Gibson, Bert Roach. A Hobart Henley Production.

5 **The FAMILY SECRET**
Released Sept. 28
Adapted from the great stage success "The Burglar" by AUGUSTUS THOMAS and the popular novel "Editha's Burglar," by Frances Hodgson Burnett, featuring BABY PEGGY, with Edward Earle, Gladys Hulette, Frank Currier and others. Directed by William Seiter.

6 **BUTTERFLY**
Released Oct. 12
From the extraordinarily popular novel by KATHLEEN NORRIS, sumptuously produced with a great cast headed by Laura La Plante, Norman Kerry, Ruth Clifford, Kenneth Harlan, T. Roy Barnes, Caesare Gravina, Margaret Livingston. Directed by Clarence Brown.

7 **CAPTAIN FEARLESS**
Released Oct. 26
Brimful of adventure, romance and action, starring REGINALD DENNY, with a splendid supporting cast. Adapted from Eugene P. Lyle, Jr.'s popular novel, "The Missourian." Directed by James W. Horne.

8 **The ROSE OF PARIS**
Released Nov. 9
Paris—Vienna—Gayety—Life! Starring MARY PHILBIN, with a fine cast of supporting players. Adapted from the very popular French novel, "Mitsi", by Delly. An Irving Cummings production.

9 **K—The UNKNOWN**
Released Nov. 23
Founded on MARY ROBERTS RINEHART'S famous novel "K," starring VIRGINIA VALLI, with Percy Marmont and an excellent supporting cast. Directed by Harry Pollard.

10 **LOVE and GLORY**
Released Dec. 7
A stirring and thrilling drama of human emotions from the novel, "We Are French", by Robert H. Davis and Perley Poore Sheehan. Produced by RUPERT JULIAN, with a brilliant all-star cast including Charles De Roche, Wallace McDonald, Madge Bellamy, A. Gibson Gowland, Ford Sterling, Priscilla Dean Moran.

11 **WINE**
Released Dec. 21
One of the most powerful stories of the year by William McHarg as it appeared in Hearst's International Magazine. With CLARA BOW, Forrest Stanley, Huntly Gordon, Myrtle Stedman, Robert Agnew, Walter Shumway, Walter Long. Directed by Louis Gasnier.

12 **The TORNADO**
Released Jan. 4
The sensationally thrilling melodrama by Lincoln J. Carter, starring

HOUSE PETERS
with an all-star cast including Ruth Clifford, Snitz Edwards and Dick Sutherland. A King Baggot Production.

Nationally Advertised in the Saturday Evening Post

PRESENTED BY CARL LAEMMLE

YOU PROMISE TH —WE'LL

"If Universal keeps up the standard degree of excellence set by its first some promises of real entertainment

-and read what the critics of UNIVERSAL'S

The Signal Tower

starring

VIRGINIA VALLI

With Wallace Beery and Rockliffe Fellowes

From the story by Wadsworth Camp

Directed by CLARENCE BROWN

- "Will roll up a big total in the box-offices of the country."
—*Moving Picture World*.
- "A crackerjack . . . away out of the ordinary . . . good entertainment for all classes of audiences."—*Film Daily*.
- "A real punch here . . . will meet with the instant approval of all."
—*Exhibitors Herald*.
- "No house is too good for this picture . . . will pull any audience right out of the seats."—*Motion Picture News*.
- "Sure winner . . . one of the best audience pictures of the season."
—*Weekly Film Review*.
- "Suspense . . . a smashing climax."—*Exhibitors Trade Review*.
- "Unusually gripping . . . should have no difficulty in satisfying any audience."—*Harrison's Reports*.

The Reckless Age

starring

REGINALD DENNY

And a Great Cast

From the story by Earl Derr Biggers

Directed by HARRY POLLARD

- "This is a picture we would recommend for an amusing afternoon or evening."—*New York Times*.
- "The day of Reginald Denny is here . . . there'll be a Denny vogue."
—*New York Daily News*.
- "Splendid comedy . . . Reginald Denny an attractive chap."
—*New York Evening Journal*.
- "Provides mighty good entertainment . . . your patrons will like it . . . predict for it a good record at the box-office."
—*Moving Picture World*.
- "This picture could not be improved upon . . . wins the good graces of the audience right at the start."—*Motion Picture News*.
- "Corking comedy . . . should do big business."—*Wid's Weekly*.
- "Rattling good farce comedy . . . should swell box-office receipts wherever it is shown."—*Exhibitors Trade Review*.

Truer This Year

UNIVERSAL HA

UNIVERSAL PICTURES CORPORATION

EM THE UTMOST MAKE GOOD!

of its new Fall product to the high releases, exhibitors can safely make for their audiences!"— Says the M. P. NEWS

say about the first Four
Great Jewels for 1924-25

The Gaiety Girl

starring

MARY PHILBIN

With a Strong Cast

From the magazine story by I. A. R. Wylie

A KING BAGGOT PRODUCTION

"Right at the top . . . a feature that has so many good qualities it would take several columns to enumerate them all—thoroughly entertaining."—*Motion Picture News.*

"Should do a most satisfactory business for all theatres."
—*Film Daily.*

"An excellent attraction . . . suitable for all classes of theatres . . . sure to find favor."—*Exhibitors Trade Review.*

"Pleasing and picturesque romance . . . an out-of-the ordinary story."—*Moving Picture World.*

"This should go a long way toward increasing her (Mary Philbin's) popularity."—*Weekly Film Review.*

The Turmoil

BOOTH TARKINGTON'S

Great novel of American Life

with

GEORGE HACKATHORNE

EILEEN PERCY
EMMETT CORRIGAN
PAULINE GARON
WINTER HALL

ELEANOR BOARDMAN
EDWARD HEARN
BERT ROACH
THEODORE VON ELTZ

A HOBART HENLEY PRODUCTION

"A gripping and vital drama . . . good all-around entertainment."
—*New York Morning Telegraph.*

"Real delight in this . . . a picture for the whole family."
Motion Picture News.

"We feel sure 'The Turmoil' will please your patrons . . . it's a very human story."—*Moving Picture World.*

"Holds the spectators undivided attention all the way through . . . it entertains, amuses, impresses . . . should satisfy."
Harrison's Reports.

Than Ever Before:
S THE PICTURES

CARL LAEMMLE, Pres.

A Gallery of

Now Booking!

JACK DEMPSEY

The champion fighter of the world, the idol of millions, the best known man ever in pictures in a big smashing series of 10 two-reel feature knock-outs.

The "FIGHT and WIN" Pictures

Never have exhibitors had such an opportunity to clean-up—and just when they need it most. A tremendously entertaining series hot from the pen of Gerald Beaumont, master writer of popular action fiction, a whale of a cast including Hayden Stevenson, Carmelita Geraghty, Chuck Reisner, Esther Ralston, and others. Directed by Erle C. Kenton and Jesse Robbins.

Jack Dempsey will save YOU this summer.

UNIVERSAL JEWEL SERIES presented by CARL LAEMMLE

An imposi
big money
by
UNIVE

CENTURY COMEDIES

Fifty-two; two reels each;
released one a week

"Consistently Good"—they live up to the slogan! They are full of fun—clean and wholesome. Featuring Buddy Messinger, Bubbles, Al. Alt, Wanda Wiley, Pal—the dog, Jack Earle, The Century Follies Girls and the Century Kids.

Hoot Gibson

Your patrons know that Hoot Gibson entertainment is the fastest, most exciting entertainment in pictures—you know what he means at your box office. For the new season you are assured of a group of Gibson pictures which from any angle are finer than anything he has ever done!

"The Sawdust Trail"

"Hit and Run"

"The Ridin' Kid from Powder River"

UNIVERSAL-GIBSON PRODUCTIONS
presented by CARL LAEMMLE

Two Thrilled Packed Serials

"WOLVES OF THE NORTH"

Starring WILLIAM DUNCAN with Edith Johnson, directed by William Duncan. The theme is big and the action is thrilling. It will prove the biggest thing of its kind on the market. Released in September.

"THE RIDDLE RIDER"

Starring WILLIAM DESMOND and EILEEN SEDGWICK. Story by Arthur Gooden; Directed by William H. Craft. 15 episodes of two-reels each—a thrilling, hard-riding western drama. Released in November.

UNIVERSAL CHAPTER PLAYS

2 Reel Westerns

52 of them a year! One each week! Starring Jack Dougherty, William E. Lawrence and Pete Morrison. Think of these short westerns as a valuable addition to your program, get your patrons in the habit of expecting them each week.

Prize-Winners

ng array of
pictures

RSAL

Hysterical History Comedies

The big, new idea in comedies

A series of 12; one reel each and released every other week. Written and directed by Bryan Foy (famous composer of the Mr. Gallagher and Mr. Shean song) and Monte Brice.

Universal 1 Reel Comedies

Featuring BERT ROACH
Released one every other week—26 during the entire year. Just the thing to put the final laugh in your program.

International News

104 issues, released twice a week. Nationally advertised in all Hearst newspapers—read by over twenty million people daily. The greatest news scoops and the fastest service.

The Big Summer Box Office Sensation!

The Fighting American

that laughing, gasping comedy-thriller

Featuring

PAT O'MALLEY **MARY ASTOR**
RAYMOND HATTON **WARNER OLAND**

and others

First it was New York and now it's Detroit going wild over it. Read what the Detroit critics say:

"There was plenty of genuine, home-bred Michigan gasps during the thrilling scenes!" — *Detroit Evening Times*.

"The screen's achievements in satire are rare—an exception is 'The Fighting American.' Thrilling—enough to make anybody laugh—cleverly done!"
— *Detroit News*

Booked for all Keith, Proctor and Moss theatres in New York City following its sensational Broadway run!

UNIVERSAL JEWEL presented by CARL LAEMMLE

Twelve 5 Reel Westerns

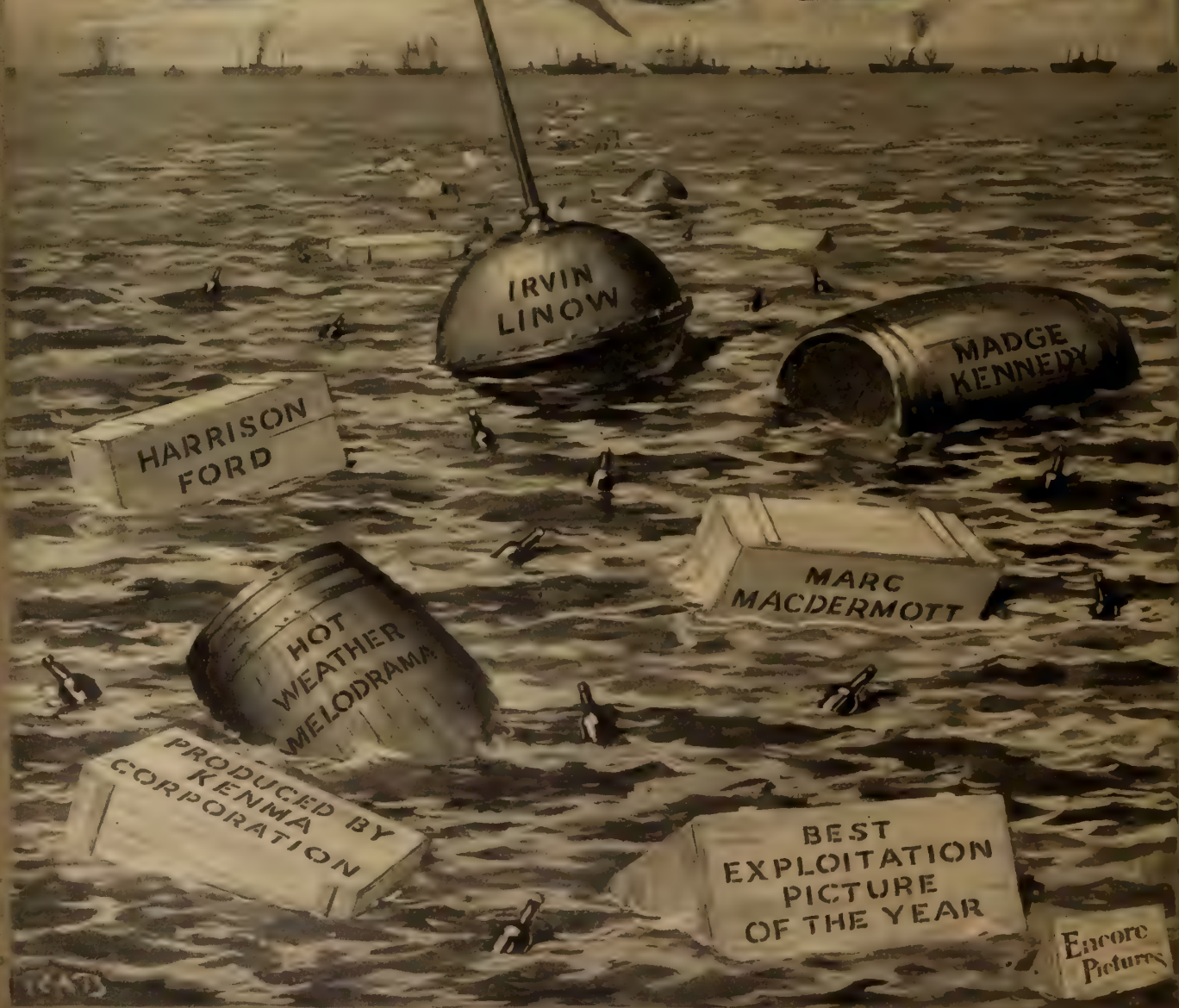
starring

JACK HOXIE and
WILLIAM DESMOND

Produced with big casts of screen favorites
—the finest western pictures on the market

To be announced—several pictures in this group will feature
The FAMOUS UNIVERSAL RANCH RIDERS

3 MILES OUT



ASSOCIATED

Physical Distributor: Pathe' Exchange, Inc.

EXHIBITORS

Arthur S. Kane, President.

Foreign Representative Sidney Garrett

WARNER BROS.
Classics of the Screen

*Introducing an
entirely new angle
to an age-old
problem — —*



*The
Prehistoric
Way*

*Elinor
Glyn's*
**"HOW TO
EDUCATE
A WIFE"**

featuring

MARIE PREVOST · MONTE BLUE ·

· CLAUDE GILLINGWATER ·

BETTY FRANCISCO · CREIGHTON HALE

Directed by

MONTA BELL

*The
Modern
Way*



A BOX-OFFICE "CINCH"

Here's one for the old Money Bag! A sure-fire winner for any theatre! An audience picture every inch of the way!

The name of Elinor Glyn alone is guaranty enough of its drawing power. Add a bang-up title, familiar to millions of readers of the American Weekly, largest of all circulated publications, a notable cast of stars and the picture's unusual story interest, and its success as a photoplay attraction is certain beyond doubt.

INTRODUCING TO — THE TRADE —

B. P. SCHULBERG PRODUCTIONS, Inc.

which will produce for the
Independent Market on Franchise

1924-1925

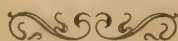
Nine Preferred Pictures

The First Already in the Course of Production

“The Breath of Scandal”

by Edwin Balmer

NOTE: Do you remember “Rich Men’s Wives”, the first Preferred release? Then book “The Breath of Scandal” now—the first Schulberg—Preferred release.



B. P. SCHULBERG PRODUCTIONS, Inc.

1650 BROADWAY

::

::

::

NEW YORK

Why it gets 'em!

Attraction power of the
sensational novel

Glowing drama of
modern society

Superb direction

Superior cast

Love scenes in vivid
color.

Has that something
that draws 'em—

lines 'em—

packs 'em—

and stands 'em!

Presented by SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)

George Fitzmaurice's greatest achievement
"CYTHEREA"
Goddess of Love

From the vivid
glowing novel
by JOSEPH HERGESHEIMER
Adapted for the screen
by FRANCES MARION

with
LEWIS STONE
ALMA RUBENS
NORMAN KERRY
IRENE RICH and
CONSTANCE BENNETT

Foreign Rights Controlled by
Associated First National Pictures Inc.
385 Madison Avenue New York

A First National Picture



Leadership
and
reason why

No.

2

*Never such praise!
Never such a picture!*

Washington Herald
"As fine an achievement as has
ever been credited to the mo-
tion picture industry in this
country".

Washington Times
"Abraham Lincoln' is a great pic-
ture, and some day you may be
ashamed to admit not having
seen it"

Washington News
"It is an impressive achieve-
ment. See 'Lincoln'."

Washington Star
"Intensely engrossing from begin-
ning to end. It is something
that every one should see".

Washington Post
"Worthy of any tribute.....
Washington is indeed fortunate
to see such a picture".

AL & RAY ROCKETT present
**"ABRAHAM
LINCOLN"**

Scenario by Frances Marion.
Directed by Philip Rosen.

-and see-
what
happened

-told by Harry Crandall
"Starting Monday to just fair business
owing to a heavy rainstorm, it began
to advertise itself immediately, so that
by Wednesday we had a long line be-
fore the box office opened, and Fri-
day we grossed the largest one day's
receipts in the history of the Met-
ropolitan Theatre."

**A builder -
and watch it
smash records
everywhere!**

HE exhibitor signing a **FIRST
NATIONAL** contract now-gets for
next season the most powerful group
of money makers he has ever had!





The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

THERE is many a slip between the title and the picture, but as we pass through these "marking time" months devoted to "Fall announcements" and "sensational line-ups" we honestly feel that there is cheer for the exhibitor.

We have sought to peer behind the titles, the colors, and the adjectives. And we return from the search with the conviction that next season is going to see an unusual number of good pictures. Better still, it is going to find those good pictures in many hands.

The latter thought is important.

Many exhibitors agree with us that the outlook for quality product is impressive; but we are already beginning to hear the annual Fall rumble that rentals are climbing out of reason.

We don't think the theatre owner need worry—if he will look the field over, and come to the realization that good pictures will not be confined to one, two or three organizations.

He can get "first run quality" from more sources than we believe it has ever been possible to secure it in recent years.

* * *

IT is good to hear of some of the well-known vehicles that Bill Fox has in his line-up, and to realize that this sincere showman will have both feet firmly planted this season.

It is more than cheering to see an organization such as Hodkinson—now officially titled PRODUCER'S DISTRIBUTING CORPORATION—stepping right up to the front row, and giving evidence of ability to stay there. It means a lot to exhibitors, and even more to independent creative effort.

We don't believe the industry has begun to fully comprehend the tremendous strength merged in the Metro-Goldwyn-Mayer names.

And so it goes. You can look around at random and see encouraging signs.

Stop worrying, Mr. Exhibitor—it warps your judgment. Look them all over, give them all a figuring in your calculations, and you'll get good pictures and living terms.

THE franchise market must be given consideration.

The industry has stopped its annual worry as to whether "Warner Brothers can repeat." The past three years were not accidents. Warners are firmly set—and going ahead.

Of interest also is the increased participation of the Lessers in the franchise market.

The Lessers, like the Warners, go back to the beginnings of this industry. But it has been particularly within recent years that they have performed the miraculous.

There is no more thrilling romance of business than the manner in which the Lessers brought Jackie Coogan to the heights, and then repeated with Baby Peggy. There is instinctively showmanship in the Lesser ability to discover, and cool confidence in their manner of developing.

They are repeating now with Harold Bell Wright. Convinced that an author with million-copy sales records had a place in the industry they paid no attention to earlier abortive attempts to screen his works, but started all over again from scratch.

* * *

FOR the sake of the independent market we are glad to see that it is not to lose the services as a producer of B. P. Schulberg.

Organization troubles in this industry are often little more deeply significant than the headaches of real life. But, sad to say, too often we cure the industrial headache by killing the patient.

The independent market needs all the B. P. Schulbergs it can get—and hold on to. The past two or three seasons have found territorial exchanges tasting the delights of the "first table"—and there is no necessity for them to return to the kitchen.

Benny Schulberg learned his picture production from the ground up. We have too few of his type.

Robert E. Welsh

Marcus Loew Goes Abroad to Plan "Ben Hur" Production



Mr. and Mrs. Marcus Loew and Ramon Novarro, snapped as they sailed for Europe on the Leviathan.

Closes Big Russian Deal

Fritz Jacobsohn, Berlin representative for Arrow, has closed the sale to Russian interests of 50 Arrow features, 40 Arrow comedies and 3 Arrow serials.

MARCUS LOEW, head of the merged Metro-Goldwyn-Mayer motion picture distributing and producing organizations, sailed for Europe last Saturday aboard the Leviathan for the express purpose of perfecting plans for an exceptionally elaborate screen production of "Ben Hur," adapted from the immortal story by General Lew Wallace and the Klaw and Erlanger stage version.

Included in the party that sailed with Mr. Loew were Fred Niblo, the director who may replace Charles Brabin should the latter's illness continue to keep him inactive; Ramon Novarro, who is leaving for a much deserved vacation; Enid Bennett; J. Robert Rubin, secretary of the merged companies, and Mrs. Marcus Loew.

"The production we will make of 'Ben Hur' will surpass in size, cost, number of people employed and elaborateness any motion picture ever made anywhere," said Mr. Loew. "It will be a gigantic undertaking in every way and we expect the completed product to be an everlasting tribute to the art of the cinema. Mr. Erlanger has given us invaluable advice towards making the production perfect.

"At the present time we have twenty-two

companies working at our studios at Culver City, Cal. Louis B. Mayer, vice-president in charge of production, has certainly obtained wonderful results in the short time since activities were moved to the Culver City plant. By the end of September we will have over twenty-five productions ready for exhibition in the theatres of the country and altogether we expect to produce over sixty film features before next spring.

"Mr. Neilan sailed last Friday to film 'The Sporting Venus' in the proper locale. This is to be the general policy of the company, as it was in the case of Rex Ingram's forthcoming production of 'The Arab,' which he made in Algiers and Tunis."

In addition to the perfecting of plans for the massive "Ben Hur" production, Mr. Loew will devote some time while in London to conferences with Sir William Jury, who heads the recently merged Jury-Metro-Goldwyn company, the organization that handles all the distribution of Metro-Goldwyn productions throughout Great Britain. And Mr. Loew declares that such a trip, even with so many matters of business importance to be taken up, is in the nature of a vacation for him.

Laemmle Leases Tom Moore's Rialto in Washington, D. C.

TOM MOORE on Monday issued a statement in Washington, D. C., to the effect that Carl Laemmle had acquired his famous Rialto Theatre on a long time lease. In his statement Moore declared that Laemmle was the only man to whom he would lease the Rialto, on account of Laemmle's effective and long-continued battle of the independent exhibitors of the United States, and his own determination to keep the Rialto independent.

Universal on its part has never made any pretense of being a theatre-owning organization. The theatres that it controls have only been acquired because of the necessity for first-run representation. All of them are run as presentation theatres or without thought of competition with exhibitors. The Rialto will always be open to deserving product other than its own. The new lease started June 16.

The arrangements were perfected in New York last week, but, due to an erroneous report, Mr. Moore felt called upon to issue his statement immediately from Washington. It was embodied in the following letter which was sent to Mr. Laemmle on June 13th:

Mr. Carl Laemmle, President,
Universal Pictures Corporation,
1600 Broadway,
New York City, N. Y.

My Dear Mr. Laemmle:

On my return to Washington I was greeted with rumors to the effect that my Rialto had been sold to the operators of a national chain of theatres, which, of course, was erroneous. Therefore you are authorized to publish this letter in order that all rumors of this nature will be nullified.

Moore's Theatres Corporation on Saturday, June 7, executed an agreement, first approved by the unanimous vote of its board of directors, by and between Carl Laemmle, of the City of New York, and Moore's Theatres Corporation, owner of the Rialto Theatre,

Washington, D. C., whereby an arrangement for the operation of our Rialto Theatre was made, which in effect and principle is a co-operative lease upon terms mutually satisfactory to all parties, covering a long term of years. This arrangement assures Universal of a proper outlet for its product, together with that of other picture producers, for public exhibition at the Rialto Theatre of the high standard that is justified by its reputation and standing in the Capitol City and in keeping with the taste of its patrons, to the end that our ambition to preserve the Rialto as a permanent outlet for independent may be realized.

It is important to add that the staff here, which includes my brother, Bill, as general manager, remains intact, as approved, and that this institution is to progress without interruption on the same principles that have secured its foundation.

I wish to pay you the personal compliment of being the only one in this industry who could so thoroughly satisfy this company to the extent that we were willing to make such a deal, and the writer was inspired to approve same because of the lifelong friendship and pleasant business relations that have resulted in our mutual satisfaction and profit. Nor can I forget that as far back as the year 1910 you championed the cause of the independent market, put forth your best efforts to open the doors of an apparent monopoly that had come into being at that time, and that you fought with commendable courage and determination through all these years to perpetuate and secure an open door to make it possible for others with us to accomplish our desire to see the independent market progress and provide a livelihood for those of us who have lived and fought for the same ideals.

I was further inspired to approve this deal because of my high regard and respect for your honesty and ability, and further it is pleasant to add that this deal follows the best season in all the history of our Rialto Theatre. This excellent record was accomplished with unsettled business conditions existing throughout the country, and in view of the fact that several large theatres were

To Make Series of Six

Sam Sax of Gotham Productions has just returned from Hollywood, where he completed arrangements to produce a series of six pictures for the independent market. The first of the series, on which production has already started, is "Unmarried Wives," under the direction of James Hogan, who made "Where Is My Wandering Boy Tonight." "Unmarried Wives" will be ready for release July 15. The titles of the other five features are "Black Lightning," "Women in Gold," "The Night Ship," "You Can't Fool a Woman," and "Every Woman's Secret." Mr. Sax is at present planning also to produce a series of pictures here in the east.

recently opened in Washington, which indicates that the Rialto still is, as it has always been, Washington's favorite motion picture playhouse.

Hence, our company, after viewing this proposition from all angles, that the arrangements made were the best possible, and that, with the name of Carl Laemmle now appearing as the "man behind the gun," the public is further assured of the best obtainable and the motion picture industry further benefited.

The directors of Moore's Theatres Corporation join me in wishing you continued success, good health and happiness.

Very sincerely yours,

TOM MOORE,
President, Moore's
Theatres Corporation.

Its clientele includes the chief executive, legislature representatives, as well as the accredited representatives of foreign countries and the best society of Washington. The capacity of the houses is 1,900, mostly on the first floor, in the center of which there is a series of parterre boxes extending directly across the theatre. The personnel of the operating force will not be changed in any way. The familiar electric sign will remain, and William Moore and Robert Long will be continued as general manager and house manager respectively.



A PARTNER IN ANOTHER BUSINESS

Frequently one hears a man express the wish that he had an interest in a business—a business entirely different from his own.

Stocks representative of practically every great industry are listed on the New York Stock Exchange.

The stockholder becomes in effect a partner sharing in the form of dividends in profits accruing to the company.

If you will indicate the kind of business which is attractive to you, we will endeavor to aid in the selection of representative securities of that industry.

NEWBURGER, HENDERSON and LOEB

Members
New York and Philadelphia
Stock Exchanges

100 BROADWAY

BRANCH OFFICES:

202 Fifth Avenue
at 25th Street

1531 Broadway
at 45th Street

511 Fifth Avenue
at 43rd Street

PHILADELPHIA:
1512 Walnut Street

First in the Field! Moving Picture WORLD

ROBERT E. WELSH - - - - - EDITOR

Published Weekly by
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York, N. Y.

Member Audit Bureau Circulation

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1312 Stanley Avenue, Hollywood, Cal.

Managing Editor—John A. Archer.

Advertising Manager—Ben H. Grimm.

Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, \$3.00 a year; Canada, \$3.50; foreign countries (post-paid), \$10.00 a year. Copyright, 1924, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 68



NUMBER 5

Feature

Editorial 783

News of the Week

Loew Goes Abroad to Plan "Ben Hur" Production.....	784
Laemmle Leases Tom Moore's Rialto in Washington, D. C.	784
Most Exhibitors to Give Public Benefit of Tax Reduction	786
Spectrum Color Film Is Successfully Shown in New York	788
Everything All Set for Big New Jersey Convention.....	788
Hodkinson Changes Corporate Name to Producers' Distributing Corporation.....	789
Buffalo Mayor Co-operating to Put Over New York Convention	789
New Schulberg Company to Do Nine Special Pictures....	790
Hammonds Announces New Educational Product.....	791
Binderup Under Eight Days' Grilling in Federal Court....	792
North Carolina Showmen to Employ Executive Secretary..	793
Joseph Walsh Re-elected at Connecticut Exhibitor Meet..	794
Dependable Buys Franchise of Principal Pictures Corporation	815
Associated Exhibitors' Production Very Active.....	818
Charles Hutchison Will Make Eight Supers for Steiner in 1925.....	821
F. B. O. Believes in Value of Attractive Box Office Names	822
Burr's 1924-25 Schedule Includes Four Super Specials....	822
Michigan Showmen Deal Blow to Block Booking System..	823

Departments

Exhibitors News and Views.....	795
Straight from the Shoulder Reports.....	802
Selling the Picture to the Public.....	826
Reviews	835
Pep of the Program.....	839
Equipment, Construction and Maintenance.....	841
Projection	842
Index to Releases.....	849

One of a Series

The Hamilton National Bank

130 West 42nd Street

Today's young men are Tomorrow's leaders.

And so many of Today's leaders will tell you:

"I often wish that earlier in life I had acquired the feeling of intimate co-operation with my bank, dependence on its advice, and appreciation of its facilities."

Today's young men do not have to wait until they are leaders to take the first steps towards acquiring that feeling.

There is a simple means: In becoming acquainted with the Compound Interest Department of an institution whose commercial banking facilities are world-wide and whose position is the strongest.

Hamilton National extends to you the invitation—

To take the first step so many men regret having postponed.

Call today—and learn the attractive features of our Compound Interest Department.

Hamilton National Bank

130 West 42nd Street

(Bush Terminal Bldg.)

New York City

Open 9 A. M. till 10.30 P. M.
Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Most Exhibitors to Give Public Michigan, North Carolina

ACCORDING to special reports to MOVING PICTURE WORLD, the repeal of the national admission tax on July 1 will result in lower motion picture theatre admission prices to patrons in a great majority of cases throughout the country. Most exhibitors, it is found, are more than ready and willing to aid the public to enjoy its motion picture entertainment as cheaply as is possible. Where theatres have absorbed the tax in their admission prices—that is, paid it themselves—no reduction, of course, can be made. But where the public has been directly assessed for this tax imposition due to the war, it generally will be told, "We're only too glad to make it easier for you to visit your favorite motion picture theatres."

Theatres in the Albany, Troy and Schenectady territories of New York State which have been charging 17 and 28 cents will drop back to 15 and 25 cents. Buffalo will follow suit. And so it goes throughout the country, with the exceptions to date of Michigan, North Carolina and, possibly, the Northwest.

Michigan exhibitors are reported as believing that rapidly increasing expenses of operation justify them in themselves profiting by the tax repeal. One circuit owner has been advertising extensively that unless the government repealed the tax he would have to increase prices, and his patrons are said to be satisfied that no advances will now be made.

About 90 per cent. of the North Carolina theatres, it is said, will maintain admissions at the present figures. But Paramount's announcement that the reduction will be passed along to the consumer in its many houses may cause a change of mind among Paramount's competitors.

The Northwest, in not passing along the saving in money, argues that the tax has been absorbed in the past rather than charged the patron, that admissions have never been as high as in other important centers, that they have been losing money and should not hand over a saving to patrons who have not been oppressed by such financial difficulties. If the public remonstrates, exhibitors will state their case through the medium of their screens.

New York State

While the majority of exhibitors in Albany, Troy, Schenectady and the surrounding sections who have been charging an admission price to their theatres of 17 and 28 cents are planning to drop back to a straight 15 and 25 cent admission with the repeal of the tax on July 1, there are a few others who have been charging 25, 40 and 50 cents and including therein the tax who will make no changes on and after July 1 in their admission prices. The situation in some houses is still under discussion and will probably not be definitely decided much before July 1.

Oscar Perrin, manager of the Leland and the Clinton Square theatres in Albany, which enjoy good business at the present time and which charge a 28-cent admission evenings, plans to drop back to 25 cents at both houses from July 1 on. Mr. Perrin in discussing the situation declared that the public should be given the benefit of the repeal by Congress.

The Mark Strand Theatre, charging a 50-cent admission nights, will probably remain as at present. The smaller houses of the city, getting 17 and 22 cents, are undecided.

In Schenectady, the Farash Theatres, Inc., owning the State, Albany and Strand theatres, is virtually in control of the downtown and first-run situation, the Barclay, operated by R. V. Erk of Ilion, being temporarily closed at this time. Mr. Shirley, managing director of the three theatres, stated that he felt as though he had been paying the tax and that prices at the State Theatre would remain at 25 and 40 cents, and at the Strand at 25 and 35 cents, while the Albany

Theatre, which has been charging 17 cents, would go to 15 cents in the afternoons, with 30 cents prevailing, as at present, for the evenings. Morris Silverman's two houses in Schenectady will remain at 10 cents flat, while the American and Lincoln theatres, charging 17 cents at present, are undecided.

In Troy, the American Theatre, owned by Ben Apple, will make no change from its present prices, Mr. Apple taking the stand that the public has been so long accustomed to paying the prices which included the tax that there will be no protest or falling off in business if the prices are continued. Mr. Apple believes that at these prices he will be better able to tide over the summer months and the effects of daylight saving, and at the same time be in a position to pay the prices now charged for the bigger pictures. The American charges an admission of 25 cents.

At the Lincoln and Troy theatres, operated by the same company which has the Mark Strand in Albany, the prices will probably remain as at present.

Buffalo exhibitors at a meeting held Friday, June 13, in the Lafayette Square Theatre, decided that in cases where the federal tax had been absorbed in the admission price admissions would remain as they were, i. e., in community theatres where the price, say, was 25 cents and the exhibitor had been keeping 22 and paying the government 3, that price will remain at 25 cents. But in houses where the tax had been added, as it was in most of the downtown theatres, the admission prices will be reduced. For instance: Shea's Hippodrome will drop from 55

to 50 cents, Loew's State will drop its 55-cent figure to 50 and the Lafayette Square will cut its 60-cent price to a half dollar.

Houses which had been charging 33 for some seats will drop to 30; the 28 figure in some theatres will be cut to 25; some balcony seats at matinees which were scaled at 17 will go back to 15, and so on, which means that in all cases where the tax was added there will be a drop.

Exhibitors who were charging 20 cents, however, and absorbing the tax, keeping 18 cents and passing two over to Uncle Sam, will remain at the 20-cent figure.

Pittsburgh

The Rowland and Clark theatres of Pittsburgh have announced their intention of lowering their admission prices to the extent of the war tax at the beginning of July. The majority of theatre owners in that section, following the move of the leaders, will also cut the war tax from their tickets, the opinion being that if the theatres do not lower their admission prices to the extent of the war tax Congress at its next session may again impose the tax.

Michigan

The removal of the government war tax on theatre admission tickets has caused a flutter of excitement among Detroit and Michigan theatre owners. Whether to return the few odd cents to the public or retain them has been a matter of wild debate on the part of all theatre men.

Judging by the consensus of opinion in the Detroit territory, the public will not be given a lower admission rate. Theatre owners seem to feel that expenses of operation have gone up at such a rapid rate during the past few years, or since the war tax was placed on tickets, that they themselves are entitled to profit by the repeal.

The theatre owner who has been advertising his admission price at the box office with the words "we pay the war tax" is in a pretty position, because he has kept hammering away at his patrons with the news that they have not been forced to pay a tax and that he alone has made good to the government. This type of exhibitor, of which there are many in this territory, will not suffer.

The owner of a large string of neighborhood houses in Detroit has been advertising to his patrons for the past six months that unless the admission tax was repealed he would be obliged to raise prices in all of his theatres. This placed the public in a very good frame of mind, and now that the tax has been lifted his propaganda has had such sweeping effect that his patrons do not expect him to lower admissions. In fact, a general canvas of his territory indicated that most of his patrons are pleased that he will not be obliged to raise prices.

Theatre men are lining up, however, for a fight in case the public or the press takes up an active move to determine whether they are taking advantage of the repeal for personal profit. Most of them, it is said, will

Hodkinson Changes Corporate Name to Producers Distributing Corporation

OUT of the chrysalis of the W. W. Hodkinson Corporation has emerged the Producers Distributing Corporation, completely and thoroughly reorganized under the group of new officials that assumed charge of the company on January 1 of this year.

The corporate name of the organization was officially changed to the Producers Distributing Corporation at a meeting of the board of directors held in the company's offices this week, after the reading of a summarizing report declaring that the reorganization of its forces was now complete.

In less than six months of the most intensive work, the personnel, the character and the product of the company has undergone an entire change, and the progress that has been made in securing new producers, directors and stars, as reported in the trade press, has aroused the keenest interest of the exhibitors and created a wide, general feeling of sincere confidence in the aims and ambitions of the company and the men now at its head.

Confident that there was a distinct place in

the industry for a really independent distributing organization, President F. C. Munroe, backed by his aides, Raymond Pawley, treasurer, and John C. Flinn and Paul C. Mooney in the vice-presidential chairs, has gone ahead with a dynamic energy that secured the product of the best of the independent producers.

In the first six months the output from eleven prominent producers has been presented to the exhibitors: This includes the pictures from Priscilla Dean Productions, Regal Pictures, Inc., Hunt Stromberg Productions, Stellar Productions, Inc., Al Christie Features, Frank E. Woods Productions, Film Guild, Tilford Cinema Corporation, Samuel V. Grand, Whitman Bennett, Albert L. Grey, Renaud Hoffman and Eastern Productions, Inc.

In the roster of the producing forces are the names of fifteen of the industry's most prominent directors, including Lloyd Ingraham, Alan Crosland, John G. Adolfi, E. H. Griffith, Bruce Mitchell, Scott Sidney, William Beaudine, Stuart Paton, Reeves Eason, Paul Scardon, Renaud Hoffman, Jack Noble, Cullen Tate, Frank Tuttle and Oliver Sellers.

In the fifteen productions released in the

first six months, are the names of eighteen stars of the first magnitude. Betty Compson was presented in "Miami," Lois Wilson in "Another Scandal," James Kirkwood and Lila Lee in "Love's Whirlpool" and "Wandering Husbands" supported by Madge Bellamy and Marguerite Livingston, Clara Bow and Glenn Hunter in "Grit," Harry Carey in "The Night Hawk," "The Lightning Rider" and "Tiger Thompson," Dorothy Devore and Walter Hiers in "Hold Your Breath," Dorothy Mackaill in "What Shall I Do," Billy Dove and Bryant Washburn in "Try and Get It," Lloyd Hamilton in "His Darker Self," Helene Chadwick in "Her Own Free Will" and Jane Thomas and Henry Hull in "The Hoosier Schoolmaster."

This auspicious showing of the new executives is a glowing tribute to their ability and enthusiasm. It indicates a spirit of progressiveness that cannot fail of success, and according to reports from authoritative sources, the plans and the pictures for the coming season, that will be announced by the Producers Distributing Corporation within the next two weeks, will overshadow in magnitude the splendid accomplishments of the first six months.

Buffalo Mayor Co-operating to Put Over N. Y. Convention

BUFFALO exhibitors are enthusiastic over the coöperation being shown by Mayor Frank X. Schwab in aiding the committee plan a great reception for the delegates to the annual convention of the Motion Picture Theatre Owners of New York State, Inc., which will be held in Buffalo at the Hotel Statler, July 7 to 11. Mayor Schwab has set back the annual review of the police and fire departments so that it will be staged during the convention instead of late in June as originally planned. In the course of the next few days the Mayor will send out a personal letter to every exhibitor in the state asking him to attend the convention. He has also consented to several stunts which he will personally announce when he makes the opening address, scheduled for Tuesday morning, July 8.

J. H. Michael, chairman of the executive committee of the state organization and general chairman of the convention committee, has the assurance of one of the prominent upstate members of the state legislature that a bill will be introduced during the next session providing for the admission of minors to theatres with proper regulation. This legislator will attend the convention and speak on this vitally important matter. Mr. Michael also has received word from Congressman Clarence MacGregor that he is making an effort to have Herbert Hoover, secretary of commerce, and other prominent national figures attend the convention. Senator James W. Wadsworth is expected to be one of the speakers.

Prominent exhibitors are already subscribing liberally to the fund for the entertainment of delegates. Exhibitors throughout the state are asked to use a line in their newspaper ads beginning at once, calling attention to the convention. It is announced that the combined theatres of Buffalo will furnish the music for the banquet and dinner dance to be held one evening in the Hotel Statler.

Henry W. Kahn, chairman of the committee planning for the Film Board's part in the entertainment of the visiting delegates, reports progress and will soon announce an event which will promise a real treat for the exhibitors. Reservations are coming in fast at the Hotel Statler.

One of the features of the convention will be the tour to Niagara Falls and the trips about the Cataract City. This entertainment is being planned by the Falls exhibitors, headed by Charlie Hayman, assistant general chairman of the convention committee.

Starts "Clean Heart"

"The Clean Heart," by A. S. M. Hutchinson, goes into production immediately under the direction of J. Stuart Blackton for Vitagraph release. Percy Marmont will play the lead.

Wm. Jennings Bryan Endorses "America"

William Jennings Bryan, one of America's most prominent citizens, in a letter to D. W. Griffith last week regarding Griffith's "America," wrote:

"I have just seen 'America' and, while still under the spell of the enthusiasm that it arouses, hasten to thank you for the great national service you have rendered in producing this inspiring picture. The subject is opportune, the historical incidents are admirably selected and the work is artistically done."

Suggests Film Hague

Brandt Would Have Steffes and O'Toole Shake in Buffalo

An invitation to attend the annual convention at Buffalo from July 7 to 11 of the Motion Picture Theatre Owners of New York has been extended by the president of that organization to leading executives of the M.P.T.O.A., headed by M. J. O'Toole, and the Allied States Organization of which W. A. Steffes is the president.

In his letter to these officials, Chairman Brandt says: "If the leaders of the two larger exhibitor organizations, Mr. O'Toole, of the M.P.T.O.A., and Mr. Steffes of the Allied States, the leaders of state and regional groups and each individual theatre owner are as convinced as I am of the necessity of one firmly welded organization, if they are willing to work together for the common good, they should take advantage of this meeting in Buffalo, come together and, once for all, lay all differences aside and try to build the foundation for real exhibitor cooperation."

"The M.P.T.O. of New York State is completely independent. It stands by itself. Therefore, its convention can well be considered a neutral occasion, a Hague at which no party to a meeting will be at the slightest disadvantage. Personally, I can give every assurance that this open invitation to exhibitors and exhibitor leaders is free from any vestige of 'politics' on my part."

Yearsley With Williams

J. D. Williams of Ritz Pictures let slip an item of news to the industry at the A. M. P. A. luncheon, Thursday, June 19, when he announced: "On July one C. L. Yearsley will come to Ritz as my right hand man." Mr. Yearsley, formerly advertising manager of First National, is one of the best known figures in the industry. For the past year he has been specializing in postal art work for First National and other companies.

New Schulberg Company to Do Nine Special Pictures

THE advent of a new company into the producing and distributing field was made known this week when B. P. Schulberg announced the formation of B. P. Schulberg Productions, Inc., to make nine special Preferred Pictures for release during the coming season. Associated with Mr. Schulberg in this new organization is J. G. Bachmann, who will be in charge of the New York office at 1650 Broadway. The first group of features to be filmed and released by B. P. Schulberg Productions will comprise the nine stories from well-known books and plays originally planned by Preferred Pictures Corporation.

Mr. Schulberg has concluded a two months' stay in New York where he and Mr. Bachmann completed financing arrangements for the new company. He is now back in Los Angeles to give his personal supervision to the production of future Preferred Pictures which will be filmed at the Schulberg Studios, 3800 Mission Road.

The first of these, "The Breath of Scandal," by Edwin Balmer, is under way. This story of American society was published serially in *Cosmopolitan Magazine* and later attained large sales in book form. The screen version has been written by Olga Printzlau and Gasnier has been signed as director. The complete cast will be announced shortly.

The remaining stories to be included in Mr. Schulberg's first nine productions are:

"The Boomerang," the David Belasco stage success by Winchell Smith and Victor Mapes. "The Triflers," a novel of New York's social set by Frederick Orin Bartlett. "White Man," by George Agnew Chamberlain, an adventure story of the African jungles. "Faint Per-

fume," by Zona Gale, listed among last year's best selling novels. "When a Woman Reaches Forty," by Royal A. Baker, motion picture censor for Detroit. "My Lady's Lips," an original screen story by Olga Printzlau. "Frivolity," another screen original. "The Mansion of Aching Hearts," suggested by the song by Harry Von Tilzer and Arthur J. Lamb.

In addition to directing "The Breath of Scandal," Gasnier will make several of the other Schulberg Productions. Mr. Schulberg will announce soon the affiliation of another well-known director with his new organization. A stock company of popular screen players will also be built up.

Contracts for the distribution of the new Schulberg product have been signed with the same franchise holders who have handled former Preferred Pictures. Under these recent negotiations, the following prominent exchange-men become associated with B. P. Schulberg Productions: Bobby North, Buffalo and Albany; E. V. Richards, Atlanta, Dallas and New Orleans; Harry Asher, Boston, Portland and New Haven; Harry T. Nolan, Denver; A. H. Blank, Omaha and Des Moines; Al Kahn, Kansas City; Louis Hyman, Los Angeles and San Francisco; J. S. Grauman, Milwaukee; Ben Friedman, Minneapolis; Herman Jans, New Jersey; Sam Zierler, New York; Ben Amsterdam, Philadelphia; George L. Mayne, Salt Lake City; Al Rosenberg, Seattle; Spyros Skouras, St. Louis, and Trio Productions, Washington. J. J. Allen will represent Schulberg Productions in Canada and foreign distribution will be handled by Export and Import Film Co.

Up to Referee

Will Decide Tilt Between F.P.L. and Weisses Over Titles

Justice Philip J. McCook of the N. Y. Supreme Court, has referred the controversy over the title and subtitles of the motion picture, "The Ten Commandments" to former Justice Robert L. Luce for adjudication. As the facts are complicated and as the Famous Players-Lasky Corporation, Artclass Pictures Corporation and Weiss Bros., the litigants were agreeable to a referee passing on same, the court selected Judge Luce.

The "Ten Commandments" is the de Mille picture. The Weiss Brothers are charged with having made use of some of the titles and sub-titles in a production of their own, based on biblical stories. In an argument before Justice McCook, L. V. Ludvigh, for the Famous Players, said there was no doubt that Artclass and Weiss Bros., had found inspiration in the de Mille picture, and were copying enough of the titles to get the advantage of this picture in exploiting their own.

I. Maurice Wormser, counsel for Weiss Bros., retorted that their picture had been shown at Atlantic City nearly six months before the de Mille production appeared. He added that the use of the words "Moses and the Ten Commandments" had been used in their advertising long before de Mille thought of his picture and suggested the latter might well have obtained his inspiration from the Weiss production. It was this sharp conflict of statement relative to the facts, which induced Justice McCook to suggest a referee passing on same.



JANE WINTON

Ziegfeld Foibles Beauty, on her way to screen stardom via a long term contract with Paramount.

Favor Booking Plan

First National Closing Contracts on Its Big Specialty

First National's plan of booking its four big specials in motion picture houses for extended runs at increased admissions, instead of roadshowing them in "legitimate" theatres, has met with favor on the part of the big exhibitors of the country. Many contracts have been closed on the three specials now ready for showing—"Secrets," "Abraham Lincoln" and "The Sea Hawk."

The special sales staff, under the supervision of A. W. Smith, Jr., has accomplished a work that assures the pictures the finest treatment at the hands of exhibitors. They realize the value of the specials and will do their part to get the biggest possible audiences to see them. Contracts for the showings have been made on a basis to give the distributing company rentals commensurate with the box-office value of the pictures. The exhibitors have shown themselves very anxious to get this exceptional product, it is reported.

Mr. Smith is planning another trip to close contracts in unsold territory. Every possible exploitation and advertising aid is being prepared for exhibitors showing this product by First National's advertising department.

Lauds "America"

One of the most flattering endorsements of "America," D. W. Griffith's latest production, was in the form of a telegram which was received by him last week from Margaret A. Haley, Business Manager for the Chicago Teachers' Federation. In her wire she appealed to Mr. Griffith to continue the engagement of "America" in Chicago as long as it was possible, so that all the school children in that town would be enabled to see the production.



Scenes from "Hot Air," an Educational-Mermaid comedy with Lee Moran

"Eve of Revolution"

Harvard Professor Writes Script for Latest "Chronicle"

Professor George Pierce Baker, noted authority of the drama and of play construction, from whose Harvard classroom have come many leading playwrights, has made his debut in the field of the motion picture. In conjunction with James P. Monroe, Ex-President of the Lexington Historical Society, Professor Baker has written the original script for the next of the "Chronicles of America" films of authentic American history to be made by the Yale University Press for release by the Pathe Exchange.

The title is "The Eve of the Revolution." The picture will trace the days immediately preceding the outbreak of hostilities in the War of Independence and will reveal the state of mind of the early patriots by recreating such memorable incidents as "The Stamp Act," "Taxation Without Representation," the Boston Massacre, the Boston Tea Party, the famous rides of Paul Revere and William Dawes, Jr., the sharp military clashes at Lexington and at Concord and the retreat of the British.

In re-enacting the events of this period in the making of America, the Yale University Press has secured the cooperation of the Lexington Historical Society and the Concord Historical Society. The Boston Historical Society will also cooperate, as will Mr. Allen French, author, who is a resident of Concord and a recognized authority of the town's history, and Edwin B. Worthen of Lexington.

Graf Brings "Wise Son"

Max Graf, the San Francisco producer, whose last two pictures, "The Fog" and "Half a Dollar Bill," were released by Metro, has just arrived in New York with a print of his latest picture, "A Wise Son," which has Estelle Taylor, Bryant Washburne and Alec Francis as the featured players.

Mr. Graf, who has been suffering from pneumonia and who became ill on the train, has now fully recovered. Mr. Graf will remain in New York for about four weeks and will then return to the coast to start production on his next picture.

"Lawful Cheater" Cast

Murray W. Garsson is particularly well pleased with the progress made by the cast of his new production, "The Lawful Cheater." Under the direction of William Christy Cabanne the players are doing exceptionally fine work. The cast is headed by H. B. Warner, Alma Rubens, Frank Mayo, Walter McGrail and Liliyan Tashman.

E. W. Hammons Announces New Educational Product

TWO new series of star comedies in two reels, and a new group of single reel cartoon comedy subjects, are included in a preliminary announcement of pictures to be distributed next season by Educational Film Exchanges, Inc., just issued by E. W. Hammons, president of Educational, a few days prior to his departure for Los Angeles for the National Convention of executives and branch managers of that organization.

In all, the list includes fifty-three two-reel comedy subjects and forty-nine single reel pictures, besides the news reel, Kinograms, which will continue to be released twice a week.

"Quality Not Quantity"

"Educational's policy for the next season," said Mr. Hammons, "will, as in the past, be quality and not quantity. In arranging the program for the season just closing, the shortening of footage of the average feature, which was foreseen, was taken into consideration, and there was a considerable increase in the amount of our product. Our program for the next season will be on about the same basis as to the number of pictures. It will, however, include several new groups of pictures which ought to appeal strongly to every exhibitor as real box-office attractions in short length."

The two new groups of two-reel comedies scheduled are the Walter Hiers Comedies and the Bobby Vernon Comedies. There will be six pictures in each series. These will be in addition to a new series of Hamilton Comedies, starring Lloyd Hamilton, which will also be six in number, as in the past season.

Hiers, who was signed up for the new series of laugh subjects on completion of his work in the Al Christie Feature "Hold Your Breath," with Dorothy Devore, has returned to Los Angeles after conferring with Mr. Hammons in New York, and is already at work on the first picture of the series. He is working at the Christie Studio.

Vernon Working on New Series

Vernon began work on his new series immediately after finishing his last Christie Comedy, "Cornfed." Vernon also is working at the Christie Studio, and his first picture is being personally supervised by Al Christie.

Ann Cornwall has been chosen as Bobby's leading lady. She has been seen in important roles in such pictures as "To Have and To Hold," "The Gold Diggers," "Dulcy," etc.

Evelyn Francisco will also be seen in the first picture, which has not yet been titled, but which will undoubtedly be ready for screening for the Educational executives and branch managers during their convention in the studio city.

Hamilton is on his annual vacation in the East, and will return to Los Angeles with the Educational officials, beginning work immediately at the Fine Arts Studio.

Thirteen Mermaid Comedies

The new season's series of Mermaid Comedies will include thirteen pictures. Lige Conley will start off the series, having the leading role in a picture of laughs and many thrills called "Rough and Ready," which has already been completed and which also will be screened for the convention delegates.

Old Christie favorites, including Neal Burns and Jimmie Adams, will continue in featured parts in Christie Comedies, of which there will be ten.

Al St. John, who joined the Tuxedo Comedy company for the leading part in the final subject in the 1923-1924 series, will begin a new group of these farce subjects. As in the last year, they will be six in number.

At the Fine Arts Studio in addition to the Mermaid unit, there will also be another unit producing two-reel subjects, continuing the popular Juvenile Comedies. This series will number six pictures. The Cameo Comedy unit, which will furnish twenty-four one-reel Cameo Comedies for the Educational program, also is at work at Fine Arts.

Hurd to Give One Reelers

Earl Hurd, who some time ago made the Earl Hurd Comedies, a combination of animation work and acting by human players, which were among the most popular of the single reel subjects on the Educational program, will provide the new subjects on the one-reel schedule for next season. They will be a series of thirteen Earl Hurd Cartoon Comedies, which will constitute a series of Pen and Ink Vaudeville sketches unlike anything so far seen in the way of animation.

Lyman H. Howe's Hodge-Podge, in two series during the last two seasons, has proven one of the most satisfactory single-reel novelty releases ever offered to exhibitors, and this series of subjects offering Some Sense and Some Nonsense will be continued in 1924-1925, there being twelve subjects in the group.

The last week in August probably will see the first releases on this new program of Educational Pictures.



LEADING LIGHTS IN EDUCATIONAL'S PROGRAM OF SHORT SUBJECTS.

Left to right: Bobby Vernon, Lige Conley, Walter Hiers, Vera Steadman, Neal Burns, Lloyd Hamilton, Jimmie Adams.

Binderup Under Eight Days' Grilling in Federal Court

CHARLES G. BINDERUP, plaintiff in a suit for \$240,000 damages against eighteen motion picture distributing corporations, charging they blacklisted his eighteen theatres and drove him out of business, occupied the witness stand for eight straight days in the hearing before Federal Judge Joseph W. Woodrough, in Omaha, Neb. The trial has been in progress for nearly three weeks.

So thoroughly has this big case consumed the time of the court that two additional federal judges have been sent for to come to Omaha and hold court here to help dispose of 150 or more criminal cases which have accumulated, so that Judge Woodrough may continue with the motion picture case.

Attorneys for the film exchanges conducted a most searching cross-examination of Binderup in their efforts to break down his story

of "blacklisting," and in their efforts to prove that Binderup violated his contracts with the film companies.

According to the testimony of Binderup, the written contracts were made with the understanding that he could show the films at any theatre on his circuit within the time allotted in the contract.

The defense drove in a few wedges with documentary evidence in support of its contention that Binderup had violated his contracts in some specific instances previously referred to in testimony. The defense attempted to show through a letter alleged to have come from First National Exchange that the company had cancelled its engagements with the plaintiff October 18, 1919, but Binderup, referring to his ledger, showed that he had shown films of that company on numerous occasions after October 19 and until the alleged "blacklist."

How I. N. R. Covered G. O. P. Session

Fast airplanes and the use of three different laboratories in various parts of the countries enabled International News Reel to put over quick service on the Republican National Convention at Cleveland.

A staff of one editor and four cameramen was sent to Cleveland for the opening of the convention. Arrangements were made to develop and print one special release on the convention in Cleveland, so as to take care of the middle west. The Cleveland laboratory shipped for all mid-western points.

Buy Corelli's Novel

Negotiations covering the last six years ended this week when agents for the estate of Marie Corelli, famous English novelist, sold the motion picture rights of her famous novel, "The Sorrows of Satan," to Paramount pictures. The sale was consummated in London by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, who went to England two weeks ago to confer with novelists for the purchase of material for the screen.

New Buck Jones Feature

"The Merry Men of Oracle" is the working title of the latest program feature starring "Buck" Jones which was started this week at the William Fox West Coast Studios. Edmund Mortimer is making this latest production from the story and scenario by Charles Kenyon. Evelyn Brent has been cast for the feminine lead.

Completes "Red Lily"

Fred Niblo, who is in New York, announced on his arrival last week that he had wholly completed his latest production for Metro-Goldwyn-Mayer, "The Red Lily." Actual filming was completed about a month ago, the production then being cut and edited by Mr. Niblo and Lloyd Nosler, his film editor. Ramon Novarro and Enid Bennett play the two leading roles in this picture, which Metro-Goldwyn will release in September.

Universal Releasing Series of Two-Reel Indian Stories

THE Universal short subjects schedule for the current week features the beginning of a new series of two-reel dramas and the beginning of a new serial. The two-reel series is to be a succession of Indian stories, dealing with the pioneer days, each two-reeler complete in itself and filled with action and romance. The serial is "The Iron Man," a fifteen-chapter serial featuring Lucien Albertini, a European strong man and stunt artist.

The first Indian picture is entitled "Blue Wing's Revenge," and features William E.

Lawrence. The story was written by Carl Krusada and William Craft. Craft is directing the series. In addition to Lawrence, who plays the title role, the cast also includes Lola Todd, as a white girl; Ruth Royce, as an Indian girl, and Albert J. Smith as a British officer.

"The Iron Man" is being directed by Jay Marchant, and marks the first appearance in American films of Albertini. He is supported by a strong cast including Jack Dougherty, Margaret Morris, Lola Todd, Jean deBriac, William Welsh, Harry Mann and others. F. J. McConnell wrote the story.

Power Wins Suit

The Nicholas Power Company, Inc., this week obtained a verdict of \$40,000 at the hands of a jury in the New York Supreme Court against the United Theatre Equipment Corporation. The plaintiff sued to recover \$36,000, a balance alleged to be due them for goods sold and delivered. The defendant set up a counterclaim.

New Arrow Serial

W. E. Shallenberger, president of the Arrow Film Corporation, announces the production of a new Chapter-Play to follow the completion of the release of their "Days of '49," which is making new box office history for serials. The title has not been selected as yet, but will be chosen with box office pulling power as the first consideration.



Scenes from the Universal-Jewel production "Butterfly." In the cast are Laura La Plante, Norman Kerry, Kenneth Harlan and Ruth Clifford

Opens New Exchange

Paramount's Thirty-Ninth Branch Office at Louisville, Ky.

Famous Players-Lasky Corporation will open its thirty-ninth branch office in the United States on July 1 when the new exchange building at Louisville, Ky., will be ready for business under the management of W. F. De Frenne. The new building, which is of the most approved fireproof construction throughout, is located at 615 South First street. It is of the standard one-story Paramount exchange building type, contains 5,000 square feet of floor space and is equipped with fireproof vaults and steel racks, bins and filing cabinets.

The new exchange at Charlotte, which has been built to replace the building recently destroyed by fire, will be ready for occupancy on June 21. This building, located at 207 Mint street, is also of the one-story type and is similar in size and construction to the Louisville exchange.

The Paramount Dallas branch is occupying its new building recently erected at 300 South Jefferson street. This is a corner structure, of the standard two-story type, and contains 6,500 square feet of floor space.

Books "Chechahcos"

"The Chechahcos" has been booked for the California Theatre, Los Angeles, starting June 28, with an indefinite run at Miller's to follow. The Alaskan masterpiece has also been booked at the Palace in Washington for the week of July 6, for one of the Jensen-von Herberg houses in Portland, the same week, with a special week in Seattle during the visit of the Pacific fleet. This week the picture is doing its first run stuff at the King Theatre, St. Louis.

North Carolina Showmen to Employ Executive Secretary

THE annual meeting of the Motion Picture Theatre Owners of North Carolina came to a close in Morehead City, N. C., on June 12 following the election of Colonel H. B. Varner of Lexington as president and J. A. Esteridge of Gastonia as secretary and treasurer. This year's meeting was one of the most successful in the history of the organization and certainly one of the most enthusiastic in recent years.

It was well attended by representative theatre owners of Piedmont and Western North Carolina, and a goodly number of members from the entire section of the state.

Probably one of the most important steps taken at this meeting was the decision to employ an executive secretary at such salary as would enable him to devote his entire time to the work of this office. Since theatre owners now sense more keenly than ever the increasing importance of their business and the great place it occupies in the industrial, civic and social life of America, they recognize the community center value of the theatre and are intent upon making their screens reflect in every possible way the needs and desires of the public.

Among the resolutions adopted was one urging producers of motion pictures to confine their production stories to books which are accepted in public libraries.

Among the speakers were Colonel H. A. Cole of Marshall, Texas, president of the Motion Picture Theatre Owners of Texas; DeSales Harrison, southeastern representative of the Public Relations Committee of the Will Hays organization; Claude E. Cady, of the M. P. T. O. of Michigan; Messrs. W. A. Steffes and A. A. Kaplan, of the M. P. T. O. of the Northwest, and C. K. Weyr, of the Theatre

Inter Insurance Company, Philadelphia, Pa.

The midwinter session will be held in Charlotte early in December.

Among those attending were Z. V. Grubb, Spencer; R. J. Madry, Scotland Neck; G. C. Gammon, Leadsville; J. R. Mason, Goldsboro; C. L. Welch, Salisbury; R. H. Phillips, Goldsboro; Paul V. Phillips, Wilson; Colonel H. A. Cole, Marshall, Texas; C. K. Weyr, Philadelphia; W. H. Stallings, Grand Rapids; R. T. Goode, Charlotte; J. U. McCormick, Charlotte; S. S. Stevenson, Henderson; R. P. Rosser, Raleigh; A. T. Moses, Winston-Salem; DeSales Harrison, Atlanta; M. S. Hill, Charlotte; J. S. Estridge, Gastonia; A. F. Beirsdorf, Washington City; P. W. Wells, Wilmington; A. E. Sams, Winston-Salem; W. A. Steffes and A. A. Kaplan, of the Northwest; Claude E. Doty, Michigan; R. D. Craver, Charlotte; Jethro Almond, Albermarle; Colonel H. B. Varner, Lexington; J. D. Sink, Lexington; C. A. Turname, Washington; P. L. McCabe, Tarboro, and R. T. Wade, of Morehead City.

Gets Japanese Premiere

Universal's "Hunchback" Production Shown Before Distinguished Audience

"The Hunchback of Notre Dame," Universal's screen version of the Victor Hugo classic, had its premiere at the private theatre attached to the Imperial Hotel, Tokyo, Japan, May 19, a report of which has just arrived at the Universal home office. A distinguished audience viewed the Chaney masterpiece, presented under the personal supervision of E. B. Rowe, Universal's Far East representative, and L. Prouse Knox, "U" manager for Japan.

That the presentation went over with marked effect was evidenced by the prolonged applause at the fall of the curtain, as well as the praise accorded the production in the press on the following day.

In keeping with the magnificence of the production, Universal for the first time gave a Japanese audience a screen presentation along the highest class American lines. The prologue was marked by simplicity, giving an air of dignity to the production.

The prologue was successive in treatment, curtain after curtain going up to reveal successive stage pictures, finally ending in a cathedral set, with chimes. A feature of this prologue which made a distinct impression upon the audience was a 14th century gateway, a huge gilt-bound book, and a small page boy who turned the leaves, revealing oil paintings of the leading characters.

Buys Territorial Rights

The Special Film Co. of Dallas, Texas, has purchased the territorial rights for Texas, Oklahoma and Arkansas for the series of eight Buddy Roosevelt westerns, and the series of eight Buffalo Bill Jr. stunt pictures, from Weiss Brothers' Artclass Pictures Corporation.

The deal was consummated in New York, between Mr. Underwood of the Specialty Film Co. and Louis Weiss of Artclass.

"Rough Ridin'," the first of the Buddy Roosevelt series, will be released July 15. "Battling Buddy" is the second of the series. The first Buffalo Bill Jr. will be titled "Rearin' to Go."



Scenes from "For Sale," a First National attraction

Joseph Walsh Re-elected at Connecticut Exhibitor Rally

STATE TAX COMMISSIONER WILLIAM H. BLODGETT brought cheering news to the Motion Picture Theatre Owners of Connecticut at the State meeting in Hotel Garde, New Haven, on June 17, when he told them that the repeal of the admission tax on theatres by Congress, on admissions up to and including fifty cents, automatically set aside the state tax of five per cent. on tickets up to the same admission price. The state tax is based on the federal levy and will remain on admission prices in Connecticut only where the federal tax yet applies. This will save the theatre owners of Connecticut and their patrons nearly \$250,000 annually on the state tax alone, and twice that on the federal tax, or about \$750,000 annually on both taxes.

So enthusiastic were the Connecticut theatre owners on receipt of the news that resolutions were passed thanking former president Sydney S. Cohen, and other national officers of the Motion Picture Theatre Owners of America for their work in aiding to bring about the repeal of the admission tax in Congress.

State President Joseph W. Walsh presided and the meeting was the best attended in the history of the state organization, about 100 exhibitors being present. Chairman R. F. Woodhull, of the National Board of Directors, made a very pointed address in which he declared that national organization alone had any real saving virtue for theatre owners and that it was their first duty to see that the Motion Picture Theatre Owners of America received their complete support. He praised the administration of Mr. Cohen as national president and said that it was during these days that the hard work of battling for the theatre owners was done. He warned them of combinations of producers and said that organization alone would meet these conditions.

National Treasurer Louis M. Sagal, of the Motion Picture Theatre Owners of America, outlined the dues system now in vogue and told of the need for complete response on the part of all theatre owners so that the national organization might function properly.

National President M. J. O'Toole was well received and after assuring Tax Commissioner

Blodgett of the co-operation of the theatre screens of the state in every possible way to aid the Government of Connecticut, and paying a tribute to the work of his predecessor, Sydney S. Cohen, in working to repeal the film, seat and admission taxes, he said in part:

"As theatre owners we are the custodians of the screens and therefore have the medium of expression which in point of publicity importance to the public at least stands next to the newspapers. It is therefore important that we realize the real status of the motion picture business and our position as the owners of the screen and directors of its activities in this and other parts of the United States.

"I state this as a primary proposition. Unless we have that complete understanding of our real place in human society and know exactly what is expected of us we cannot of course definitely comprehend lines of action which will carry into effect in nation, state and community the power of the screen.

"We have many internal problems. We suffer from abuses within our business. Certain elements seem bent on corraling more of the industry than rightfully belongs to them and in the pursuit of this purpose visit upon us unfair practices which we must eliminate through the power of organized effort.

"But yet all of this is predicated on an understanding of our position with the public. When we know and fully appreciate just where we stand in these relations we can carry on the other battles with greater certainty of success, because we will then know that we have as allies and friends all of the patrons of our theatres.

"You do not hear of any trustification of newspapers. No press in the world is as free as that of the United States. Some newspaper syndicates exist, but even these are absolutely free in giving expression on matters affecting the public welfare as the people demand it, and any withholding of this service is quickly noted and the editor who would stifle public opinion suffers. Theatre owners, you are the custodians of the screen press. You know of your great service to the nation, state and community as the same was explained and proved to you at the recent Boston convention of the Motion Picture Theatre Owners of America."

It was pointed out here that direct co-operation to the State Agricultural and Medical Departments was now being given by theatre owners in Connecticut and films being run depicting the "fly menace," the "rat menace," "diphtheria prevention" and "care of babies," and also farm and dairy culture films.

The report on the financial condition of the organization, which showed it to be in excellent shape, was read by Secretary-Treasurer C. M. Maxfield.

The following officers were unanimously elected: President, Joseph Walsh, Hartford; first vice-president, Ed. Raffile, New Haven; second vice-president, Harry Cohen, Bridgeport; secretary-treasurer, C. M. Maxfield, New Hartford.

Executive Board: L. M. Sagal, C. P. Winkelman, Louis Duppold, J. R. Shields, Harry Stafford, Joseph Sullivan, Adolph Schwartz, Ollie Hamilton, Henry Needles, Charles Repass, John Foye, Morris Strok, P. E. Blanchard, W. A. Moore, Rossi Cabol, Frank Frauer, J. Alpert, Morris Pouzzner.



Scenes from "Stolen Goods," a Single Reel Comedy featuring Charles Chase and released by Pathe

Fox New York Studio

Available to Independent Producer Now With All Facilities

Fox Film Corporation announces that it will lease its New York studios to an independent producer who can take possession immediately. This will be the first time that the Fox plant has been thrown open to an outside unit, and the Fox officials decided upon this course following the rapid completion of all the new specials scheduled for Eastern production. The remainder of the pictures scheduled for the first half of the next season are now nearing completion at the West Coast Studios. Production at the Eastern Studios will be resumed in the Fall, it is said.

In advertising its New York studios for lease, Fox Film Corporation officials announced that every facility of the big plant will be placed at the disposal of the independent producers who avail themselves of this opportunity.

There are three large stages available now in the Fox studio; the two stages having a total of 275x100 feet and the third stage being 85x125 feet. It is possible for seven directors to work on the main floor at the same time.

Takes 26 Arrows

Ben Amsterdam of the Masterpiece Film Attractions, Philadelphia, Pa., has just closed with Arrow Film Corporation for 26 Arrow comedies for 1924-25.

Now "Oh, You Tony"

Fox Film Corporation announces that the western comedy feature with Tom Mix, produced under the title "Fine and Dandy," has been re-titled "Oh, You Tony!" and will be released as one of the special productions for 1924-25.

Baby Peggy in N. Y.

Baby Peggy, motion picture star, who is soon to appear in big productions made by Principal Pictures Corporation, will have a rousing reception when she reaches New York from the coast on Thursday, June 26, with her parents, Mr. and Mrs. John T. Montgomery and her older sister, Louise. The first elaborate motion picture presentation in which Baby Peggy is the star is "Captain January," from the story by Laura E. Richards, which will be shown at the Mark Strand Theatre beginning July 6.



Scenes from Pathe's "Jubilo, Jr.," a two-reel "Our Gang" comedy produced by Hal Roach



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Florida in Midst of Great Theatre Building Campaign

Florida is in the midst of the greatest campaign of theatre building in the history of that section. Within the past twelve months more than sixty new Florida theatres have been opened, representing an outlay in properties of more than \$8,000,000. And at the present time the towns of Miami, Lakeland, Lake Worth, Bero, Cocoa, Melbourne and Bradentown are either having houses in process of construction or planned for. In Miami, on the corner occupied by the Airdome, diagonally across from the Hippodrome, work on a new house is under way. The old Casino Theatre at Lakeland is being dismantled and plans announced for a new house which E. J. Sparks and associates will erect.

A local business man is reported behind the finances of a new theatre project for Lake Worth, which already has been started. At Bereo, William Atkins is erecting a handsome block of stores and offices which will also include a modern theatre. Melbourne's new house will be included in an addition to one of the city's hotels, and E. J. Sparks is just completing a new house at Bradentown. Cocoa's new house, in which F. W. Bryan is interested, will be finished by about the middle of July and will be known as the Aladdin Theatre. Mr. Bryan already operates the Victor there.

Anniston, Ala., will have a new picture theatre some time in July when J. G. Wells opens his new house. He has secured a long time lease on a store building which will be comparatively inexpensive to convert into a commodious picture theatre, and plans his opening late in July. At one time Anniston, with its 19,000 population, had five theatres and was considered the most overseeded town in the South. For several years there have been three, the Theatro and Noble, controlled by Famous Players, and the Lyric, built by civic enterprise to inject competition into the field and leased to E. D. Banks under the personal management of George P. Montgomery. For a long time the Lyric has been the only opposition to the Famous Players houses.

A. R. McRae, who has been associated with the Sudekum interests as manager, is to open an airdome at Sheffield, Ala., on June 30, seating 1,600, 600 of which will be reserved seats.

Raymond Jones, publicity director for the Howard Theatre, Atlanta, was called to Topeka, Kans., last week by the death of his father.

M. W. Smith of the War Department theatres was in Atlanta the past week booking for Uncle Sam's shows.

M. E. Forsyth, formerly of the Forsyth Theatre, Union Springs, Ala., has taken it over again after a year under the management of W. K. Couch.

R. T. Hill, president of the Cumberland Theatres Company, reports the acquisition of the Edisona Theatre at Harriman, Tenn.

Mr. and Mrs. E. J. Sparks are stopping over in Atlanta for several days with Ed Brown, Atlanta representative of the Sparks Florida theatres. Mr. and Mrs. Sparks are en route to California in their Lincoln sedan.

S. A. Quinnerly, formerly owner of the Casino Theatre, Greenville, S. C., will spend the summer in California.

R. P. Higgenbotham of the Pastime Theatre, Leeds, Ala., was a visitor on Atlanta's Film Row the past week.

Paul Engler of the Famous Theatre, Birmingham, Ala., visited Atlanta the past week.

R. D. Craver's Broadway Theatre, Columbia, S. C., has reopened after being closed for extensive alterations. The theatre is under the personal direction of Al Hicks, formerly of the circuit of theatres controlled by Colonel Henry B. Varner.

Manager Nobles of Jacksonville, N. C., has changed the name of his theatre to Superior Theatre.

George Parr of the Star Theatre, Lancaster, S. C., is reported to be opening a new theatre in Lancaster.

Jake Wells, formerly leading theatre magnate of the South, is building a very handsome and modern picture house in Hendersonville, N. C., the mountain resort metropolis where Wells owns a few million dollars worth of fine resort hotels. He has purchased a \$10,000 organ for the new house.

Wednesday evening, June 4, saw the formal opening of the new Peoples Family Theatre at Tallageda, Ala., a first-run picture house with a scale of 10 and 20 cents. It is under the personal management of T. C. Germain.

Mrs. Willard C. Patterson has been elected to head the Little Theatre Guild of Atlanta, succeeding Mrs. Earl Sherwood Jackson, one of the founders of the guild. Mrs. Patterson was inducted into office last week with appropriate exercises.

G. W. Atkinson, formerly of the Rex and Amusu theatres at Entwistle, N. C., has retired from their management, leasing them both to L. F. McCaskill.

R. B. Wilby, former regional manager for Southern Enterprises in Alabama, now is operating three theatres of his own in Selma, Birmingham and Tuscaloosa, Ala.

Texas

The Queen Theatre at Celina, Texas, completed its rebuilding and opened on June 24 to capacity business. Mr. and Mrs. J. T. McClure are the managers.

All employees of the Palace Theatre, El Paso, have received two weeks notice, effective June 22, and that house will be closed for repairs. J. M. Edgar Hart, the manager, has been included in the general sweep.

Grover Campbell is rebuilding his Princess Theatre at Denton, Texas, which was destroyed by fire recently. The new Princess will be modern, seat 425 and have Power projectors, Mazda lights and Minusa screen.

J. D. Lindsey will soon erect a new theatre building at Lubbock, Texas.

The Derrick at Luling, Texas, has opened. J. P. Doss is owner.

L. L. Dent, Inc., has purchased the Grecian and Ellany theatres at El Paso, Texas. He already owns the Rialto and Unique.

Ray Stinnett and Tom Carraway have purchased the Airdome at Breckenridge, Texas.

Jack Elliott has taken over the Kyle at Breckenridge, Texas.

W. H. Williams has purchased the Rialto at Breckenridge from Manager Brown.

C. A. Taylor has purchased the Majestic at Magnolia, Ark., from Homer Greer and J. M. Hudson.

Jack Pierce, manager of the Erie at Antlers, Okla., has installed a new Gardiner screen and will add other improvements.

O. F. Sullivan has purchased the Lyric at Enid, Okla., from Robert Montgomery.

H. A. Pease and O. F. Sullivan have opened a new picture theatre at Three Sands, Okla.

C. W. Matson of the Dixie at Rockdale, Texas, has purchased the Maxie at that place and will operate both theatres.

Louis Gerlts will soon erect a new theatre at McAllen, Texas.

P. J. Poag has purchased the Princess at Del Rio, Texas, from Ernest Thumm.

Will Horwitz has opened bids for the construction of his new theatre at Houston, Texas, to cost about \$275,000.

Prints in All Exchanges—Now Playing

"HOLD YOUR BREATH"



An AL CHRISTIE FEATURE

with Dorothy Devore

WALTER HIERS - TULLY MARSHALL - JIMMIE ADAMS -
PRISCILLA BONNER AND JIMMIE HARRISON

Released by
Producers Distributing Corporation

Montreal Theatre Managers Elect Nicholas President

The annual meeting of the Montreal Theatre Managers' Association was held at the Queen's Hotel, Montreal, June 11. This organization, which has now completed its third year, represents over thirty of the leading theatres in Montreal.

George Nicholas of United Amusements, Ltd., was elected president in succession to Abie Wright, manager of the Princess Theatre. Mr. Nicholas was promoted from the vice-presidency, which now is held by George Rotsky, manager of the Palace Theatre, one of the big houses of Famous Players Canadian Corporation. B. M. Garfield, formerly of the Gayety Theatre, was re-elected secretary-treasurer of the local association for the fourth year. Mr. Garfield received a vote of thanks for his energetic work in behalf of the organization, including the benefit performance which was recently presented at the St. Denis Theatre, Montreal, with the co-operation of all local theatres. Mr. Garfield also was made a director of the association along with Abie Wright and Frank H. Norman, the latter being another local exhibitor.

One of the closing chapters in the career of Ambrose J. Small, former owner of the Grand Theatre, Toronto, and various other theatres in Ontario, was written June 12 when the will of the missing magnate was admitted for probate in the Surrogate Court, Toronto. The estate amounts to \$1,087,831. This does not include sums totaling \$1,000,000 which are in dispute as a result of the action of shareholders of the Trans-Canada Theatres, Ltd., who have sued for a cancellation of the agreement of purchase from Small of his Ontario theatres which was carried out just prior to his disappearance in December, 1919.

That two theatre managers can be friendly though keen competitors was shown in Ottawa, Ontario, June 12, when J. M. Franklin, proprietor of the Franklin Theatre, and Capt. F. W. Goodale, manager of Loew's Theatre, engaged in a friendly game of golf at the Chaudiere Golf Club, near Hull, Quebec, for the drinks. Joe Franklin was the first to lose count of the strokes and so paid for the thirst quenchers.

The Princess Theatre, an attractive neighborhood theatre of Ottawa, Ontario, suffered damage to the extent of \$5,000 in a fire of unknown origin on the morning of June 11. The flames destroyed a portion of the basement and theatre office and the dense smoke ruined the interior decoration. Solomon Coplan is the owner and proprietor of the Princess and James Stack is the manager. The theatre is closed for renovation but will re-open shortly.

Leonard Bishop, genial manager of the Regent Theatre, Ottawa, a Famous Players

house, earned special distinction when he appeared as the baritone soloist at a concert on June 11 for Rideau Street Synagogue, which was held at Talmud Torah Hall. Mr. Bishop was the hit of the evening.

The Ontario Government, through its Amusements Tax Branch, has just reduced the commission which it has been paying to the exhibitors of the Province for acting as agents of the Province in collecting the amusement tax on theatre admission tickets, according to an official notification which has been received from the department. The price to exhibitors for rolls of 2,000 1-cent tax tickets was formerly \$18 per roll but the new "wholesale" price to the theatres is \$19 per roll. Similarly, the cost to exhibitors for a roll of 2-cent tickets, 2,000 to the roll, has been raised to \$38.50. This concession was originally granted to the theatre managers when the "war tax" was established some eight years ago, in view of the appointment of each manager as a Provincial agent, technically, in selling the tax tickets to the public and in making frequent returns to the department.

San Francisco

The Capitol Theatre, Ellis street, near Market, which has been dark for several weeks, has been reopened with a run of indefinite duration of Emory Johnson's "The Spirit of the U. S. A." The production was brought to this city by M. J. Cohen, well known in amusement circles in this territory, who has returned after an absence of four years.

Joel C. Cohen, president of the Consolidated Amusement Company, Honolulu, T. H., arrived at San Francisco from the Islands early in June to arrange bookings.

Among exhibitors visiting San Francisco's Film Row recently were Sam Gordon, Napa; P. J. Hanlon, Vallejo; H. L. Beach, Oakland; C. C. Kauffman, Colusa; P. Weiss, Rio Vista, and Arthur Fukuda, Hanford.

R. R. Boomer put over "The King of Wild Horses" at the Cameo Theatre, San Francisco, in great shape and the best business in many weeks was done.

The Central Theatre has been opened at 977 Market street, San Francisco, by Aaron Goldberg, as a 15-cent house. It is directly across the street from the Circle Theatre, operated by this exhibitor, and is the fifth house in his chain.

Lewis & Byrd, of Hanford, Cal., recently took over the Liberty Theatre at Lemoore.

The Enea Brothers, who conduct the California Theatre at Pittsburg, Cal., have taken out the small organ used for four years and replaced it with a large instrument.

Seattle

It is understood that the newly formed combine of suburban exhibitors in Tacoma has been put into operation along lines similar to those of the Portland body. It is frankly admitted that the move is to protect against the growing activities of Jensen & Von Herberg in this district. Theatres involved in the new combine are the Proctor Street Blue Mouse, Mrs. Sandstrom; Liberty, D. Constanti (Constanti's Stewart in Puyallup and Liberty in Sumner are also included); Vaudette, Levin; Realart, Pratch; Everybody's, Spear; Park and Lincoln, Torkelson, and Community. Efforts are being made, it is said, to get John Hamrick, who owns the Blue Mouse in the business district, to join the association.

Constanti will handle the buying of film, but will not be empowered to purchase for the body without first submitting quoted prices. In opposition to this association, the Jensen & Von Herberg interests own and operate the new Kay on K street, the Orpheum, Rex and Sunset, and are said to be dickering for still other houses.

Caught in the path of a \$150,000 fire that swept through a block of the business district of Kalama, Wash., on June 10, the Majestic Theatre burned down. Mrs. Ruby Smith was manager.

An important announcement comes from Montana that for the first time it has been found necessary to close the American and Ansonia theatres, Butte's leading picture houses. They will remain closed until September 1. With crops drying up in Montana, the weather man handed them nine inches of wet, heavy snow that stripped foliage from trees, damaged and destroyed standing wheat and did thousands of dollars worth of damage generally. Film Board of Trade figures give 179 theatres closed at least for the summer in the four states of the Pacific Northwest.

The Armour circuit, which owns and operates several houses in the vicinity of Montesano, Wash., has awarded contracts for the construction of a 500-seat house in McCleary.

Albert Finkelstein, of the Greater Theatres Company, has been appointed manager of the Strand here.

Some months ago the Seattle Coliseum advertised widely its new policy of 25 cents, anywhere, any time. On Saturday last a small announcement at the bottom of its ad stated that: "Producers' contracts compel a minimum admission of 35 cents, tax included; loge seats only 50 cents, plus tax." This leaves the 25-cent field to the Hellig.

W. H. Storey, formerly associated with Dolan & Ripley in Centralia and Hoquiam, is reported building a house in Cheyenne, Wyo.

We understand that Joe St. Peter of the Rose Theatre, Everett, has moved his Seattle office across the street. He used to hang out in Goldwyn's, but feeling kind of lonesome for the pugnacious assaults of Seth D. Perkins, recently appointed new manager for Hodgkinson, Joe trailed along.

F. W. Graham of the Lyric, Shelton, Wash., was in Tuesday. Mr. Graham buys his best attractions during the summer time to stimulate trade during the dull days, and finds plays based on books by big authors a good drawing card in his community.

Frank A. Graham and A. F. Cormier of Centralia and Chehalis, Wash., are reported to have bought the interest of R. L. Ruggles, the third partner in their circuit. Mr. Ruggles' plans are not known.

Will Soon Leave for Coast

Edward Halperin, according to reports, will leave for the Coast shortly to confer with his brother, Victor Hugo Halperin, to arrange plans for future film productions under the Halperin banner.

Prints in All Exchanges—Now Playing
Dorothy Mackaill in

WHAT SHALL I DO

A Frank Woods Production
with JOHN HARRON LOUISE DRESSER
and WILLIAM V. MONG

Directed by JOHN G. ADOLFI
Released by
Producers Distributing Corporation



Michigan Exhibitors Open New Detroit Headquarters

The opening of the new quarters of the Motion Picture Theatre Owners of Michigan on the mezzanine floor of the Hotel Wolverine took on the form of a very elaborate event when Mayor Joseph Martin of Detroit and Judge Alfred J. Murphy, dean of the Circuit Court bench, were on hand as guests of honor and leading speakers. Judge Murphy foresaw an increasing cordiality between the exhibitor and the public and stamped this development as one of the most inspiring indications for the average theatre man.

More than 100 Michigan exhibitors took part in the opening ceremonies and H. M. Richey, general manager of the association, made a hurried trip back from New York to be on hand. Joseph R. Denniston, president of the association, was toastmaster. After the luncheon and speaking the regular monthly meeting of the board of directors was held. Motion picture editors of the three Detroit newspapers were also on hand and the affair was given considerable space in the daily press.

The new rooms are much more spacious than those from which the association moved. Private offices for the officials and handsome new overstuffed furniture are the first features that catch the eye.

F. R. Flader, general manager of Universal Theatres, who is in Detroit to work out details of the deal whereby Universal takes over the Broadway Strand from Phil Gleichman, says the house will be closed for about one month and will then be reopened as a first-run outlet for Universal attractions. The present personnel of the house will be retained, with Elwyn Seymour as house manager.

Charles R. Hagedorn, manager of the Lyric Theatre in Mt. Clemens for three years, has decided to go into the state rights business

for a short period and has sold his interest in the house to Nathan Jacobs of Detroit.

Samuel Ackerman, manager of the East Side Theatre, Detroit, is cleaning his spark plugs preparatory to an early start on a trip west.

Samuel Well, brother of Herbert Well, leading first-run exhibitor at Port Huron, died a few days ago. He was known to every exchange manager and practically every exhibitor in this territory.

The town of Morenci, a few miles from Detroit, again has two picture theatres in operation. C. J. Auble has taken over the Gem, while Verne Wilson is operating the Princess.

George W. Trendle, associate of John H. Kunsky in operating the Kunsky Enterprises in Detroit, left for New York a few days ago on his first trip as a member of the executive committee of Associated First National Pictures, which is meeting there.

Thomas D. Moule, manager of the Adams, Capitol and Madison theatres, and Mike Schoenherr, manager of the Columbia Theatre for John H. Kunsky, have been awarded a month's trip to Los Angeles as a testimonial for their faithful devotion to duty. Mr. Kunsky is paying all expenses and in addition each manager draws \$1,000 for cigarettes and pop.

Charles Carlisle, proprietor of the Mecca-Palace Theatre, one of Saginaw's leading first-run houses, will close the house on July 7 for one month so that it may be completely redecorated and renovated.

W. S. Butterfield of the Bijou Theatrical Enterprises is continuing his summer lease on the Ramona Park Theatre in Grand Rapids and is playing pictures and stock musical comedy.



WALTER BATCHELOR
New Managing Director of the Randolph Theatre, Chicago

R. L. Roll has opened a new picture house at Easton, Ill., and will feature exclusive movie programs.

Lester E. Matt will erect a new theatre on the site of the Orpheum at Flint this summer, and will have the house open in time for the fall business.

Lubliner & Trinz is installing new organs in the Senate, Pantheon, Paramount, Vitagraph, Logan Square, Knickerbocker, Michigan and West End theatres.

Jules R. Moss, manager of the Orchestra Hall for Lubliner & Trinz, in co-operation with Cyril R. Robinson of United Artists put over a heavy program for "Dorothy Vernon of Haddon Hall" and tied up with 275 book stores and 75 phonograph shops to boost the picture.

Emil Stern, general manager of Lubliner & Trinz, and Edwin Silverman, Chicago manager, have returned from the Warner Brothers' convention at Los Angeles and report a bully good time.

A. Sigfried, manager of the Bijou at Decatur, Ill., is a veteran vaudeville artist, for many years having been known as "The Man with a Hundred Faces." Last week, to prove that he was still good, he put on the act at his house for four nights and stood them out.

F. B. Russell has taken over the Yale at Shelbyville, Ill.

At Casey, Ill., Mrs. Ella G. Musser has taken over the Lyric from Perkins & Martin.

D. T. Johnson has sold the Movies Theatre at Marathon, Ill., to Edward M. Newhouse.

Cincinnati

Richmond, Ind., just across the state line from here, has been added to the list condemning Sunday movies. "Commercialized amusements," especially Sunday picture shows, is the way the ban reads, as contained in a report of a committee on religion and reform in the General Assembly of the United Presbyterian churches. Since January 1 church workers and professional reformers have been extremely active in Richmond, but their efforts heretofore have been ineffectual.

The Grand Opera House, Youngstown, Ohio, one of the oldest theatres in the country, occasionally showing movies, is being demolished to make room for a modern business block. The theatre, located on the public square, was built in 1878 and was patterned after the old English style, with boxes on the stage.

Fred E. Johnson, who manages the Weller Theatre, Zanesville, Ohio, will next season also look after the Sixth Street Theatre, Coshocton, Ohio.

Max Federhar, Akron, Ohio, has added another house to those which he already operates. This gives him the Regent, Rialto and Cameo theatres in that city.

The Orient Theatre, Toledo, Ohio, formerly belonging to E. Beckham, has been sold to Harry Dolgin.

Massillon, Ohio, is the latest Ohio city to close its movie theatres on Sunday on account of the recent decision of the Ohio Supreme Court, thus making the second Ohio key city to have a movieless Sunday, the other being Canton.

Chicago

Jimmy Douglass, well-known film man, has sold his two movie houses at Beardstown, Ill., and will leave soon to make a series of two-reel films in Argentine. He was formerly a director for the American Film Corporation here.

The Empress at Morrisonville, Ill., has been taken over by Joe Coy.

H. H. Burns, manager of the Temple, Chicago, recently taken over from the Gumbiner interests, will show vaudeville with his picture program on Saturdays and Sundays.

Clyde Jones has taken over the Palace at Exira, Iowa.

The Orpheum at Fort Madison is under the management of F. H. Crinklaw.

Prints in All Exchanges—Now Playing



HARRY CAREY

in A HUNT
STROMBERG
PRODUCTION

**The
LIGHTNING
RIDER**

Released by
Producers Distributing Corporation

Closed Only One Week in Fourteen Years

Closed only one week in fourteen years is the record of the Star Theatre in Bristol, R. I., of which William F. Eddy, genial New England showman, is the manager. Bristol is home to Manager Eddy and the Star Theatre his only interest. He came to the little Rhode Island city in 1912 and remained in charge of the Star for about four years. From there he went to the Allston Theatre in Allston, Mass., where he was for about a year and one-half. He returned to the Star in 1918, and admits that although his duties are fully as arduous as those in a house in a much larger city, he is well content and looks forward to having a new theatre in the future—that depending upon business conditions in the city, which now are none too satisfactory.

Manager Eddy stated that back in 1912 the Star was owned by Walter Green, Hiram Abrams and Harry Asher, when an attempt was being made to obtain control of a large number of New England theatres.

An exclusive picture policy prevails at the Star and there are daily matinee and night shows. Prices range from 10 to 28 cents and the admission is raised slightly for the so-called super-features.

Mr. Eddy intends to take off the "pennies" on his admission prices when the federal tax reduction goes into effect on July 1. But he has plans, however, that when the show occasions it he will increase to 15 and 20 cents the admission that now is fixed at 11 and 17 cents.

He did not close the Star last summer and may not do so this year. One of the principal industries will close in July for three months and that will put scores of persons out of work.

The Star is an upstairs house—one flight up—but one is not at all conscious of this fact upon entering the auditorium. There is a balcony. It is a neat little theatre and gives ample evidence that it is very well conducted.

In the rear of the building housing the Star is a vacant lot, so situated that it affords an excellent location for a theatre. Mr. Eddy stated that the plan eventually is to build a theatre on this plot, with the entrance through an arcade on the main floor of the present theatre building. A corporation has been formed and the only reason for delay in going ahead with the project is because of the city's poor business conditions and the fact that the Star, well filled and sometimes capacity, at each show is a good proposition as it stands.

In Mr. Eddy's office there was a file of copies of Moving Picture World reaching fully three feet high, and a second file had been started alongside of it. Mr. Eddy has only one house to contend with, the Pastime, operated by Lon Vail, who also controls the Lyric Theatre in Warren.

Connecticut

The Majestic Theatre in Hartford has reverted to its former policy of popular prices and two changes of the bill weekly. The Majestic Concert Orchestra, under the direction of Henri Tussenbroek, still is heavily featured.

A certificate of incorporation of the D. & D. Amusement Company has been filed with the town clerk in Middletown. The incorporators are Abraham and William Deitch and Samuel Crystal, all of Middletown. The company will operate the Grand Theatre. The corporation's capital is \$18,000.

Exhibitors in Meriden are finding that they have not so much to worry about as to the industrial and general business situation in the city as have their brother managers in some of the other Connecticut municipalities. The working force of employees in the factories is only approximately 400 below the normal standard of 8,500 employees. It is noted that the owners, instead of laying off their employees, are giving every one a chance at the payroll by curtailing working hours.

Manager Harry Needles doesn't have to worry about the musical programs in his new Strand Theatre and Princess Theatre in Hartford. They are under the supervision of John Mackey and the leaders of orchestras in the houses are: Princess, Charles Bostick; New Strand, Bert E. Williams.

Charlie Benson, who has to manage a stock company six days of the week at S. Z. Poli's Palace Theatre in Hartford, has plenty of

pictures to look at every Sunday—17 reels made up the program a week ago.

George Elmore, formerly house manager of Poli's Theatre, Bridgeport, has been appointed manager of the Gaiety Theatre, Kansas City, one of the Columbia burlesque circuit's houses.

Ida Horwitz and Nettie Rothstein of New Britain, owners of considerable real estate in that city, have purchased the Community Theatre in Plainville.

Maine

Manager William E. Reeves of Abraham Goodside's Strand Theatre in Portland, in keeping with his policy of close co-operation with various organizations of the city, has given further aid to the Near East Relief Fund by giving workers interested in it one more week in which to sell tickets on percentage for the Strand.

Manager Clifford S. Hamilton of Keith's Theatre in Portland, the week of June 9 featured the Fifth United States Infantry Drill Squad and the Fifth Regiment Band.

The management of the Johnson Opera House in Gardiner has established a well equipped ladies' rest room.

Manager William E. Reeves of the Strand in Portland keeps his musical programs bristling with features. The week of June 9 the special feature was a piano solo by E. W. Peterson.

St. Louis

Mr. and Mrs. Bob Cluster of Belleville, Ill., celebrated their nineteenth wedding anniversary on May 31. Among their guests were: Mr. and Mrs. C. L. Hickman, Mr. and Mrs. William Keigley of Benton, Tom Reed of Duquoin, Mr. and Mrs. Lew Bent, John Walsh, Tom McKean, Mr. and Mrs. F. H. Dewitt of Christopher, George Newsome of Mount Vernon, Mr. and Mrs. I. W. Rodgers of Poplar Bluffs and Cairo.

Jim Reilly, well known Alton, Ill., exhibitor, is confined to his home by a severe attack of the flu.

Tom Creilly of the Wellston Theatre, St. Louis, has opened his new Midland Airdome, just over the county line.

Articles of incorporation have been taken out by the Park Amusement Company of St. Louis. Sam Goldman has 31½ shares, M. A. Reber 32½ shares and B. Young one share. The company plans to operate, buy and sell picture shows. The capital stock is \$6,500, fully paid.

Mike Doyle of Cape Girardeau, Mo., is sporting a new Chrysler car. Business is bad.

Out-of-town exhibitors seen along Picture Row were S. E. Pertle, Jerseyville, Ill.; Rex Barrett, Cosy Theatre, Columbia, Mo.; Tom Young, Dyersburg, Tenn.; Gus Kerasotas, Springfield, Ill.; Tom Reed, Duquoin; John Rees, Wellsville, Mo., and F. M. Francis, Charleston, Mo.

Ed Strongberg and C. Ansell have taken over the Juniata Theatre on South Grand Boulevard. They plan to spend some \$10,000 in improvements and will reopen on September 1.

C. W. McCutcheon is installing 650 new seats in his house in Charleston, Mo.

Sam Watts, Princess Theatre, Springfield, Ill., was injured seriously in an automobile collision. Two ribs were fractured.

Loew's St. Louis Realty & Amusement Company has been authorized to increase its capital from \$5,000 to \$1,000,000, with 10,000 shares of preferred stock, \$100 par value, and 40,000 shares of nominal par value common stock. Marcus Loew, trustee for Loew's, Inc., holds all of the preferred stock, which is fully paid up.

Prints in All Exchanges—Now Playing

"NOT ONE TO SPARE"

THE WONDER PICTURE!

PRODUCED BY MADELINE BRANDEIS

DIRECTED BY RENAUD HOFFMAN

Released by Producers Distributing Corporation

Boston Residents Petition Against New Film Theatre

A protest representing the opinion of more than 300 residents of Roslindale was presented before Mayor James Curley of Boston on June 9 against the erection and licensing of a building for motion pictures at 338 Belgrade avenue. About 60 persons were at the hearing. The said residents of the section believe that it already is well supplied with motion picture entertainment, and asserted that the neighborhood is lined up solidly against another film theatre.

Mrs. Viola P. Rollins is the petitioner for the erection and licensing of the theatre building. Knowing of the opposition to the project, however, she has not gone ahead with the plans.

Mayor Curley said that the law seems to be mandatory in favor of such enterprises as picture theatres if all provisions of the building laws are complied with.

The work on the new theatre being erected in the rear of the Wilbur Theatre, Boston, is progressing rapidly and the house may be ready for the coming fall and winter season. It will be devoted to vaudeville and pictures.

J. B. Cornet, an architect of Lynn, has been engaged to prepare sketch plans for two theatres to be built in New Bedford by Barney Zeitz, who is directing the affairs of the State Theatre in that city as one of the owners. One new house will be in the north end of the city and the other in the south section. There are 14 theatres in New Bedford; one is closed and the other has a vaudeville and film policy; the remaining 12 are devoted to films only. The city is said to be over-saturated now and there is much conjecture among the exhibitors and public as to the feasibility of giving New Bedford two more theatres. Mr. Zeitz has just closed his private banking office, saying that the confinement was none too good for his health. He is the proprietor of a large hardware store and owner of considerable property in New Bedford.

Irving MacDonald, manager of William Fox's Theatre in Springfield, closed the house on June 7, to remain dark until August. Extensive alterations and improvements will be made and it is likely that the seating capacity will be increased.

Joseph P. Cook, manager of the Hollis Street Theatre in Boston, has taken unto himself a bride, Miss Nancy Lee, of the "Thank-U" company.

Several changes have been made in the managerial staffs of the Gordon Olympia circuit of theatres in New England. At the recently opened Fields Corner Theatre in Dorchester, Louis Gordon, a nephew of Nathan Gordon, president of the circuit, who has been in charge since the house opened, has gone to the Capitol in Allston. Here he takes the place of Larry Berg, who has been named manager of the Fields Corner. Manager Brooker has left the Strand in Dorchester to go to the Gordon house in New Haven, Conn. Manager White of the Worcester house now is in charge of the Strand.

Abraham Goodside is maintaining his usual summer policy of not letting up in the quality of films being presented at his Capitol and Bijou theatres in Springfield. A typical example was the programs for the week of June 8: Bijou, "Enemies of Children" and Roy Stewart in "Pure Grit"; Capitol, "Daughters of Pleasure" and "Listen Lester."

Manager Earle D. Wilson of the Gordon Olympia Theatre in New Bedford says he is giving his assistant a chance at writing some of the theatre's advertisements so that he will be in shape to look after things while Mr. Wilson is on his vacation this summer.

Pictures in Boston the week of June 9 gave ample evidence that no retrenchment

in the matter of expense thus far has taken place, possibly due to the rather favorable weather. The leading screen attractions were as follows: Gordon's Olympia, "The White Moth"; Colonial, "The Thief of Bagdad"; Boston Theatre, "The Wolf Man"; Bowdoin Square, "Beau Brummel," "Hoodman Blind"; Park, "The Lost Tribe" and "The Fortune of Christina McNab"; Loew's Orpheum, "The Shooting of Dan McGrew"; Modern and Beacon theatres, "Babbitt" and "The Beloved Vagabond"; Fenway, "The Guilty One"; Gordon's Strand, "Song of Love"; Loew's State, "The Hill Billy" and "The Spitfire"; "Those Who Dance"; Gordon's Codman Square, "The Confidence Man"; Gordon's Cambridge, "The Confidence Man"; Gordon's Scollay Square Olympia, "Those Who Dance."

Arthur Holman, manager for S. Z. Poli at the Court Square Theatre in Springfield, addressed a recent meeting of the Chicopee Kiwanis Club. The topic of his talk was "Behind the Scenes."

Miss Yvonne B. Waldron, daughter of Mr. and Mrs. Charles H. Waldron, of Dorchester, was married to Harold Winthrop of Winthrop on Tuesday, June 10. The bride's father is proprietor of Waldron's Casino Theatre in Boston.

"Patronize your neighborhood theatre" is the slogan adopted by John W. Hawkins, general manager of the Allen Theatres, for the seven neighborhood theatres whose direction is entrusted to him. The slogan has been adopted in the advertising for the seven houses, a departure from the plan in effect for several months. A strong play is being made for the neighborhood patronage.

"The Covered Wagon," failing to get into any of the regular picture theatres in Lowell,

Rhode Island

Al Jones is rounding out his first half-year as managing director of the Keith Victory Theatre in Providence and he is doing it to the accompaniment of capacity houses, although business conditions are bad in the city and there is plenty of opposition. Mr. Jones was house manager of the Mark-Strand in New York City for eight years and two months, coming to the Victory Theatre in Providence last January. While connected with the Mark-Strand circuit he opened some of the houses in the chain.

Mr. Jones has an exclusive picture program to handle and he is not bothered with double feature programs, a policy that prevails in most of the Providence film emporiums.

Extensive alterations are to be made in the Victory during the summer, but the house will not be closed. Work will be



Scene from the F. B. O. release, "Fools in the Dark," starring Matt Moore and Patsy Ruth Miller.

interrupted the vaudeville policy at B. F. Keith's Theatre the week of June 9.

The beautiful, expensive box-office booth which was installed in the lobby of the State Theatre in New Bedford during the brief period the house was under the management of George W. Allen, Jr., president and treasurer of the Allen circuit of theatres, has been placed in the lobby of the Capitol Theatre. The booth threatened to be a bone of contention at the time control of the theatre was taken away from Mr. Allen by Barney Zeitz, one of the owners of the building. At the time Mr. Zeitz took over the house he issued an edict that the booth, not being his property, would have to be removed.

done on Sundays and during the night. There is to be a complete new seating plan and new type of seats to be supplied by the American Seating Company. It is expected that there will be approximately 400 seats as a result of the improvements.

George Schwartz, who opened the Strand Theatre in what formerly was a dance hall in Warren, has closed the place until September. He will install two new projection machines and make various alterations about the building to put it in shape for film shows.

Lon Vail, who operates the Lyric Theatre in Warren and the Pastime Theatre in Bristol, has had the former house about ten years and by his keen methods of business has built up a steady patronage. The night we visited the Lyric—we missed him, though, because he wasn't there—the box office was closed about 8:30 or so because there wasn't room for any one else, and the second show was being presented.

Prints in All Exchanges—Now Playing

REGAL PICTURES, Inc. presents

"LOVE'S WHIRLPOOL"

With
James Kirkwood,
Lila Lee and
Madge Bellamy

Released by
Producers Distributing Corporation



Scene from "Western Luck," a Fox picture, starring Charles Jones

Albany Musicians Demanding Higher Wages of Exhibitors

With the musicians' union in Albany demanding a higher wage scale on and after Labor Day, exhibitors in the Capital City are confronted with an increased overhead that may bring about the elimination of orchestras altogether in some of the theatres. The Mark Strand, Grand and other houses employing orchestras received notification the past week that the wage scale generally would be increased \$5 a man from September on, the conductor to receive double pay. The notice came as a sort of a bitter pill but one which probably will have to be swallowed. At the Clinton Square and Leland theatres organs replaced the orchestras some little time ago.

Whether or not the demand for higher wages will spread to the theatres of Schenectady and Troy is not known. In Schenectady the Farash Theatres, Inc., which now controls the State, Strand and Albany theatres, served notice a week or so ago to their musicians that their services would not be needed during the summer months. In discussing the situation, Mr. Shirley said that there was some question as to the advisability of restoring the orchestras even in the fall. A portion of the Strand orchestra has been retained, but in the other two

houses organs are now furnishing the music. In Troy the orchestras have been dispensed with during the summer at the Lincoln entirely and at the Troy Theatre during the afternoons, while at the American the orchestra has been reduced about one-half.

Abe Stone, who recently took over the Delaware and Arbor theatres in Albany, has jumped admission prices at the latter from 10 to 17 cents. Mr. Stone, playing "The White Sister" last week at the Delaware, put over quite a commendable campaign of publicity.

There is one exhibitor in this section who either hasn't had time for a vacation or else doesn't believe in them. He is William Shirley of Schenectady, who hasn't taken a vacation in sixteen years and doesn't propose to break his record this year.

William Smalley of Cooperstown, in town last week, wore a broad grin. Mr. Smalley had patched up his troubles with the Albany Film Board of Trade.

There is a rumor, more or less unsubstantiated, that Ben Apple, owner of the American and King theatres in Troy, lost nothing

more than two ounces in weight the other night in a pinochle game at the Hotel Ten Eyck with Lew Fisher, Henry Randall and a few others.

There is nothing definite yet in regard to the Barcl in Schenectady reopening. There is also no announcement yet as to the manager who will handle the VanCurler in Schenectady, which goes over to William Berinstein on July 1.

John Gilles, owner of the Star in Salem, is happily on the road to recovery, although still confined to a wheel chair from an attack of rheumatism.

Sam Suckno, owner of the Albany and Regent theatres, is a mighty busy man these days, screening nightly in preparation to turning the Albany Theatre into a first-run house on September 1.

Ask any of the exhibitors in this part of the state how business is these days and you will probably receive the reply that the receipts thus far are nearly as good as during the winter. Incidentally, the past winter was one of the best in the past three or four years. The cool nights are bringing out the crowds at practically every house.

June brought a regular epidemic of birthdays to Schenectady. Jerry Shirley, the 8-year-old son of the manager of Farash Theatres, played the part of host to his classmates at the Strand on Saturday afternoon. Mr. Shirley himself has a birthday on June 26, but isn't disclosing the year of his birth. Anthony deWolff Veiller, manager of the Strand, had a birthday on June 23.

Louis Benton, manager of the Capitol in Whitehall and brother of William Benton, owner of the house, was along Film Row the past week for the first time in a month or two.

While other theatre owners are happy over the continued cool weather, C. L. Gardner, owner of the Pine Hills in Albany, would probably be better off if the mercury was around the 80's. Mr. Gardner operates an ice cream parlor in connection with his house.

Visitors in town last week included R. V. Erk of Iliou, T. McCarthy of Fair Haven, and Peter Dana of Gloversville.

Exhibitors are now on an equal footing with exchange managers on the board of arbitration, which is a part of the Albany Film Board of Trade. Heretofore the president of the Film Board presided as chairman of the Arbitration Board. Under a new rule an exhibitor will preside at one meeting and an exchange manager will preside at the next session.

Characterizing "Beau Brummel" as the best picture which he has shown since "Disraeli," Oscar Perrin did a land office business last week at the Leland Theatre in Albany.

The Star in Ogdensburg closed Saturday for the summer. The Antique in Watertown, owned by Nate Robbins and managed by Sol Manheimer, also has closed. No decision has been reached relative to rebuilding the majestic in Cohoes.

Although Lake George is one of the best known summer resorts in America, there is only one picture theatre in town. It has booked "The Hunchback of Notre Dame" for a run in August.

Maybe Louis Schine of Gloversville doesn't break into the limelight as frequently as some exhibitors, but as the hard working man behind the gun he has few equals. With a handkerchief in every pocket, and wiping the beads of perspiration from his forehead, Mr. Schine, in town a few days ago, booked more pictures in two hours than the ordinary exhibitor does in a day.

The past week saw Uly S. Hill, veteran showman of this section, back on the job managing many details of the Mark Strand in Albany. Herman Vineburg, resident manager, being on his vacation in Newark and Summit, N. J. Mr. Hill is managing director of the group including the Mark Strand, Troy and Lincoln theatres.

Prints in All Exchanges—Now Playing



BETTY COMPSON
in
MIAMI

An Alan Cresland Production
Produced by Tiltford Cinema Corp.

Released by
Producers Distributing Corporation
Season 1924-1925 Thirty First-Run Pictures

Hays Organization Re-elects Present Board of Directors

The present board of directors were re-elected at the second annual meeting of the Motion Picture Producers and Distributors of America which was held at headquarters in New York on June 16. President Will Hays occupied the chair at this session which was a resumption of the one which was held on March 31 and adjourned to this date. Hays read his annual report. This gave in detail the activities of his administrative forces during the past year. In the absence of Marcus Loew, Nicholas M. Schenck and W. E. Atkinson represented Metro-Goldwyn. The board of directors includes: R. H. Cochrane of Universal; William Fox, E. W. Hammons of Educational; Mr. Hays, Marcus Loew, F. C. Munroe of Producers Distributing Corporation, formerly Hodkinson; John B. Rock, Vitagraph; H. O. Schwalbe, Associated First National; Adolph Zukor, Famous Players-Lasky; Joseph M. Schenck, Albert Warner of Warner Brothers; Charles H. Christie of Christie Brothers; Hal Roach and D. W. Griffith.

The John H. Taylor Film Corporation, film exporters and importers of 220 West 42nd street, New York City, has acquired for foreign distribution, according to their announcement, the following productions made by William Steiner: The new series of Charles Hutchison society melodramas and Pete Morrison westerns; also the Leo Maloney westerns and twenty Neal Hart productions.

Jim Loughborough, director of advertising and publicity for Principal Pictures, is chairman of the movie committee which will provide for the entertainment of newspapermen attending the Democratic convention in New York city. The committee is one of several units established by the New York Newspaper Club to look after the 600 reporters who will come from out of town to cover the convention. Walter Eberhart of First National is secretary, while Joe O'Neill, of Will Hays' office, is taking an active part in the making of the arrangements, which are scheduled to include a review of some of the big Broadway pictures, a trip to the Polo Grounds and an evening at Coney Island.

H. A. Cole, president of the Motion Picture Theatre Owners of Texas, is in New York for a few days. Seen at the Hays' office he was asked as to how his State would observe the reduction of the admission tax. Cole was of the opinion that it will be eliminated in the cities but that the majority of the small towns will find it necessary to hold on to it.

Michael J. O'Toole, head of the M. P. T. O. A., was a guest of honor at the annual convention of the Motion Picture Theatre Owners of Connecticut on Tuesday June 17.

Sam Briskin expects early next week to leave on a selling tour for Banner Productions, Inc., which is slated to cover the greater part of the country. He will take with him a print of "The Truth About Women" which has just been completed with Hope Hampton, Lowell Sherman, David Powell and Mary Thurman in the cast.

During the last week Lee-Bradford productions have been booked for a number of territories. E. H. Film Distributing Company of Birmingham, Ala., has purchased twelve Ace High productions. Progress Features, San Francisco; Security Pictures Corporation, Cleveland; Greilver Productions, Chicago and several other units have booked "The Lure of the Yukon." Some of the latter companies have also signed for the twelve Redhead Comedies, "Wild North West," "Inside the House of David," "Is Money Everything?" and "Who's Cheating?"

Leo Maloney, star of the saddle, who has been in New York during the past week con-

ferring with Producer William Steiner, leaves in a few days for the coast. On the way back he will stop off at Atlanta and Dallas. Maloney has just signed a two years' contract to make two series of eight features each for Big Bill. Leo has been directing his own pictures for the past five years. He has gotten so that he can handle a megaphone almost as well as he can ride.

Buffalo, N. Y.

At an enthusiastic meeting of Buffalo exhibitors in the Lafayette Square Theatre on May 13 over 40 managers expressed their intention to give 100 per cent. co-operation in putting over the state convention of the M. P. T. O. of N. Y., Inc., in Buffalo on July 7 to 11. It also was announced that Howard J. Smith, former president of the Western New York branch, has decided to join the New York State body, as have many other members of the national unit. This means that there is only one exhibitor organization now in Buffalo and vicinity, and that is the Western New York branch of the New York State body. Mr. Smith also is co-operating now with the arbitration committee of the Film Board of Trade.

The old Criterion Theatre, Buffalo, Jonah of the theatrical world, is being razed to make way for a modern \$500,000 business block. The Criterion is the old Star, once "the" theatre of Buffalo. However, when the name was changed to Criterion things changed and several companies spilled much coin in trying to put it over. The Strand Securities Corporation, headed by Walter Hays, recently disposed of the property to a company of local financiers.

Arthur Spitzzi, New York impresario and concert manager, came to Buffalo last week to confer with Manager Vincent R. McFaul on music features at Shea's Hippodrome for next season. Mr. Spitzzi then went to Detroit, whence he started for the Pacific Coast. Mr. McFaul announces that he will have a great lineup of instrumental and vocal novelties for the new season, as well as the biggest screen attractions obtainable.

Batavia, N. Y., is to have another fine new picture theatre. Jacob Farber has had plans completed for a 4,000-seat house, work on which will begin at once and which, it is expected, will be ready by October 1. Mr. Farber is a Batavia merchant. The theatre will be erected at 53 Jackson street.

H. F. Thurston, former Lockport exhibitor, who recently disposed of his interests in the Lock City to the Schine Theatre Company of Gloversville, was married last week to Miss Mary F. Murphy of Lockport.

Patrons of the Palace Theatre were given a novel treat when during the Republican convention sessions they were permitted to "listen in" to the proceedings. Manager

New York Live Wires

CAPITAL FILM EXCHANGE

729 Seventh Ave. New York

Phone Bryant 9974

4 DOROTHY REVIER
and WILLIAM FAIRBANKS
4 REX (SNOWY) BAKER and
BOOMERANG, THE WONDER HORSE

HAROLD RODNER

1600 BROADWAY

"Features in everything but length."

Cartoons Screen Snapshots
"Out of the Inkwell" and
"Felix the Cat" a five-reel feature,
"Funny Face" "BILL"

HEPWORTH

NEW YORK EXCHANGE

729 Seventh Avenue New York

NOW BOOKING

"LILY OF THE ALLEY"

A 6 REEL FEATURE

KERMAN FILMS, Inc.

729 Seventh Ave. New York

Distributing sure-fire hits.

"AFTER SIX DAYS"

NOW

BOOKING featuring
Moses and The Ten Commandments
Tom Mix in "Pale to Blue"

Howard Smith installed a big receiving set and loud speaker on the stage of the theatre and broadcast the meetings to the audience.

Manager Johnny Carr of Shea's North Park had his hands full last week when he put on "Girl Shy," and had them crawling all over the house. All attendance records went by the board and the streets for miles around the house were black with autos of Buf-falonians.

Jim Wallingford is going to try stock musical comedy in the Allendale Theatre, which has been showing pictures. Jim also is dickering on plans for taking over two other Buffalo picture theatres.

Charlie Hayman, president of the Cataract Amusement Company of Niagara Falls, has "hung out" the ice in front of the Strand and Cataract theatres in his city. The ice consists of icicle forms painted on oilcloth and suspended around the edge of the marquee.

Prints in All Exchanges—Now Playing



James Kirkwood
and Lila Lee in
"WANDERING
HUSBANDS"

Supported by MARGARET LIVINGSTON

Released by
Producers Distributing Corporation

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

COURTSHIP OF MYLES STANDISH. (2 reels). Star, Charles Ray. I paid the top price for this picture and did absolutely no business. The picture is there but not the type small towns enjoy. Associated Exhibitors will not make much on this picture in small towns. Moral tone good and it is suitable for Sunday. Had very poor attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

THREE MILES OUT. (5,700 feet). Star, Madge Kennedy. Very good program picture, with clever sub-titles. Moral tone good. Had fair attendance. Draw agricultural class in town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (400 seats), Jerome, Idaho.

F. B. O.

BLOW YOUR OWN HORN. (6,315 feet). Star cast. Good comedy drama. Good attendance, oil town, 1,200. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

CAN A WOMAN LOVE TWICE? (6,100 feet). Star, Ethel Clayton. A nice little program that seemed to have gone over good. Can be had so reasonably that you cannot help but make a little profit. Good tone; Sunday, yes. Fair attendance. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

DANCER OF THE NILE. (5,787 feet). Star cast. Ran this picture two days, Sunday, Monday. This would be a good picture in states where the exhibitors have the "moral tone" fever, and the state laws will not allow the theatre to run on Sundays. It would then be a dandy picture for Sunday. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

FLYING DUTCHMAN. Star cast. Print good but feature rotten. Would advise not to run it if they give it to you. People got up and left. I pulled it off first show and ordered another. Stay off of this one. Town of 3,500. Admission 10-30. G. A. Peterson, Lyric Theatre (350 seats), Sayre, Oklahoma.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Just a good show; can't see why the critics raved about this one; took a flop here. Paid good price because it was nationally advertised; didn't mean anything to us. Four days. Tone not so good. Sunday "non." Poor attendance, all classes, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

LULLABY. (7,179 feet). Star, Jane Novak.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Had many favorable comments on this one. Even the hard boiled praised it. Fair business on a Sunday. M. Melz, Melz Theatre, Ferriday, Louisiana.

LULLABY. (7,179 feet). Star, Jane Novak. A good program picture and well liked by most of those who saw it but no drawing power here. Title too suggestive of sob stuff. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw rural and small town class in town of 800. Admission 10-25. G. M. Kendall, Coggon Opera House (400 seats), Coggon, Iowa.

MAILMAN. (7,160 feet). Star, Ralph Lewis. This made a good show for Decoration Day. It pleased most all of them, even though it is filled with plenty of the old stuff. Print O. K. Tone O. K. Good attendance, better class in town of 4,500. Admission ten cents. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

MARY OF THE MOVIES. Star, Mary Mack. A few stars appeared on the screen but not forty stars. Don't buy it for anything but a program and don't pay too much. Good tone, Sunday yes. Very poor attendance of farming and small town class, town 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

UNTAMED YOUTH. (5 reels). Star, Ralph Lewis. Just a fair picture, ordinary program. Business fair. J. J. Spandau, Family Theatre, Braddock, Pennsylvania.

WHITE SIN. (6,237 feet). Star, Madge Bellamy. Just a nice program picture, but they charged us for a special. Bad weather and heavy competition netted us a loss. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw rural and small town class in town of 800. Ad-

mission 10-25. G. M. Kendall, Coggon Opera House (400 seats), Coggon, Iowa.

First National

AGE OF DESIRE. (5,174 feet). Star cast. Used it one day as a filler with local vaudeville. All right for its kind but not modern entertainment. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. Pleased all who saw it (but don't pay too much for it). Fair moral tone, Sunday, no. Fair attendance, oil town, 1,200. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. I call this a mighty good drama. One with a real punch! A great acting cast. Hard boiled. Sure it is but it's there. Moral tone fair but it is hardly suitable for Sunday. Had poor attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Very well acted feature. Pleased majority. Norma Talmadge and Conway Tearle at their best but rental too high for small town. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widener, Opera House (492 seats), Belvidere, New Jersey.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. A fair program picture. Pleased. Had good attendance. Draw mixed class in town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

CHILDREN OF THE DUST. (6,228 feet). Star cast. Mighty good. Draw rural class in town of 900. Admission 10-25, 10-35. A. F. Hancock, Star Theatre (250 seats), Callaway, Arkansas.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Good kid picture and they sure came to see it, so that ought to be enough. No kicks and a good house—I believe the best I ever had here. Good tone, Sunday yes. Draw small town and farmers. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Absolutely Jackie's greatest picture and I've run all of them. He is a great favorite here and I did a large business both matinee and evening. Step on this one boys and clean up. Moral tone fine and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DADDY. (5,738 feet). Star, Jackie Coogan. One of the best of the Coogan pictures. Pretty sad but with the right music it's a knockout. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

DADDY. (5,738 feet). Star, Jackie Coogan. This is a fine picture, we think Jackie's best so far. Our people like him very much. Good tone, Sunday yes. Fair attendance, farming and small town class, town 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

FLAMING YOUTH. (8,434 feet). Star cast.

Released June 22, 1924—Now Booking

Lois Wilson in
"Another Scandal"
Cosmo Hamilton's
latest and greatest novel—

An E. H. Griffith Production
produced by
Tiffany Cinema Corp.

Released by
Producers Distributing Corporation



Wonderful picture, but didn't please here so well. Better stay away from it. Rental too high. Used one three, twenty-four sheet, inserts, photos, slide, heralds. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star, Warren Kerrigan. Very good western picture not a big special but good program picture. Had fair attendance. Draw agricultural class in town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (400 seats), Jerome, Idaho.

HAIL THE WOMAN. (7,220 feet). Star cast. We personally thought this a splendid picture, but we failed to hear a single comment, good or bad, from the corporal's guard who came to see it. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw farming class in town of 1,021. Admission 10-30. H. S. Stansel, Ruleville Theatre (250 seats), Ruleville, Mississippi.

HER TEMPORARY HUSBAND. (6,723 feet). Star, Owen Moore. A wonderful story and wonderful card. Audience well pleased. Plenty of action. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 4,000. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Great. They don't make 'em any better. People enjoyed it better than "Safety Last." Those that see it the first night will bring you a house full the next. Moral tone okay and it is suitable for Sunday. Had great attendance. Draw town and country class in town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

Fox

ARIZONA EXPRESS. (6,316 feet). Star, Charles "Buck" Jones. This one knocked them "coo-coo." Just full of thrills and hokum. Why give them anything good?—this pleased all! Six days to good business. Tone not so much. Sunday, yes. All classes, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

BIG DAN. (5,934 feet). Star, Charles "Buck" Jones. This is what I call a good program picture. Will please any audience. Poor attendance, average class, town of 2,000. Admission 10-25. J. W. Griffin, by J. H. Watts, Scotland Theatre (600 seats), Laurinburg, North Carolina.

BRASS COMMANDMENTS. Star, William Farnum. A good short western. Liked better than most of his here. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw college class in town of 2,100. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

CIRCUS COWBOY. (6,400 feet). Star, Charles "Buck" Jones. Very good outdoor picture. Full of action and thrills. Charles Jones is getting more popular here and this picture was not a disappointment. Moral tone good. Had good attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

FOOTLIGHT RANGER. (4,729 feet). Star, Charles "Buck" Jones. His name drew well but not his usual kind of picture. He leaves off all his cowboy apparel and no guns. Deals with a cheap road show stranded as usual. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw college class in town of 2,100. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

GOVERNOR'S LADY. (7,669 feet). Star cast. A fair story but a rotten cast. Suitable for Sunday. Had fair attendance. Draw general class in town of 4,000. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

IF WINTER COMES. (10 reels). Star cast. This was a good picture only too long. Lost money with picture. Moral tone fine and it is suitable for Sunday. Had poor attendance. Draw mixed class in town of 2,000. Admission 10-25. J. W. Griffin, Scotland

Between Ourselves

A get-together place where we can talk things over

Asked about the Index to Reports some weeks ago. To date the opinions that have come in seem to indicate that an Index every month is not absolutely needed.

Our good friend, Charles W. Lewis, I. O. O. F. Hall, Grand Gorge, New York, leads the crowd of those who want more space for reports than the Index allows each month-end. He says, "I think an Index for every three months would answer the purpose."

Unless there are kicks, fellows, we'll try the Index-every-three-months scheme and see how it works out.

Comments about this Index matter are on another page.

Now about Moral Tone. We all knew friend Collins, who suggested the idea, would "come back at" friend Haubrook. Mr. Collins' letter is on the next page, and it's fair, to the point and just.

A new friend though he's another old-timer—Mr. Dairymple—puts the right words in about the Moral Tone argument, and so of course his letter is worth your attention too.

Come on in, mail or personally, any time. Talking things over gets us all better acquainted and gives the fellowship of "Our Gang" a closer kinship.

VAN.

Theatre (500 seats), Laurinburg, North Carolina.

LOVEBOUND. (4,407 feet). Shirley Mason. Good program picture that would have been better if they left out the beach scene which is almost vulgar and was entirely unnecessary. Moral tone fair but it is hardly suitable for Sunday. Had fair attendance. Draw all classes in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

MAN'S SIZE. (4,316 feet). Star, William Russell. Good snappy program picture seemed to please everybody. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. A good program picture. Pleased all. Not suitable for Sunday. Had good attendance. Draw mixed class in town of 2,000. Admission 10-25. J. W. Griffin, Scotland Theatre (500 seats), Laurinburg, North Carolina.

NET. Star cast. A fair story but a rotten card. Moral tone okay but it is not suitable for Sunday. Had rotten attendance.

Draw general class in town of 4,000. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

NO MOTHER TO GUIDE HER. (7,000 feet). Star, Genevieve Tobin. Rotten, bunk but the gang liked it. No use offering good pictures when they eat this kind of bunk. Played three days. Moral tone no good and it has not suitable for Sunday. Had good attendance. Draw mixed classes in city of 35,000. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Here is a good drawing card but it won't please. There are too many impossible situations and too cluttered up. However, the best Fox picture I have had so far and we have run them all excepting one of the so-called specials. Yes we were one of the suckers. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw business and oil class in town of 950. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Excellent northwestern show. The crowd liked it but have done better with other Mix pictures. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles "Buck" Jones. Can't figure why the title, but suppose some high school boy suggested it. The show was all right for Jones, but that's all. Did the regular Jones business and no one howled. Two days. Tone O. K. Sunday yes. Fair attendance, all classes, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

PLUNDERER. (5,812 feet). Star, Frank Mayo. A Fox program picture that is better than any of their so-called specials. Fair tone, Sunday, no. Good attendance, oil town, 1,200. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

VAGABOND TRAIL. (5 reels). Star, Charles "Buck" Jones. Very good. Good business. Moral tone good. Had good attendance. J. J. Spandau, Family Theatre, Braddock, Pennsylvania.

VAGABOND TRAIL. (5 reels). Star, Charles "Buck" Jones. Attaboy Buck. Different. Pleased immensely. Cast fine. Photography good. Moral tone okay and it is suitable for Sunday. Had good attendance. R. K. Russell, Legion Theatre, Cushing, Iowa.

WOLF MAN. (5,145 feet). Star, John Gilbert. Personally I liked it very much. One of the best fights I ever saw. Wonderful scenery. Picture ending was the only objection other than that okay. Moral tone fair. Had fair attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

Goldwyn

BACKBONE. (6,750 feet). Stars, Alfred Lunt, Edith Roberts. Not so good, rather

Released July 13, 1924—Now Booking



HARRY CAREY IN
"Tiger
Thompson"
A HUNT STROMBERG PRODUCTION

Released by
Producers Distributing Corporation

Season 1924-1925
Thirty First-Run Pictures

drags; too long. Five reels would have been better. Good tone. Sunday yes. Poor attendance, small town and farmers. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. Although a bit gruesome, the marvelous acting of Lon Chaney so off-set it, that everyone considered it very good. He surely is one wonderful actor, especially in the kind of parts he always takes. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DAY OF FAITH. (6,577 feet). Star cast. Rental too high for this one. Just another impossible story that could only be in the movies. Raymond Griffith does wonderful acting, in fact the only thing liked about this picture. Tone okay. Sunday, yes. Poor attendance. College class, town of 2,100. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

ENEMIES OF WOMEN. (10,901 feet). Star, Lionel Barrymore. If they would take and cut half of the footage it would have been okay, but it was altogether too darn long. Plenty of Pathe news inserted in the film or some other news. Moral tone not so good and it is not suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre, Mt. Morris, New York.

LAST MOMENT. (6 reels). Star cast. A very thrilling picture that will take with a certain class of audience who enjoy mystery and sensation. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw students and educated class in town of 1,600. Admission 10-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

Hodkinson

AFFAIRS OF LADY HAMILTON. Star cast. Good historical picture better than Universal's "Lady of Quality," looks like it cost plenty of money and did better business than "Hoosier Schoolmaster." C. W. Blake, Gayety Theatre, Los Angeles, California.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. A nice entertainment; not big, but just a good program, full of action. The negro runs away with the picture. Good tone, Sunday, yes. Fair attendance. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

HOOSIER SCHOOLMASTER. (5,556 feet). Star cast. Fair picture but below most of releases of Goldwyn and Fox and also below in box office. No star. C. W. Blake, Gayety Theatre, Los Angeles, California.

NIGHT HAWK. (5,115 feet). Star cast. An extra good western Carey. Will regain his popularity if he gets more like this. Had good attendance. Draw small town class. C. L. Smith, Victoria Theatre, Winfield, Louisiana.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Best picture I ever saw Harry in. It seems the change did him good. A few more like this one and Harry will come to life

Mr. Collins Justifies "Moral Tone"

Like a hungry fish, I rise to the bait extended in Mr. Haubrook's letter and shall undertake to "defend my child though the heavens fall."

Firstly, Mr. Haubrook proceeds on the wrong theory. It was never intimated that one should show a picture during the week that was not fit to be shown on Sunday. Labelling a picture as moral or immoral guides the careful exhibitor in his selection of pictures.

Those exhibitors who do not care what the moral tone of a picture may be, can easily ignore that portion of the report, even to failing to fill out the lines himself, as one who does not bother himself about the moral tone of the pictures he shows would hardly be in a position to advise others on the point.

Nor is it necessarily catering to the Church people that causes an exhibitor to exercise caution as to the type of pictures he shows. Speaking locally, eighty per cent of my patrons are church goers. They object to anything immoral in the first place and I, as a man, object to selling immoral entertainment as much as I would object to selling "hooch" or peddling "dope."

I have a right to know what the moral tone of a picture is. The producers will not inform you. Where, then, am I to seek my information if not from my fellow exhibitor?

Despite Mr. Haubrook's long experience as a showman, I was in the business before he thought of starting. Nearly twenty-five years of my life have been given to it, and all of this experience has not taught me that it is safe to disregard the moral tone of the amusement I offer.

My advice to Mr. Haubrook is to disregard the moral tone in his reports, but I beg of him to be a good sport and allow those of us who do consider this portion of value to continue to profit by it.

I see a part of Mr. Haubrook's argument. One can devote too much attention to this detail, but it never hurts anyone to know that a certain picture has or has not a good moral tone and it does help some of us to have this information.—Eli Whitney Collins, Liberty Theatre, Jonesboro, Arkansas.

here. It pleased them all. Also ran "Fast Steppers" and went over big. Town of 3,500. Admission 10-30. G. A. Peterson, Lyric Theatre (350 seats), Sayre, Oklahoma.

SECOND FIDDLE. (5,810 feet). **YOUTHFUL CHEATERS.** (5,700 feet). Star, Glenn Hunter. Worth while pictures. I find Hodkinson's service reasonable. M. Melz, Melz Theatre, Ferriday, Louisiana.

U. P. TRAIL. (7 reels). Star cast. Played this to a good house against strong competition. You can buy it right and it should make you money. J. B. Warren, Pastime Theatre, Bagley, Iowa.

Metro

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. A better picture than "Long Live the King." Jackie can act. Good business for two days. M. Metz, Metz Theatre, Ferriday, Louisiana.

CORDELIA THE MAGNIFICENT. Star, Clara Kimball Young. Good picture but did not pull two days. Clara has lost her drag. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw mixed classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

DON'T DOUBT YOUR HUSBAND. Star, Viola Dana. Up to her average offering. All of her pictures are pleasing little comedy dramas. Print in fine condition. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett,

Finn's Theatre (600 seats), Jewett City, Connecticut.

DON'T DOUBT YOUR HUSBAND. Star, Viola Dana. A very splendid Dana picture worth more than most of the Metro specials put out this year. Our patrons seemed mighty well pleased. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farming class in town of 1,021. Admission 10-30. H. S. Stansel, Ruleville Theatre (250 seats), Ruleville, Mississippi.

ETERNAL STRUGGLE. (7,374 feet). Star cast. Just another picture is about all we can say for this one. Had poor attendance. Draw farming class in town of 1,021. Admission 10-30. H. S. Stansel, Ruleville Theatre (250 seats), Ruleville, Mississippi.

FASHION ROW. (7,300 feet). Star, Mae Murray. First Murray picture we played in this house. Good picture but has the Russian Jewish atmosphere which don't go here. Played one week to only fair business. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw mixed classes in city of 35,000. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. We pushed this picture hard as it was reported approved by the National Congress of Mothers, sending out hundreds of special postcards calling attention to this. The picture was a fair program release and we failed to take in film rental. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw farming class in town of 1,021. Admission 10-30. H. S. Stansel, Ruleville Theatre (250 seats), Ruleville, Mississippi.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. Very good picture and could have made a little money on this but paid two prices for it. Good tone. Sunday, yes. Fair attendance, farming and small town class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

THREE AGES. (5,500 feet). Star, Buster Keaton. Played this one a week with Viola Dana in *Roughed Lips*. Made a good program and it did business. First time Keaton played this house. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw mixed classes in city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

THREE AGES. (5,500 feet). Star, Buster Keaton. Drew crowded houses but did not please one hundred per cent. Paper extra good. Attendance, S. R. O. Draw small town class. C. L. Smith, Victoria Theatre, Winfield, Louisiana.

Released July 20, 1924—Now Booking

Helene
Chadwick

in

"HER OWN
FREE WILL"



Released by
Producers Distributing Corporation
Season 1924-1925 Thirty First Run Pictures

Collins, Haubrook Both Right on "Moral Tone" Says Dairymple

"I note the controversy about the clause 'Moral Tone.' They are both right: only a difference of opinion.

"In as far as a punk picture is concerned, it is not suitable for Sunday or any other day. In a community where the church people attend theatres (and that is in most all of them) the exhibitor should use judgment in placing pictures that are not suggestive or morally degrading.

"It does seem that even censors have a vague idea of what should pass, and you will find in some states 'Okeh' tacked onto a film that is taboo or cut in parts, in others."—J. M. Dairymple, Dreamland Theatre, Waverly, Ohio.

TURN TO THE RIGHT. (8 reels). Star cast. Very good picture; interesting and well acted. I have always found Metro pictures in good running condition, even when old. Good tone; Sunday, yes. Fair attendance, farmers and small town; 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WIFE'S ROMANCE. (5,040 feet). Star cast. Picture good but star is extra poor drawing card. Had poor attendance. C. L. Smith, Victoria Theatre, Winfield, Louisiana.

Paramount

AROUND THE WORLD IN SPEEJACKS. This made an excellent Sunday night attraction. Many favorable comments. Moral tone good. Had good attendance. Draw agricultural class in town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (400 seats), Jerome, Idaho.

CALL OF THE NORTH. (7,000 feet). Star, Jack Holt. A fine northern story, with daring stunts. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

COVERED WAGON. Star cast. A wonderful picture, and with their own orchestra sure made a big hit here. Did not play to capacity, as my patrons are not used to paying \$1.50. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw all classes in town of 4,200. Admission 10-25-30. W. E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

COVERED WAGON. Star cast. This one pleased them. Of course the music was a big help, but at the prices that we had to charge it should be more than extra good. Lots of hard work putting it over, and when you settle up and take your per cent, there is very little profit for you. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FLAMING BARRIERS. (5,821 feet). Star cast. Just a good program picture. Had good attendance. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

HERITAGE OF THE DESERT. (5,785 feet). Star, Ernest Torrence. Excellent Western with best photography ever put on films, with excellent scenery and direction. Best Zane Grey to date. Moral tone okay. Had good attendance. Draw railroad class in town of 3,500. Admission 10-25. Wilcox and Wlitt, Strand Theatre (455 seats), Irvine, Kentucky.

LAWFUL LARCENY. (6,227 feet). Star cast. Stretching the moral of life a little too far. Better learn what lawful larceny really is. Moral tone punk and it is not suitable for Sunday. Had fair attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

LIGHT THAT FAILED. (7,013 feet). Star cast. A remarkably good and splendidly acted picture. A safe bet for any house any time. Paramount made a humdinger. I believed it to be highbrow, but would recommend it for small towns as it will add prestige to your house and get the money. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town

of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

MANSLAUGHTER. (9,061 feet). Star cast. Our first DeMille picture, and it made a decided hit, pleasing practically one hundred per cent. A society picture, but has wide appeal. Deserves all the praise that has been given it; one of the best you can buy. Had good attendance. Draw small town class in town of 900. Admission 15-25 regular. Mrs. E. M. Reitz, Dreamland Theatre (200 seats), Elk Lick, Pennsylvania.

MAN WHO SAW TOMORROW. (6,993 feet). Star, Thomas Meighan. One of Meighan's best pictures. Real entertainment value. You can buy this right. You can boost it hard. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 500. Admission 10-25. A. F. Schriever, Oneida Theatre (225 seats), Oneida, South Dakota.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. Personally I thought this a poor picture and was sorry I booked it, but one of my patrons stopped to say how good it was, so there you are, some do, and some don't. Walter Hiers will never be a drawing card for me. He wasn't intended by Mother Nature to be a hero. Picture did not draw as well as the average program offering. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. I think this gave universal satisfaction to a good sized crowd at an increased admission. Gloria is a drawing card for me and her recent appearances have all been pleasing. Antonio Moreno is an excellent support, and regular patrons ask for date of his next picture. This is a suitable picture for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SPEEJACKS. (Paramount). Seven reels of news weekly; absolutely no story whatever. Sorry that I played it. Aesop's Fables and comedy saved my show. Moral tone good but it is not suitable for Sunday. Had very poor attendance. Draw church community in city of 300,000. Admission 10-20. P. J. Yanutola, Parkland Theatre (500 seats), Louisville, Kentucky.

TO THE LADIES. (6,268 feet). Star, The-

odore Roberts. Good picture. Pleased the majority. Shows how helpful a wife really can be to a husband. Moral tone okay and it is suitable for Sunday. Draw general class in town of 3,300. Admission 25-30. Kriehbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

TO THE LAST MAN. (6,965 feet). Star, Richard Dix. Zane Grey scores again a very good picture, highly complimented by critical audience. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw church community in city of 300,000. Admission 10-20. P. J. Yanutola, Parkland Theatre (500 seats), Louisville, Kentucky.

TRIUMPH. (8,292 feet). Star cast. Nothing but favorable comments. We, personally consider it a very good picture. Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in town of 2,000. Admission fifteen cents. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. A picture with great drawing power, from the novel, as everyone must have read the book, but the picture does not follow the book very close. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

WEST OF THE WATER TOWER. (7 reels). Star cast. Just a picture that did not please fifty per cent and we are wondering yet why it was ever filmed. A good one to run on a rainy night when no one but the janitor and his family are out to see it. Then you will not have so many kicks. Hardly suitable for Sunday. Had poor attendance. Draw society class in city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Pathe

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Very good. Everybody pleased. Moral tone good. Had very good attendance. J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Good comedy, liked by all. You will notice in the sixth reel when he is climbing the sixteen-story building there is a one-story building next to it. In the seventh reel there is a sixteen-story building where the one-story building was. Please notice. Moral tone good and it is suitable for Sunday. Had good attendance. Draw college class in town of 2,100. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

Preferred

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star, Edith Roberts. Fair entertainment. I agree with the man who suggested that the director might have been in contact with the "Thorns." Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw small town class in town of 1,369. Admission 10-15-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

In Production



FLORENCE VIDOR
A Super-Special Film Dramatization
"BARBARA FRIETCHIE"

BASED ON PLAY BY
CLYDE FITCH
Directed by LAMBERT HILLIER

Released by
Producers Distributing Corporation

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. This is a very high class Western. It pleased all classes. Even people who dislike Westerns came out for this one. Advertised it in a dignified way. Moral tone good. Had good attendance. Draw all classes in town of 3,500. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

United Artists

WHITE ROSE. (11 reels). Star, Mae Marsh. I can't make any money on United Artists' pictures; do well to break even. Picture good, but a little strong in some places, I think, for small town. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw mixed classes in town of 2,714. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

WHITE ROSE. (11 reels). Star, Mae Marsh. The majority agreed that this was a wonderful picture. Some few said if Griffith's name wasn't on it people wouldn't praise it so loudly. Brought good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Universal

GALLOPING ACE. (4,561 feet). Star, Jack Hoxie. It was a fair Western drama. If all pictures were five reels like this, people would never get tired of coming. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre, Mt. Morris, New York.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. This is a "return date" two months after first run in same theatre; showed to 51,783 paid admissions at advanced prices. This return engagement at regular prices; expect we're going to show to 12,000 people this week. A sure box office winner. Lee D. Baisly, Liberty Theatre (1,012 seats), Kansas City, Missouri.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. Good. A masterpiece for a large city. Lon Chaney's best work. First time I ever raised my admission, and my patrons didn't think the picture was worth the price. Had poor attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. The best Universal picture I have had for some time. Lots of comedy and enjoyed by all. Will please any audience, and a good program picture. Boost it and your patrons will not be disappointed. Tone good; Sunday, yes. Fair attendance of college class, town of 2,100. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

RED WARNING. (4,750 feet). Star, Jack Hoxie. Good entertainment. Western picture. Good story, well connected. Nothing, however, much more than most any ordinary man could do. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

RIDERS UP. (4,904 feet). Star, Creighton Hale. Fair entertainment for a short pro-

"Index" Advice

"Personally, think Index every three months would answer the purpose of most exhibitors.

"I summarize reports in three classes—good, fair, poor—for my own use, and would just as soon look through a few more issues as to look up Index first."—Charles W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

"I certainly do enjoy and try to profit from your Straight From the Shoulder Tips.

"A good idea would be to mark the back of cover of issue containing Index, to show which it is—I use a rack to set up issues after reading, on end, and in this way have at fingers end, date you want to refer to."—J. M. Dairymple, Dreamland Theatre, Waverly, Ohio.

gram, but did not draw film rent. Universal 1923-24 program is not nearly so good as we expected and now they come back with the new product priced at maybe double the price of last year. Where is there a small show house that can stand the raise? Pictures should get cheaper instead of higher, based on your receipts for the last six months; and who knows the future? Fellow exhibitors, watch your step in buying pictures. Good tone; Sunday, yes. Very poor attendance. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. Boys, here's one real picture. Talk about thrills. This picture has absolutely the greatest auto race ever filmed. Some excitement. The house was in an uproar all through that part of the picture. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Vitagraph

BETWEEN FRIENDS. (6,900 feet). Star, Anna Q. Nilsson. Picture not so bad. Stars good. Story part not so good. Women always want something they haven't got. Women, be true to your husbands. Suitable for Sunday. Had good attendance. Draw working class in city of 18,000. Admission 10-25-30-35. S. A. Hayman, Lyda Theatre (350 seats), Grand Island, Nebraska.

BORROWED HUSBANDS. Star cast. Fair picture. Poor business. Moral tone fair. Had bad attendance. J. J. Spandan, Family Theatre, Braddock, Pennsylvania.

LOYAL LIVES. (5,950 feet). Star cast. We call this real downright sorry. We saw the "Mallman" from another company and thought we bought it when we signed for this. When we saw the picture we were disgusted, and this was advertised by us and to us as a special. Vitagraph seems headed

for oblivion in our town. Had poor attendance. Draw farming class in town of 1,021. Admission 10-30. H. S. Stansel, Ruleville Theatre (250 seats), Ruleville, Mississippi.

MASTERS OF MEN. (6,800 feet). Star cast. A picture that will keep the majority interested. Even my wife didn't go to sleep on this one, and that's a great compliment to the picture. Plenty of action, interspersed with moments of comedy. Moral tone good and it is suitable for Sunday. Had good attendance. Draw rural class in town of 300. Admission 20-30; special, 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

MASTERS OF MEN. (6,800 feet). Star cast. Just a program picture. Sold as a special. Our business on this was a severe disappointment even in a period of depression. Moral tone okay. Had poor attendance. Draw farming class in town of 1,021. Admission 10-30. H. S. Stansel, Ruleville Theatre (250 seats), Ruleville, Mississippi.

MIDNIGHT ALARM. (6,000 feet). Star cast. It's one of Vitagraph's specials and my people reported it a good one. I believe it would please any audience. Fine tone; Sunday, yes. Good attendance, town and country class, town 900. Admission 10-30. Chas. L. Nott, Opera House (400 seats), Sutherland, Iowa.

MIDNIGHT ALARM. (6,000 feet). Percy Marmont. Here is as good a little program picture as you can get. It starts out slow but what a finish! Vitagraph is there with the stuff. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw business and oil class in town of 950. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

MIDNIGHT ALARM. (6,000 feet). Star cast. The fire fighting scene is only incident to the main theme of the picture, but I can vouch for the quality of the picture, and recommend it for people who like comedy and melodrama. Plenty of action, and the kind of picture that pleases the average fan. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw rural class in town of 300. Admission 20-30, special 22-30. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

NO DEFENSE. (5,700 feet). Star, William Duncan. These Duncan pictures are a good box office tonic for the small exhibitor. Vitagraph treats you right. Good tone; Sunday, hardly. Good attendance, small town 800 and farming class. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Pleased almost everybody, from the youngsters to the grown-ups. Story and direction not very strong; the flood scene was very well done. Good tone. Rainy, but good attendance. Draw better class, town of 4,500. Admission ten cents. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

ON THE BANKS OF THE WABASH. (7,150 feet). Star cast. A very good picture which was very appropriate, for the day I was running it our town was almost flooded like the scenes in the picture. Price on it was a little too high. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre, Mt. Morris, New York.

PIONEER TRAILS. (6,920 feet). Stars, Cullen Landis, Alice Calhoun. Very good, clean picture all the way through. My people liked it and so did I. Good tone; Sunday, yes. Good attendance, small town and farmers. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PIONEER TRAILS. (6,920 feet). Stars, Cullen Landis, Alice Calhoun. Certainly did not come up to our expectations. Noticed after reading the majority of reports that it was only a simple Western, which was correct. Paid bigger money for it than if we had known the facts. First reel good; after that, so-so. Tone fair; Sunday, no. Good attendance. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

YOU NEVER KNOW. (4,867 feet). Star, Earle Williams. They liked this one for they told me so. Very thrilling in parts and will please most any audience. Not suitable for

Coming Soon

HUNT STROMBERG
& CHARLES A. ROGERS
Present

Priscilla Dean in "The Siren of Seville"

Story by H. H. VAN LOAN—Directed by JEROME STORM



Released by PRODUCERS DISTRIBUTING CORPORATION

Sunday. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Warner Bros.

BRASS. (8,000 feet). Star cast. Wonderful picture. Will please ninety-five per cent. All here read book and were anxious to see it. Cast great and rental dirt cheap from Premier. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. Pretty good, although Wesley doesn't mean much to us any more. Not another "Rags to Riches" by any means. Good tone; Sunday, yes. Poor attendance, drawing farmers and small town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

RAGS TO RICHES. (6 reels). Star, Wesley Barry. Good picture. Went over better than a picture three times the rental. Bought reasonable. Not as good as "Penrod." Used plenty of advertising. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw town and country class in town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin. I have seen nothing but the best of writeups on this and will pass the good word along by saying that it is one of the best I ever ran as a drawing card, and one that pleased. Had more comments on this than anything I have run this year. Moral tone good and it is suitable for Sunday. Had good attendance. Draw business and oil class in town of 950. Admission

10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). Went over the top following an elaborate and extensive exploitation campaign. This is a triple A-1 (AAA-1) attraction. Dog is a wonder. Moral tone okay and it is suitable for Sunday. Attendance excellent; S. R. O. R. K. Russell, Legion Theatre, Cushing, Iowa.

Short Subjects

TELEPHONE GIRL. (F. B. O.). Star, Alberta Vaughn. Showed first episode last week. Went over good. Pleased everyone. Can be bought reasonable. Would suggest that those who have not booked it, to get it at once. Showing second episode this week. It's a regular wow. Patrons are going wild about it. It does not need pushing. It will push itself. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mostly foreign class in city of 13,000. Admission 10-22. William F. Eddy, Star Theatre (490 seats), Bristol, Rhode Island.

Miscellaneous

TIE THAT BINDS. (7 reels). Star, Mary Ellen Gray. Did not please. Patrons went out before it was over. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

TRAPPED IN THE AIR. (Ward Lascalle). Star, Lester Cuneo. Thrilling melodrama of the U. S. Mail Air Service. Draggy in spots. Good outdoor picture that pleased seventy-five per cent. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 7,000. Admission 10-

25. 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

VENUS OF THE SOUTH SEAS. (State Right). Fair but not up to the usual Kellman picture. Moral tone not objectionable. Had fair attendance. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

WHAT'S WRONG WITH THE WOMEN? (Equity). Star cast. (6 reels). Comments about equally divided. Very little comedy relief. Had poor attendance. Draw farming community in town of 600. Admission 15-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

WHIPPING BOSS. (Monogram Pictures). Star cast. Fairly interesting. A little too much in sympathy with the Legion. Some liked it, others didn't. Will please mostly where Westerns are liked. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

WOLF LOWERY. (Enterprise). Star, William S. Hart. The usual picture. Have seen better and have seen worse, but a good program picture nevertheless. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

WOLVES OF THE BORDER. (State Right). Star, Franklyn Farnum. Just a real good Western picture. Had good attendance. Draw all classes in town of 2,000. Admission 10-25. Grand Theatre (300 seats), Enfield, North Carolina.

WORLDLY MADONNA. (Equity). (6 reels). Star, Clara Kimball Young. The worst Clara Kimball Young I have ever run. Nothing to it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Straight From the Shoulder Index

January to June, inclusive

Each week reports are listed under company headings, except Comedies, Short Subjects, Serials and Miscellaneous, which are grouped, under their respective headings. Titles under company headings are in alphabetical order. This Index gives date of issues in which a given picture was reported, making it possible to get all reports on a picture you want to know about, with very little trouble.

A

Able Minded Lady (Pacific). Apr. 19.
Above All Law (Paramount). May 24.
Abysmal Brute (Universal). Feb. 9-Feb. 23-Mar. 22-Apr. 5-May 3-May 10-May 24-Jun. 14.
Ace of Hearts (Goldwyn). Jan. 12.
Acquittal (Universal). Jan. 12-Feb. 16-Apr. 5-Apr. 26-May 10-May 17-May 24-Jun. 7-Jun. 14-Jun. 21.
Across the Continent (Paramount). Jan. 5-Jan. 19-May 3-May 10.
Action (Universal). Jan. 12.
Adam and Eva (Paramount). Jan. 5-Mar. 29-Apr. 12.
Adam's Rib (Paramount). Jan. 19-Feb. 16-Jun. 7-Jun. 21.
Affairs of Lady Hamilton (Hodkinson). Apr. 12.
Affinities (Hodkinson). Mar. 1-May 17.
After the Ball (F. B. O.). Apr. 5-Apr. 26-May 24-Jun. 14.
Age of Desire (First National). Feb. 16-Feb. 23-May 10-May 24-Jun. 14.
Alias Julius Caesar (First National). Apr. 26.
Alias Ladyfingers (Metro). Apr. 19.
Alias the Night Wind (Fox). Jan. 19-Mar. 1-Apr. 12-May 17-May 24-Jun. 21.
Alice Adams (Associated Exhibitors). Mar. 1-Mar. 29.
Alimony (F. B. O.). Apr. 26-May 3-May 24-Jun. 14.
All the Brothers Were Valiant (Metro). Jan. 5-Feb. 2-Feb. 9-Feb. 23-Mar. 29-May 3-May 10-Jun. 21.
Anna Ascends (Paramount). Apr. 19.
Anna Christie (First National). Jan. 12 page 121-Jan. 19-Feb. 2-Apr. 12-Apr. 19-May 3-May 10-May 17-Jun. 7-Jun. 14.
An Old Sweetheart of Mine (Metro). Mar. 3-Mar. 15-May 3-Jun. 7.

April Showers (Preferred). Apr. 12-Apr. 19-May 10-May 17-Jun. 14.
Arabia (Fox). Mar. 29-Apr. 5.
Are You a Failure? (Preferred). Mar. 22-Mar. 29-Jun. 14.
Argyle Case (Hodkinson). Feb. 16.
Arizona Express (Fox). Jun. 21.
At Sign of Jack o' Lantern (Hodkinson). May 3-May 10.
As a Man Lives (Selznick). Jan. 5.
Ashes of Vengeance (First National). Feb. 9-Feb. 23-Apr. 5-Apr. 12-Apr. 19-May 3-May 10-May 17-May 24-Jun. 14.
At Devil's Gorge (Arrow). Apr. 19.
At The End of the World (Paramount) Jan. 5-Feb. 23-Mar. 15-May 10-Jun. 7.

Bachelor Daddy (Paramount). Jan. 5-Apr. 5-

Apr. 26-May 3.
Back Home and Broke (Paramount). Jan. 26-Feb. 23-Mar. 1-Mar. 22-Apr. 5-Apr. 19-Jun. 14-Jun. 21.
Backbone (Goldwyn). Jan. 26-Feb. 9-Apr. 19-Jun. 14.
Bad Man (First National). Jan. 5-Feb. 9-Feb. 16-Mar. 1-Mar. 29-Apr. 12-Apr. 19-May 3-May 10-May 17-May 24-Jun. 7.
Bavu (Universal). Apr. 12.
Beau Brummel (Warner Bros.) Jun. 7-Jun. 21.
Be My Wife (Goldwyn). May 17.
Beautiful and Damned (Warner Bros.). Jan. 26-Mar. 22-Apr. 19-May 10-Jun. 21.
Beauty's Worth (Paramount). Feb. 2.
Behold My Wife (Paramount). Jan. 19-Jun. 21.
Bella Donna (First National). Jan. 19-Apr. 12.
Bellboy 13 (First National). Feb. 2-Feb. 9-



Announcing
"The WISE VIRGIN"

STARRING

Patsy Ruth Miller & Matt Moore

AN ELMER HARRIS-
SPECIAL PRODUCTION

Released by
Producers Distributing Corporation

Mar. 8-Apr. 12-Apr. 19-May 3-May 10-May 17.
 Beloved Vagabond (F. B. O.) Jun. 7-Jun. 14.
 Below the Rio Grande (Crescent). Jan. 19.
 Below The Surface (Paramount). Apr. 12.
 Better Man (Aywon). Apr. 19.
 Beyond (Paramount). Jan. 5-Mar. 29.
 Beyond the Rainbow (F. B. O.). Mar. 22.
 Beyond the Rocks (Paramount). Apr. 12-May 3.
 Big Brother (Paramount). Feb. 2-Mar. 15-Apr. 12-Apr. 19-May 3-May 10-May 24-Jun. 7-Jun. 14-Jun. 21.
 Big Dan (Fox). Jan. 12-Feb. 16-Mar. 15-Apr. 12-May 17-May 24-Jun. 7-Jun. 14.
 Birth of A Nation (United Artists). Jan. 26-Feb. 2-May 17-Jun. 7.
 Bishop of Hollywood (Selznick). Jun. 14.
 Bishop of the Ozarks (F. B. O.) Jan. 12-Feb. 16-May 10.
 Bits of Life (First National). Apr. 12.
 Black Oxen (First National). Feb. 9-Mar. 8-Mar. 15-Mar. 22-Mar. 29-Apr. 12-May 3-May 10-May 17-Jun. 7-Jun. 14.
 Blast (Catholic Art Assn). Apr. 12.
 Blasted Hopes (Arrow). May 3.
 Blazing Arrows (Federated). Apr. 19.
 Blind Bargain (Goldwyn). Jan. 12-Jan. 19-Mar. 22.
 Blind Hearts (First National). Jan. 19.
 Blinky (Universal). Feb. 2-Mar. 15-Mar. 22-Apr. 5-May 10-May 24.
 Blizzard (Fox). Apr. 5.
 Blood and Sand (Paramount). Mar. 29-Apr. 5-Apr. 19-May 24-Jun. 14-Jun. 21.
 Blow Your Own Horn (F. B. O.). Mar. 1-Apr. 5-Apr. 12-May 3-Jun. 14-Jun. 21.
 Bluebeard's Eighth Wife (Paramount). Jan. 5-Feb. 2-Feb. 9-Feb. 23-Mar. 22-Mar. 29-Apr. 12-May 3-May 10-Jun. 7-Jun. 21.
 Bluff (Paramount). Jun. 21.
 Bohemian Girl (Selznick). Feb. 2-Mar. 15.
 Boomerang Bill (Paramount). Jan. 19.
 Bond Boy (First National). May 3-May 10-May 17.
 Borderland (Paramount). Jan. 19.
 Borrowed Husbands (Vitagraph). May 10.
 Boss of Camp Four (Fox). Apr. 5-Apr. 26-Jun. 7.
 Boston Blackie (Fox). Mar. 8.
 Bought and Paid For (Paramount). Apr. 19.
 Boy of Flanders (Metro). May 3-May 24.
 Boy of Mine (First National). Feb. 9-Apr. 5-May 10-May 24-Jun. 14.
 Brass (Warner Bros.) Jan. 12-Jan. 19-Feb. 2-Feb. 9-Apr. 19-Jun. 14-Jun. 21.
 Brass Bottle (First National). Jan. 6-Jan. 12-Feb. 9-Mar. 1-Apr. 12-May 3-May 24.
 Brass Commandments (Fox). May 17.
 Brawn of the North (First National). Mar. 8-Apr. 5-May 3-May 24-Jun. 7.
 Breaking Into Society (F. B. O.) Jan. 12-Mar. 15-Apr. 5-Apr. 19-Apr. 26-May 24-Jun. 14-Jun. 21.
 Breaking Point (First National). Jun. 14.
 Breathless Moment (Universal). May 10.
 Breed of Men (Paramount). Jun. 14.
 Bride's Play (Paramount). May 24.
 Bright Lights of Broadway (Principal). Jan. 12.
 Bright Shawl (First National). Jan. 5-Jan. 19-Feb. 9-Mar. 8-Mar. 22-Apr. 12-May 24.
 Bring Him In (Vitagraph). Apr. 5.
 Broadway After Dark (Warner Bros.) Jun. 21.
 Broadway Broke (Selznick). Jan. 19-Apr. 19-May 10.
 Broadway Gold (Truart). Jan. 26-Feb. 9-Feb. 23.
 Broadway Madonna (F. B. O.) Mar. 29.
 Broadway Rose (Metro.) Mar. 29-Apr. 5-Apr. 26-May 3-May 10-May 24-Jun. 7.

Broken Chains (Goldwyn). Feb. 9-Mar. 29-Apr. 25-May 3-Jun. 7.
 Broken Hearts of Broadway (Cummings). Mar. 29.
 Broken Silence (Arrow). Apr. 5.
 Broken Wing (Preferred). Jan. 5-Jan. 26-Feb. 23-Mar. 1-Mar. 29-Apr. 5-Apr. 19-May 10-May 17-Jun. 14-Jun. 21.
 Brothers Under the Skin (Goldwyn). Jan. 12-Feb. 2-Feb. 9-Apr. 12-Apr. 26-May 3-Jun. 7-Jun. 21.
 Bucking the Barrier (Fox). Mar. 8-May 24.
 Bulldog Drummond (Hodkinson). Feb. 23-Apr. 19-Jun. 14.
 Burn 'Em Up Barnes (C. C. Burr). Apr. 19.
 Burning Sands (Paramount). Feb. 9-Mar. 29-Apr. 5.
 Burning Words (Universal). Mar. 8-Mar. 22-Jun. 14.
 Buster (Fox). Feb. 9-Mar. 22-May 3.


O

California Romance (Fox). Jun. 7-Jun. 21.
 Call of the Canyon (Paramount). Jan. 6-Feb. 23-Mar. 22-Apr. 5-Apr. 12-Apr. 19-Jun. 14-Jun. 21.
 Call of the North (Paramount). Apr. 19-May 3-May 10-May 31.
 Call of The Wild (Paramount). Jan. 19-Jan. 26-Feb. 2-Feb. 23-Mar. 15-Mar. 22-Apr. 12-Apr. 19-Apr. 26-May 10-May 31-June. 7-Jun. 14.
 Calvert's Valley (Fox). Mar. 29.
 Cameo Kirby (Fox). Jan. 19-Feb. 12-Mar. 15-Mar. 22-Apr. 12-Apr. 19-Apr. 26-May 24-Jun. 7-Jun. 14.
 Cameron of the Royal Mounted (Hodkinson). Feb. 2-May 10.
 Can a Woman Love Twice? (F. B. O.). Feb. 9-Mar. 15-Mar. 22-Apr. 5-Jun. 14.
 Canyon of the Poofs (F. B. O.) Jan. 19-Mar. 15-Apr. 12-May 3.
 Cappy Ricks (Paramount). Feb. 9-Mar. 22.
 Captain Fly-By-Night (F. B. O.) Jan. 12-Mar. 1-May 3-May 24.
 Catch My Smoke (Fox). May 24-Jun. 21.
 Cause For Divorce (Selznick). Apr. 12-Jun. 14.
 Chapter in Her Life (Universal). May 24.
 Chastity (First National). Apr. 19-May 3.
 Cheat (Paramount). Jan. 5-Jan. 26-Feb. 2-Mar. 22-Apr. 5-Apr. 12-Apr. 26-May 3-May 10-May 31-Jun. 14-Jun. 21.
 Chicago Sal (Principal). Jan. 19.
 Chicken in the Case (Selznick). Feb. 23.
 Chickens (Paramount). Apr. 19.
 Child Thou Gavest Me (First National). May 10.
 Children of Jazz (Paramount). Jan. 5-Feb. 23-Mar. 15-Apr. 26-Jun. 14.
 Children of the Dust (First National). Jan. 5-Mar. 8-Apr. 12-May 3-Jun. 14.
 Chorus Girl's Romance (Metro). May 3.
 Christian (Goldwyn). Jan. 12-Feb. 16-Mar. 15-Mar. 22-Jun. 21.
 Chronicles of America (Pathe). Apr. 5.
 Circus Days (First National). Jan. 5-Jan. 26-Feb. 9-Mar. 1-Mar. 8-Mar. 15-Apr. 5-Apr. 12-Apr. 19-May 3-May 17-May 24-Jun. 7-Jun. 14.
 City of Silent Men (Paramount). Apr. 12-Jun. 21.
 Clansman (Supreme). Apr. 19.
 Cleanup (Universal). Jan. 5-Mar. 15-May 3.
 Clouded Name (Playgoers). Apr. 19.
 Code of the Yukon (Selznick). Mar. 15.
 Colleen of the Pines (F. B. O.). Jan. 12.
 Columbus (Pathe). Apr. 5-Jun. 7.
 Come On Over (Goldwyn). Apr. 19-May 3.
 Common Law (Selznick). Jan. 26-Feb. 9-Feb. 16-Mar. 15-Mar. 22-Apr. 19-May 3-May 10-Jun. 14.

Conductor 1492 (Warner Bros.). Mar. 22-Apr. 19-Apr. 26-May 24-Jun. 7-Jun. 14-Jun. 21.
 Confidence Man (Paramount). Jun. 14.
 Conquering Power (Metro). Jan. 12.
 Cordella the Magnificent (Metro). Jan. 12.
 Country Kid (Warner Bros.) Jan. 12-Jan. 26-Feb. 16-Mar. 22-Apr. 19-Apr. 26-May 24.
 Courtship of Myles Standish (Associated Exhibitors). Apr. 12-Apr. 26-May 10-May 17-May 24-May 31-Jun. 7-Jun. 21.
 Covered Wagon (Paramount). May 31.
 Cowboy and the Lady (Paramount). Jan. 19-Feb. 2-May 3-Jun. 7-Jun. 14.
 Cradle of Courage (Paramount). May 31.
 Crashing Thru (F. B. O.) May 3-Jun. 14.
 Crimson Alibi (Universal). Jun. 14.
 Crimson Challenge (Paramount). May 31.
 Crinoline and Romance (Metro) Jan. 12-Mar. 22-Apr. 5.
 Critical Age (Hodkinson). Jan. 26-May 24-Jun. 7-Jun. 14.
 Crooked Alley (Universal). Jan. 5-Mar. 29-Jun. 21.
 Crossed Wires (Universal). Jan. 26-Feb. 23-May 17-Jun. 14-Jun. 21.
 Cruise of the Speejacks (Paramount). Apr. 12-May 3-May 17-Jun. 21.
 Cupid's Fireman (Fox). Feb. 23-Mar. 1-Mar. 22-Apr. 12-Apr. 19-May 3-May 24-Jun. 14-Jun. 21.
 Custard Cup (Fox). Mar. 22-Mar. 29-May 3-May 17.
 Cyclone Jones (Aywon). Jan. 12.

D

Daddies (Warner Bros.) Jun. 14.
 Daddy (First National). Jan. 12-Jan. 26-Mar. 1-Mar. 22-Mar. 29-Apr. 12-May 3-May 10-May 24-Jun. 14.
 Daddy Long Legs (First National). May 10.
 Damaged Hearts (F. B. O.) Jun. 14.
 Dancer of the Nile (F. B. O.) Mar. 29-Apr. 5-Apr. 19-May 17-May 24-Jun. 14.
 Dancing Cheat (Universal). Jun. 7-Jun. 14.
 Danger Ahead (Universal). Jan. 5-Apr. 12-Feb. 9-Mar. 22-Apr. 12-Apr. 19.
 Dangerous Adventure (Warner Bros.) Jan. 12-Feb. 23-May 17.
 Dangerous Age (First National). Jan. 5-Feb. 9-Mar. 22-Apr. 12-Apr. 19-May 24.
 Dangerous Maid (First National). Jan. 12-Feb. 2-Mar. 1-Mar. 8-Mar. 22-May 3-May 10-Jun. 7-Jun. 14.
 Dangerous To Men (Metro.) Apr. 12.
 Danger Trail (Exclusive). Mar. 8.
 Daring Danger (Selznick). Jan. 26-Mar. 22.
 Daring Years (Associated Exhibitors). Apr. 12-May 24-Jun. 14.
 Dark Secrets (Paramount). Jan. 5-Mar. 22.
 Darling of New York (Universal). Feb. 23-Apr. 5-Apr. 19-Apr. 26-May 3-May 24-Jun. 7-Jun. 21.
 Daughters of Luxury (Paramount). Feb. 2-Feb. 23-Mar. 22.
 Daughters of the Rich (Preferred). Jan. 12-Jan. 19-Mar. 8-Mar. 15-Apr. 12-Apr. 26-Jun. 21.
 Daughters of Today (Selznick). Jun. 14.
 David Copperfield (Associated Exhibitors). Feb. 23-May 24.
 Dawn of Tomorrow. (Paramount). May 31.
 Day of Faith (Goldwyn). Jan. 26-Feb. 16-Mar. 1-Mar. 29-Apr. 12-May 3-May 24-Jun. 7.
 Daytime Wives (F. B. O.) Jan. 12-Feb. 9-Feb. 16-Mar. 8-Mar. 15-Mar. 22-Apr. 5-Apr. 19-May 3-Jun. 7-Jun. 21.
 Dead Game (Universal). Jan. 5-Jan. 12-Apr. 26-May 24.
 Defying Destiny (Selznick). Apr. 19.
 Dempsey - Firpo Fight (Miscellaneous). Apr. 19.
 Desert Blossoms (Fox). Jan. 5.
 Desert Driven (F. B. O.) Jan. 19-Apr. 5-Jun. 21.
 Deserted at the Altar (Goldstone). Mar. 15.
 Desert Gold (Hodkinson). Mar. 29.
 Desire (Metro). Jan. 12-Feb. 2-Mar. 22-May 3-Jun. 14.
 Destroying Angel (Assoc. Exh.). Jan. 5-May 17-Jun. 21.
 Dictator (Paramount). Feb. 23-May 31.
 Divorce (F. B. O.) Mar. 1-Mar. 29-Apr. 5-Jun. 7.
 Divorce Coupons (Vitagraph). Feb. 2.
 Do and Dare (Fox). Mar. 22-May 24.
 Dr. Jack (Pathe). Feb. 23-Mar. 15-Apr. 26-May 3-May 17-May 31-Jun. 7-Jun. 21.
 Does It Pay? (Fox). Jan. 19-May 3-May 24-Jun. 7.
 Dollar Devils (Hodkinson). Jan. 5-May 24.
 Don Quickshot of the Rio Grande (Universal). Jan. 5-Mar. 8-May 10-Jun. 7.



HUNT STROMBERG
 THE YOUNGEST
 PRODUCING GENIUS
 IN FILMLAND ~ ~
 MAKING A SERIES OF PICTURES

Released by
 Producers Distributing
 Corporation

Season 1924-1925-
 30 first-run pictures

Don't Call It Love (Paramount). May 3-May 31-Jun. 21.
 Don't Doubt Your Husband (Metro). Jun. 7-Jun. 21.
 Don't Marry For Money (Weber-North). Apr. 12.
 Don't Tell Everything (Paramount). May 3.
 Double Dealing (Universal). Apr. 5-Apr. 19-May 10-May 17.
 Doubling for Romeo (Goldwyn). Jan. 12-Feb. 16.
 Down to the Sea in Ships (Hodkinson). Jan. 5-Jan. 12-Jan. 19-Jan. 26-Mar. 1-Apr. 5-Apr. 12-May 17.
 Drifting (Universal). Apr. 12-Apr. 19-May 10-May 17-Jun. 7-Jun. 21.
 Driven (Universal). Jan. 5-Mar. 8.
 Drivin' Fool (Hodkinson). Feb. 16-Mar. 22-Mar. 29-Apr. 5-Apr. 19-May 17-May 24-Jun. 7-Jun. 14.
 Drums of Fate (Paramount). Feb. 23-Apr. 26-May 31-Jun. 14.
 Dulcy (First National). Feb. 9-Mar. 8-Mar. 15-Mar. 22-Mar. 29-Apr. 12-May 17-Jun. 21.
 Dusk to Dawn (Associated Exhibitors). Apr. 19.
 Dust Flower (Goldwyn). May 24.

E

Eagle's Feather (Metro). Jan. 12-Feb. 23-Mar. 29-Apr. 5-May 24-May 31.
 East Is West (First National). Jan. 12-Jan. 19-Mar. 1-Mar. 29-Apr. 12-May 17-May 24.
 East Side, West Side (Principal). Jan. 26-Feb. 2.
 Ebb Tide (Paramount). Jan. 5-Feb. 23-Apr. 5.
 Eleventh Hour (Fox). Jan. 12-Feb. 2-Mar. 15-Mar. 22-May 3-May 24-Jun. 7-Jun. 14.
 Empty Cradle (Principal). Feb. 9.
 Enchantment (Paramount). Mar. 22.
 Enchanted Cottage (First National). May 17-May 24-Jun. 21.
 Enemies of Women (Goldwyn). Jan. 12-Jan. 26-Mar. 1-Mar. 15-Mar. 22-Apr. 5-May 3-May 17-May 24-Jun. 7-Jun. 14-Jun. 21.
 Enlighten Thy Daughter (Enlightenment). Mar. 8.
 Enter Madame (Metro). Jan. 12-Jan. 26.
 Environment (Principal). Feb. 9.
 Eternal City (First National). Apr. 12-Apr. 19-May 10-May 24.
 Eternal Flame (First National). Apr. 12-Apr. 19-May 3-May 10.
 Eternal Struggle (Metro). Jan. 5-Feb. 23-Mar. 1-Mar. 22-Mar. 29-Apr. 5-Apr. 12-May 3-May 31-Jun. 21.
 Eternal Three (Goldwyn). Feb. 16-Mar. 1-Mar. 22-May 24-Jun. 7-Jun. 14.
 Excitement (Universal). May 10-Jun. 7.
 Exciters (Paramount). Jan. 5-Jan. 19-Jan. 26-Mar. 22-Apr. 12-May 3-May 31.
 Exiles (Fox). Mar. 22-Apr. 12-Apr. 19-May 24-Jun. 7-Jun. 14.
 Experience (Paramount). Jan. 5-Feb. 23-Mar. 15-May 3.
 Extra Girl (Associated Exhibitors). Apr. 26-May 17-May 24-Jun. 14.
 Eyes of the Forest (Fox). Mar. 22-Apr. 5-Apr. 12-Apr. 19-May 3-May 17-May 24.
 Eyes of the Mummy (Paramount). Jan. 19.

F

Face in the Fog (Paramount). Jan. 19-May 31.
 Face on the Barroom Floor (Fox). Feb. 16-Mar. 22-May 3.
 Face to Face (Playgoers). Apr. 5.
 Fair Cheat (F. B. O.). Feb. 9-Mar. 29.
 Fair Week (Paramount). May 31.
 Fall of Babylon (Enterprise). Feb. 2-Mar. 15.
 Family Closet (Playgoers). Jun. 14.
 Famous Mrs. Fair (Metro). Mar. 1-Mar. 8-Apr. 5-Apr. 19-May 10-May 24-Jun. 21.
 Fascination (Metro). May 10.
 Fashionable Fakers (F. B. O.) May 10-May 31.
 Fashion Row (Metro). Jan. 12, page 121-Mar. 1-Apr. 5-Apr. 12-Apr. 19-May 3-May 10-May 24-May 31-Jun. 7-Jun. 14-Jun. 21.
 Fast Mail (Fox). Feb. 2-May 24.
 Fighting Blade (First National). Jan. 26-Mar. 1-Mar. 8-Mar. 29-Apr. 19-May 10-May 17-Jun. 14.
 Fighting Coward (Paramount). May 3-May 31-Jun. 14-Jun. 21.
 Fighting Guide (Vitagraph). Mar. 8-Mar. 15.
 Fightin' Mad (Metro). May 3.
 Fighting Strain (Steiner). May 3.
 Firebrand (Goldstone). Apr. 19.

We'll try out the Index every three months, instead of every month—and see how it works.

That will give some extra space for reports every month-end.

THAT MEANS—SEND ALL THE TIPS YOU CAN.

Fires of Youth (Goldwyn). May 3.
 First Degree (Universal). Mar. 22.
 Five Dollar Baby (Metro). Mar. 1-Mar. 22-Apr. 5-Jun. 7.
 Flame of Life (Universal). Feb. 2-Mar. 15-Mar. 22-Apr. 19.
 Flaming Barriers (Paramount). Mar. 22-Apr. 12-May 3-Jun. 7-Jun. 14-Jun. 21.
 Flaming Youth (First National). Mar. 8-Mar. 15-Mar. 22-Mar. 29-Apr. 19-May 3-May 10-May 24-Jun. 7-Jun. 21.
 Flesh and Blood (Western Pictures). Feb. 2.
 Flirt (Universal). Feb. 2-Feb. 9-Mar. 1-Mar. 8-Mar. 22-Mar. 29-Apr. 26.
 Flower of the North (Vitagraph). Jan. 12-Feb. 2-May 10-May 31-Jun. 7.
 Flowing Gold (First National). Mar. 29-Jun. 7-Jun. 14-Jun. 21.
 Flying Dutchman (F. B. O.) May 3-Jun. 14.
 Flying Pat (Paramount). Jun. 21.
 Fog (Metro). Mar. 22-Mar. 29-Apr. 5-May 10-May 17.
 Fog Bound (Paramount). Jan. 5-Mar. 22-Apr. 12-May 10.
 Fool There Was (Fox). Jun. 21.
 Foolish Matrons (First National). May 24.
 Fool's Awakening (Metro). Apr. 12-Apr. 19-May 24-Jun. 14-Jun. 21.
 Fools First (First National). Mar. 29.
 Fool's Highway (Universal). Apr. 12-Apr. 19-Apr. 26-Jun. 21.
 Fools of Fortune (Selznick). Feb. 2.
 Fool's Paradise (Paramount). Feb. 23-May 10.
 Footlight Ranger (Fox). Mar. 22.
 Footlights (Paramount). Feb. 23.
 Forbidden City (Selznick). Apr. 26.
 Forbidden Fruit (Paramount). Jun. 14.
 Forbidden Lover (Selznick). Mar. 22-Apr. 12.
 Forbidden Thing (First National). Apr. 19.
 Forget Me Not (Metro). Apr. 5-Jun. 21.
 Forgotten Law (Metro). Jan. 12-Mar. 1-Mar. 8-May 17-Jun. 21.
 Fortune's Mask (Vitagraph). Feb. 2-Feb. 16.
 For the Defense (Paramount). May 10.
 Forty Horse Hawkins (Universal). Jun. 7.
 For You My Boy (Commonwealth). Apr. 19.
 Fourth Musketeer (F. B. O.). Jan. 12-Mar. 22-Apr. 19-May 24-Jun. 14-Jun. 21.
 Fourteenth Lover (Metro). Feb. 23-Mar. 15.
 Free Air (Hodkinson). Feb. 9.
 French Doll (Metro). Jan. 19-Jan. 26-Feb. 23-Mar. 22-Apr. 5-Apr. 12-May 3-May 10-May 17-May 24-May 31-Jun. 21.
 French Heels (Hodkinson). Apr. 12.
 Friendly Husband (Fox). Mar. 8-Mar. 15-Apr. 5-May 17.
 From the Manger to the Cross (Vitagraph). Mar. 1.
 Front Page Story (Vitagraph). Apr. 5-Apr. 19-May 10.
 Frontier of the Stars (Paramount). May 3-Jun. 14.
 Full House (Paramount). Apr. 26.
 Fury (First National). Jan. 19-Feb. 9-Mar. 29-May 17-May 24-Jun. 21.

Galloping Ace (Universal). May 10-Jun. 7.
 Galloping Fish (First National). May 17.
 Galloping Gallagher (F. B. O.). Apr. 19-May 3-May 17-May 24-Jun. 7.
 Gallop in Through (Universal). Feb. 2-May 17.
 Garrison's Finish (United Artists). Mar. 22-Apr. 19.
 Gas, Oil and Water (First National). Mar. 8-May 3-May 24.
 Gay and Devilish (F. B. O.). Feb. 2.
 Gentle Julia (Fox). May 3-Jun. 7.
 Gentleman From America (Universal). Mar. 1.
 Gentlemen of Leisure (Paramount). Jan. 26-Mar. 15-Mar. 22-Apr. 12-Apr. 19-Jun. 14.
 George Washington, Jr. (Warner Bros.) Mar. 29-Apr. 26-May 10-May 17-May 24-Jun. 7-Jun. 14.
 Gimme (Goldwyn). Jan. 5-Jan. 12-Feb. 9-May 24.
 Ghost Breaker (Paramount). May 31-Jun. 14.
 Ghost Chaser (Universal). May 24.
 Ghost Patrol (Universal). Jun. 14.
 Girl from God's Country (F. B. O.). Jan. 19.
 Girl I Loved (United Artists). Mar. 22-Apr. 5-May 3-Jun. 7.
 Girl of the Golden West (First National). Feb. 2-Apr. 19-May 10-Jun. 21.
 Girl Shy (Pathe). Jun. 21.
 Girl Who Came Back (Preferred). Jan. 5-Feb. 16-Mar. 1-Apr. 12-May 17.
 Girl's Desire (Vitagraph). Feb. 9.
 Glass Houses (Metro). Apr. 19.
 Glimpses of the Moon (Paramount). Jan. 19-Feb. 2-Apr. 12-Jun. 21.
 Glorious Adventure (United Artists). Apr. 19.
 Go-Getter (Paramount). Apr. 12-Apr. 26.
 Going Up (Associated Exhibitors). Feb. 2-Feb. 16-Mar. 1-Mar. 8-Mar. 15-Mar. 22-Apr. 19-May 3-May 10-May 24-Jun. 14-Jun. 21.
 Gold Diggers (Warner Bros.). Feb. 9-Feb. 16-Mar. 8-Mar. 15-Apr. 19-May 24-Jun. 7.
 Gold Fish (First National). May 3.
 Gold Madness (Renown). Feb. 2-Mar. 8-Mar. 15-May 3.
 Golden Dreams (Goldwyn). May 17-Jun. 7.
 Golden Flame (Independent). Jan. 19.
 Golden Snare (First National). May 3.
 Goldwyn Productions. Jan. 12.
 Golem (Paramount). Jan. 19.
 Goodbye, Girls (Fox). Jan. 26-May 3-May 17.
 Good Men and Bad (Selznick). Mar. 22.
 Good Men and True (F. B. O.). Mar. 15-Apr. 5-May 24.
 Good Provider (Paramount). Jan. 26-Apr. 26-May 10.
 Good References (First National). May 10.
 Gossip (Universal). Feb. 16.
 Governor's Lady (Fox). Mar. 15-May 3-May 24.
 Grail (Fox). Apr. 5-May 17-May 24-Jun. 14-Jun. 21.
 Grand Larceny (Goldwyn). Feb. 9-Apr. 12-May 17.
 Grandma's Boy (Pathe). Feb. 23-Apr. 5-Apr. 26-May 31.
 Gray Dawn (Hodkinson). May 24.
 Great Impersonation (Paramount). Jan. 5-Mar. 22-Jun. 14.
 Great Moment (Paramount). Mar. 22-Apr. 12.
 Great Night (Fox). Mar. 22-May 3.
 Great White Way (Goldwyn). May 24-Jun. 7.
 Green Goddess (Goldwyn). Jan. 12-Mar. 1-Mar. 15-Mar. 22-Apr. 19-May 17-May 24-Jun. 7-Jun. 14.

FRANK E. WOODS

THE
ORGANIST
OF THE HUMAN
HEART



PRODUCING
A SERIES OF
PICTURES

Season 1924-1925-

30 first-run pictures

Released by Producers Distributing Corporation

Green Temptation (Paramount). May 10-Jun. 14.
 Grim Comedian (Goldwyn). Jan. 19.
 Grit (Hodkinson). Apr. 26-Jun. 14.
 Grub Stake (Selznick). Jan. 5-Jan. 26-Apr. 12.
 Grumpy (Paramount). Jan. 5-Jan. 26-Feb. 9-Mar. 1-Mar. 22-Apr. 12-May 31-Jun. 14.
 Gun Fighter (Fox). Jan. 26-Feb. 16-Apr. 12-May 17-May 24-Jun. 7-Jun. 14-Jun. 21.
 Gypsy Passion (Vitagraph). May 24.

H

Haldane of the Secret Service (F. B. O.). Feb. 9-Mar. 15-Apr. 5.
 Half a Dollar Bill (Metro). Mar. 1-Apr. 26-May 24-Jun. 14-Jun. 21.
 Half Breed (First National). Feb. 16-Apr. 12.
 Hands of Nara (Metro). Mar. 8-Apr. 5.
 Happiness (Metro). Apr. 5-Apr. 12-Apr. 19-May 10.
 Harbor Lights (Associated Exhibitors). Feb. 9-Mar. 22-May 3-Jun. 21.
 Hardest Way (F. B. O.). May 24.
 Has the World Gone Mad? (Equity). Jan. 19-Apr. 19.
 Hate Trail (Clarke-Cornellus). Jan. 5.
 Headin' West (Universal). Jan. 12.
 Headless Horseman (Hodkinson). May 3-May 24-Jun. 7.
 Heart Bandit (Metro). Mar. 29-Apr. 5-Apr. 19-May 3-May 24-Jun. 14-Jun. 21.
 Heart of Wetona (Selznick). Mar. 22.
 Heart Raider (Paramount). Jan. 19-Jan. 26.
 Hearts 'Aflame (Metro). Jan. 12-Jan. 19-Jan. 26-Mar. 22-Apr. 26-May 24-Jun. 7.
 Heart's Haven (Hodkinson). Mar. 22.
 Held to Answer (Metro). Jan. 26-Feb. 9-May 3-May 17-May 24-May 31-Jun. 7-Jun. 14.
 Hell Diggers (Paramount). Apr. 12.
 Hell's Hole (Fox). Jan. 19-Mar. 1-May 3-May 17-Jun. 7-Jun. 14-Jun. 21.
 Her Accidental Husband (C. B. C.). Jan. 5.
 Her Fatal Millions (Metro). Feb. 2.
 Her Gilded Cage (Paramount). Apr. 12.
 Her Husband's Trademark (Paramount). May 10-Jun. 14.
 Heritage of the Desert (Paramount). Mar. 22-Apr. 12-May 10-Jun. 7.
 Her Lord and Master (Vitagraph). Jan. 12.
 Her Mad Bargain (First National). Jan. 5.
 Her Majesty (Associated Exhibitors). Apr. 19.
 Hero (Preferred). Apr. 5-May 3.
 Heroes of the Street (Warner Bros.). Feb. 23-Mar. 1-Apr. 19-Jun. 7.
 Her Reputation (First National). Jan. 19-Feb. 9-Mar. 8-Mar. 15-Mar. 29-Apr. 19-May 3-May 10-May 24-Jun. 14-Jun. 21.
 Her Temporary Husband (First National). Mar. 29-Apr. 19-May 3-May 10-May 17-Jun. 7-Jun. 14.
 Hill Billy (Allied P. & D.). May 17-Jun. 7.
 His Children's Children (Paramount). Mar. 1-Mar. 15-Mar. 22-Apr. 12-Apr. 19-May 10-Jun. 14.
 His Darker Self (Hodkinson). Apr. 26-Jun. 7.
 His Last Race (Goldstone). Apr. 5.
 His Majesty the American (United Artists). Jan. 19.
 His Mystery Girl (Universal). Jan. 19-Feb. 2-Mar. 8-May 3-May 17.
 Hodkinson Pictures. Feb. 2.
 Hold Your Horses (Goldwyn). May 3.
 Hole in the Wall (Metro). Apr. 26.
 Hollywood (Paramount). Jan. 5-Feb. 2-Mar. 15-Mar. 22-Apr. 12-May 10.
 Homeward Bound (Paramount). Jan. 5-Jan. 26-Mar. 1-Mar. 22-May 10-May 31-Jun. 7.

This Index to Reports is complete for reports from January to June.

The next Index will be in the final issue of Moving Picture World for September, and will contain reports for July—August—September.

Hoodman Blind (Fox). Jun. 21.
 Hook and Ladder (Universal). Feb. 23-Mar. 1-Mar. 2-Mar. 29-Apr. 12-May 17-Jun. 7-Jun. 21.
 Hoosier Schoolmaster (Hodkinson). Jun. 14.
 Hottentot (First National). Jan. 5-Jan. 26-Apr. 19-May 3-May 10-May 24-Jun. 7-Jun. 14-Jun. 21.
 Hound of the Baskervilles (F. B. O.). Apr. 19.
 Human Hearts (Universal). Jan. 12.
 Human Wreckage (F. B. O.). Jan. 6-Jan. 26-Feb. 2-Feb. 16-Mar. 1-Mar. 8-Mar. 15-Mar. 22-Mar. 29-Apr. 12-Apr. 19-May 3-May 24-Jun. 7-Jun. 21.
 Humming Bird (Paramount). Mar. 15-Mar. 22-Apr. 12-Apr. 19-May 3-May 10-Jun. 14.
 Humoresque (Paramount). Apr. 5.
 Hunchback of Notre Dame (Universal). Mar. 8-Apr. 12-Apr. 26-May 3-May 10-May 17-May 31-Jun. 21.
 Hungry Hearts (Goldwyn). Jan. 12-Feb. 9-Mar. 29-Jun. 21.
 Hunting Big Game in Africa (Universal). May 3-May 10-May 24-Jun. 21.
 Huntress (First National). Jan. 12-Jan. 19-Apr. 5-Apr. 19-May 3-May 17-May 24-Jun. 14.
 Hurricane's Gal (First National). Jan. 5-Apr. 19-May 24-Jun. 21.

I

I Am The Law (C. C. Burr). Apr. 12.
 Icebound (Paramount). May 3.
 If I Were Queen (F. B. O.). Jan. 19-May 10-May 24.
 If Winter Comes (Fox). Feb. 2-Feb. 16-Mar. 1-Mar. 8-Mar. 15-Apr. 5-Apr. 19-May 3-May 17-May 24.
 If You Believe It, It's So (Paramount). Jan. 5-Apr. 12-Jun. 7.
 Impossible Mrs. Bellew (Paramount). Mar. 22-Apr. 12.
 Impulse (Arrow). Jan. 12.
 Infidel (First National). Feb. 16-May 17.
 Inner Man (Associated Exhibitors). Apr. 12.
 In Search of a Thrill (Metro). Jan. 19-Jan. 26-Mar. 1-Mar. 15-Mar. 22-Mar. 29-Apr. 19-Apr. 26-May 31-Jun. 14.
 In the Name of the Law (F. B. O.). Jan. 5-May 3-May 24.
 In the Palace of the King (Goldwyn). Jan. 12-Mar. 8-Apr. 19-May 3-May 31-Jun. 14.
 Iron Trail (United Artists). Apr. 12-May 17.
 Is Divorce a Failure? (Associated Exhibitors). Jan. 19-May 3-Jun. 21.
 Island Wives (Vitagraph). Mar. 1-Mar. 8-Apr. 5.
 Isle of Lost Ships (First National). Jan. 5-Apr. 5-Apr. 19-May 3-May 10-May 24-Jun. 21.
 Is Matrimony a Failure? (Paramount). Jan. 12-Apr. 12-Jun. 7.

Jack o' Clubs (Universal). Apr. 12-Apr. 26-May 24.
 Jail Bird (Paramount). Apr. 26.
 Jane Eyre (Hodkinson). Jan. 26.
 Java Head (Paramount). Jan. 26-Apr. 12-Jun. 14.
 Jazzmania (Metro). Jan. 26-Feb. 9-Apr. 5-Apr. 19-May 24-Jun. 7-Jun. 14.
 Jealous Husbands (First National). Apr. 19-May 17-May 24-Jun. 21.
 Judgment of the Storm (F. B. O.). Mar. 8-Apr. 12-Apr. 19-May 3-May 10-May 17-Jun. 14-Jun. 21.
 Judgment (World). Feb. 2.
 June Madness (Metro). Jan. 26-Apr. 5.
 Jungle Adventures (Selznick). Jan. 26.
 Just Off Broadway (Fox). Apr. 12-May 3-May 24-Jun. 14-Jun. 21.
 Just Tony (Fox). Jan. 12-Feb. 9-May 24.

K

Keeping Up with Society (F. B. O.). May 10.
 Kentuckians (Paramount). Feb. 23.
 Kentucky Days (Fox). Mar. 22-Apr. 19-May 3-May 24.
 Kentucky Derby (Universal). Jan. 19-May 10-May 31.
 Kickback (F. B. O.). Jan. 26-May 24.
 Kick In (Paramount). Jan. 12-Feb. 2-Mar. 22-May 3-May 10-May 31.
 Kid (First National). Jan. 12-Jan. 26-May 3.
 Kindred Courage (Universal). Jan. 26.
 Kindred of the Dust (First National). Jan. 5-Mar. 22.
 Kingdom Within (Hodkinson). Jan. 5-Apr. 5-Jun. 7.
 King Creek Lew (Steiner). Mar. 29-Apr. 12-May 3.
 King of Wild Horses (Pathe). May 17-Jun. 21.
 Kisses (Metro). Apr. 26.

L

Ladder Jinx (Vitagraph). Jun. 14.
 Ladies to Board (Fox). Apr. 5-Apr. 12-Apr. 19-May 3-May 17-May 24-Jun. 7-Jun. 14-Jun. 21.
 Lady of Quality (Universal). Mar. 1-Apr. 19-Apr. 26-May 17-May 31-Jun. 7-Jun. 21.
 Lane That Had No Turning (Paramount). Feb. 23.
 Last Hour (Metro). Mar. 22.
 Last Moment (Goldwyn). Jan. 12-Feb. 16-Mar. 22-May 3-May 17-Jun. 7.
 Last Trail (Fox). Feb. 16.
 Law Forbids (Universal). Apr. 26-Jun. 21.
 Lawful Larceny (Paramount). Jan. 12-Jan. 26-Feb. 2-Feb. 23-Apr. 12-Apr. 26-May 3-May 31-Jun. 7.
 Law of the Lawless (Paramount). Jan. 26-Mar. 1-Apr. 19-Apr. 26.
 Leavenworth Case (Vitagraph). Mar. 16-Apr. 5-Apr. 12-May 10-Jun. 7-Jun. 14.
 Legally Dead (Universal). Feb. 9-May 10-Jun. 7-Jun. 21.
 Leopardess (Paramount). Feb. 16-Mar. 29.
 Les Miserables (Fox). May 17.
 Let's Go (Truart). Mar. 22-Apr. 5-Apr. 12.
 Let Not Man Put Asunder (Vitagraph). May 3-May 17-May 24-May 31.
 Light That Failed (Paramount). Mar. 15-Mar. 22-Mar. 29-Apr. 12-Apr. 19-May 10-May 31-Jun. 14.
 Lights Out (F. B. O.). Jan. 5-Jan. 26-Feb. 9-Feb. 16-Mar. 22-Apr. 5-May 3-Jun. 7-Jun. 14.
 Lilies of the Field (First National). Apr. 19-May 17-Jun. 21.
 Lion's Mouse (Hodkinson). Mar. 15.
 Little Church Around the Corner (Warner Bros.). Jan. 12-Apr. 19-Jun. 7.
 Little Johnny Jones (Warner Bros.). Jan. 19-Feb. 16-Mar. 1-Mar. 15-Mar. 29-Apr. 12-Apr. 19-May 10-Jun. 7.
 Little Minister (Paramount). Mar. 29-May 31.
 Little Old New York (Goldwyn). Feb. 23-Mar. 1-Mar. 22-Mar. 29-Apr. 5-Apr. 12-Apr. 19-May 3-May 17-May 24-May 31-Jun. 14.
 Little Red School House (Arrow). Jan. 19-Mar. 1.
 Little Wild Cat (Vitagraph). Mar. 15.
 Lone Star Ranger (Fox). Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9-Mar. 1-Mar. 22-Apr. 5-Apr. 12-May 3-May 10-May 17-May 24-Jun. 7-Jun. 14-Jun. 21.
 Lone Wagon (Sanford). Mar. 1-Mar. 8.
 Lone Wolf (Associated Exhibitors). Jun. 14.



ELMER HARRIS
*Unique creator of
 brilliant comedy
 drama ~ ~ ~*
PRODUCING A SERIES OF PICTURES

Released by
 PRODUCERS DISTRIBUTING
 CORPORATION

Season 1924-1925-
 30 first-run pictures

Lonely Road (First National). May 17-Jun. 21.
 Long Live the King (Metro). Jan. 19-Feb. 2-Feb. 9-Mar. 1-Mar. 22-Apr. 5-Apr. 19-May 10-May 17-May 24-Jun. 14-Jun. 21.
 Look Your Best (Goldwyn). Jan. 12-Apr. 12-May 3-Jun. 14.
 Lorna Doone (First National). Jan. 26.
 Lost and Found (Goldwyn). Jan. 19-Apr. 12-Apr. 19-Apr. 26-May 3-Jun. 7.
 Lotus Eater (First National). Feb. 16-Apr. 19.
 Love Bandit (Vitagraph). Feb. 16-May 17-May 24-Jun. 21.
 Lovebound (Fox). Jun. 21.
 Love Brand (Universal). Jan. 26.
 Love Gambler (Fox). Mar. 15.
 Love, Honor and Behave (First National). Jan. 26.
 Love in the Dark (Metro). Mar. 29-Apr. 5-Apr. 26.
 Love Letter (Universal). Feb. 9-Feb. 16.
 Love Letters (Fox). Apr. 19-May 24-Jun. 14-Jun. 21.
 Love Light (United Artists). May 31.
 Love Master (First National). Mar. 22-May 3-May 17-May 24-Jun. 21.
 Love Never Dies (First National). Mar. 8.
 Love Piker (Goldwyn). Jan. 19-Feb. 9-Mar. 22-Apr. 12-May 3-May 31.
 Love Pirate (F. B. O.). May 10.
 Loves of Pharaoh (Paramount). Apr. 19.
 Love's Redemption (First National). Jun. 21.
 Love's Whirlpool (Hodkinson). Apr. 26.
 Loving Lies (United Artists). Apr. 26.
 Loyal Lives (Vitagraph). Jan. 12-Jan. 19-Feb. 9-Apr. 26-May 17-Jun. 7-Jun. 14.
 Luck (C. C. Burr). Jan. 5-Jan. 19-Apr. 19-May 3.
 Luck of the Irish (Paramount). Apr. 5.
 Lucretia Lombard (Warner Bros.). Mar. 1-Mar. 8-Apr. 12-Apr. 26-May 3-May 17-May 24-May 31-Jun. 7.
 Lullaby (F. B. O.). Apr. 5-Apr. 19-Jun. 14-Jun. 21.
 Luxury (Arrow). Feb. 2.
 Lying Lips (First National). Jan. 26.

M

Mad Love (Goldwyn). Feb. 9-May 17.
 Madness of Youth (Fox). Feb. 9-Mar. 22-Jun. 7.
 Mallman (F. B. O.). Jan. 26-Feb. 2-Feb. 23-Mar. 15-Apr. 5-Apr. 12-Apr. 19-May 3-May 10-May 17-Jun. 14-Jun. 21.
 Main Street (Warner Bros.). Jan. 6-Jan. 13-Jan. 19-Jan. 26-Mar. 8-Apr. 12-Apr. 26-May 24-May 31.
 Making a Man (Paramount). Apr. 19.
 Male and Female (Paramount). Jan. 26.
 Man Between (Associated Exhibitors). Mar. 29-Jun. 21.
 Man from Brodney's (Vitagraph). Mar. 22-Apr. 26-May 3-May 17-May 24-Jun. 7-Jun. 21.
 Man from Glengarry (Hodkinson). Feb. 9-Mar. 22-May 3-May 10.
 Man from Home (Paramount). Jan. 12-Jun. 7.
 Man from Lost River (Goldwyn). Mar. 23-May 17.
 Man From Wyoming (Universal). Mar. 8-Apr. 12-Apr. 26-May 31-Jun. 7.
 Man's Home (Selznick). May 3.
 Man Life Passed By (Metro). Mar. 15-Apr. 26-May 10-May 17-Jun. 14.
 Man's Mate (Fox). May 10-May 17-May 24-Jun. 7-Jun. 21.
 Man Next Door (Vitagraph). Jan. 12-Jan. 26-Feb. 9-Feb. 23-Mar. 22-Mar. 29-Apr. 12-Apr. 19-Apr. 26-May 17-May 24-Jun. 7.
 Man of Action (First National). Feb. 16-Mar. 1-Apr. 5-Apr. 19-May 10-Jun. 7.
 Man of Might (Vitagraph). Jan. 12-Jan. 26-Jan. 19-Feb. 2-Mar. 15-Apr. 12-Apr. 26-May 24.
 Man's Man (F. B. O.). Jun. 7.
 Manslaughter (Paramount). Jan. 26-Mar. 1-Apr. 12-Apr. 26-May 31.
 Man Unconquerable (Paramount). Apr. 19.
 Man Without a Country (American Legion). Apr. 12.
 Man Who Played God (United Artists). Jan. 19-Feb. 2-Mar. 15-May 17.
 Man Who Saw Tomorrow (Paramount). May 10.
 Man Who Won (Fox). Mar. 15-Mar. 22-Apr. 12-May 24-May 31.
 Man with Two Mothers (Goldwyn). Jan. 19-Feb. 9-Jun. 7.
 Mark of Zorro (United Artists). Jun. 7.
 Mark of the Beast (Hodkinson). Jan. 5-Feb. 2-Feb. 9-Mar. 15-Apr. 19.
 Marriage Chance (Selznick). Feb. 16.
 Marriage Circle (Warner Bros.). May 3-

May 17.
 Marriage Maker (Paramount). Jan. 26-Feb. 9-Feb. 16-Apr. 5-Apr. 26-May 10.
 Married People (Hodkinson). May 3.
 Mary of the Movies (F. B. O.). Mar. 15-Apr. 12-Apr. 19.
 Mask of Lopez (F. B. O.). Apr. 5-Apr. 12-Apr. 19-May 17-May 24-Jun. 14.
 Match Breaker (Metro). Apr. 26.
 Masquerader (First National). Jan. 5-May 17-May 24.
 Masters of Men (Vitagraph). Jan. 12-Jan. 19-Mar. 8-Mar. 15-Mar. 29-Apr. 12-May 3-May 17-May 24-Jun. 7-Jun. 21.
 Maytime (Preferred). Feb. 23-Mar. 15-Mar. 22-Apr. 19-Jun. 21.
 McGuire of the Mounted (Universal). Jan. 26-Feb. 16-Mar. 1.
 Meanest Man in the World (First National). Mar. 15-Mar. 22-Apr. 19-Apr. 26-May 3-May 24-Jun. 7.
 Men in the Raw (Universal). Feb. 16-Apr. 12-Apr. 19-May 3-May 17-Jun. 21.
 Merry Go Round (Universal). Jan. 19-Feb. 2-Feb. 9-Mar. 15-Apr. 5-Apr. 12-Apr. 19-Apr. 26-May 10-May 17-May 31-Jun. 7.
 Michael O'Halloran (Hodkinson). Jan. 19-Jan. 26-Feb. 16-Mar. 1-Apr. 5-May 24-Jun. 21.
 Mickey (F. B. O.). Apr. 19-May 17-May 24.
 Midnight Alarm (Vitagraph). Jan. 12-Feb. 9-Feb. 23-Mar. 8-Mar. 15-Mar. 29-Apr. 12-Apr. 19-May 17-May 24-Jun. 7-Jun. 14-Jun. 21.
 Midnight Guest (Universal). Mar. 8-Jun. 21.
 Midnight Patrol (Selznick). Jan. 15-Mar. 1.
 Mighty Lak a Rose (First National). Jan. 12-Feb. 2-Feb. 9-Feb. 16-Apr. 19-Apr. 26-May 3-May 10-May 24-Jun. 14.
 Mile a Minute Romeo (Fox). Mar. 22-Apr. 12-May 3-May 24-May 31-Jun. 7-Jun. 21.
 Million in Jewels (Selznick). Feb. 16.
 Million to Burn (Universal). Feb. 9-Apr. 26-May 10-Jun. 7-Jun. 21.
 Mine to Keep (F. B. O.). Jun. 7.
 Miracle Baby (F. B. O.). Jan. 19-Feb. 9-Mar. 8-Apr. 12-May 3-Jun. 21.
 Miracle Makers (Associated Exhibitors). May 10.
 Miracle Man (Paramount). Feb. 2-Apr. 19.
 Miss Lulu Bett (Paramount). Jan. 12-Mar. 29-Apr. 26-Jun. 7.
 Missing Millions (Paramount). Apr. 19.
 Mixed Faces (Fox). Jan. 5-Jan. 12.
 Modern Matrimony (Selznick). Feb. 2-Apr. 5-May 17-Jun. 7.
 Mollycoddle (United Artists). Apr. 12-Apr. 26.
 Molly O' (First National). Feb. 16.
 Money, Money, Money (First National). May 10.
 Monna Vanna (Fox). Mar. 1-Mar. 15-Mar. 22-May 3-May 17.
 Monte Cristo (Fox). Jan. 12-Mar. 29-May 3-May 10-Jun. 7.
 Montmartre (Paramount). Jun. 7.
 Moonshine Valley (Fox). May 10.
 Moran of the Lady Letty (Paramount). Jan. 26-Mar. 29-Apr. 12.
 More To Be Pitted Than Scorned (C. B. C.). Mar. 15.
 Mothers-in-Law (Preferred). Jan. 5-Jan. 12-Feb. 2-May 3-May 17-May 24.
 Motion to Adjourn (Arrow). Jan. 19.
 Mr. Barnes of New York (Goldwyn). Apr. 12.
 Mr. Billings Spends His Dime (Paramount). Jan. 26-Apr. 19-Apr. 26.
 Mrs. Leffingwell's Boots (Selznick). Jan. 26.
 My American Wife (Paramount). Jan. 5-Jan. 12-Feb. 16-Jun. 14.
 My Boy (First National). Mar. 8-Jun. 21.
 My Dad (F. B. O.). May 10-May 24.
 Mysterious Rider (Hodkinson). Feb. 23-May 3-May 24.
 Mysterious Witness (F. B. O.). Mar. 15-Mar. 22-Apr. 12-Jun. 21.
 My Wild Irish Rose (Vitagraph). Feb. 2-Apr. 12-May 3.

N

Name the Man (Goldwyn). Apr. 5-May 3-May 17-Jun. 7-Jun. 14.
 Nanook of the North (Pathe). Jan. 18-Apr. 5.
 Near Lady (Universal). Jan. 19-Apr. 5-May 10-May 31-Jun. 7-Jun. 14.
 Ne'er Do Well (Paramount). Jan. 5-Jan. 19-Feb. 16-Apr. 19-Jun. 7-Jun. 14.
 Nellie the Beautiful Cloak Model (Goldwyn). May 24.
 New Teacher (Fox). Feb. 9.

Next Corner (Paramount). Apr. 12-May 3-May 10-Jun. 7.
 Nice People (Paramount). May 10.
 Night Hawk (Hodkinson). Apr. 26-May 24-May 31-Jun. 21.
 Night Message (Universal). May 17-May 24-May 31-Jun. 14.
 Ninety and Nine (Vitagraph). Feb. 9-Apr. 12-Apr. 19-May 3-May 17-May 24-Jun. 7-Jun. 21.
 Nobody's Bride (Universal). Jan. 5-Jan. 26-Apr. 5.
 Nobody's Kid (F. B. O.). May 24.
 Nobody's Money (Paramount). Jan. 12-Mar. 15-May 10.
 Noise in Newboro (Metro). May 10-Jun. 21.
 No More Women (United Artists). Apr. 12.
 No Mother to Guide Her (Fox). Apr. 19-May 3-May 10-May 17-Jun. 7.
 North of Hudson Bay (Fox). Jan. 12, page 121-Feb. 2-Mar. 22-Apr. 5-Apr. 12-Apr. 26-May 3-May 17-May 24-May 31-Jun. 14.
 North of Nevada (F. B. O.). May 24-May 31-Jun. 14.
 North of the Rio Grande (Paramount). Jan. 12-Jan. 19-Apr. 12.
 Not a Drum Was Heard (Fox). Mar. 22-Apr. 5-Apr. 19-May 3-May 10-May 17-May 24-May 31.
 Notoriety (Weber & North). Feb. 23.
 No Trespassing (Hodkinson). Apr. 26.
 N'th Commandment (Paramount). Jan. 5-May 10.

O

Oathbound (Fox). Mar. 1-May 31.
 Offshore Pirate (Metro). Jun. 14.
 Old Fool (Hodkinson). Mar. 22-Apr. 5-Apr. 26-May 17.
 Old Homestead (Paramount). Jan. 26-Apr. 12-Apr. 26.
 Oliver Twist (First National). Apr. 5-May 3-May 10-Jun. 14.
 O'Malley of the Mounted (Paramount). Apr. 12.
 Omar the Tentmaker (First National). Apr. 5.
 One Clear Call (First National). May 31.
 One Exciting Night (United Artists). Feb. 9-Apr. 26-May 10-May 17.
 One Glorious Day (Paramount). Mar. 15-Apr. 5.
 One Night in Paris (Pathe). Apr. 12.
 One Stolen Night (Vitagraph). Feb. 9.
 One Week of Love (Selznick). Jan. 26-Feb. 2-Mar. 15-Mar. 22.
 Only 38 (Paramount). Jan. 12-Jan. 26-Mar. 29-Apr. 26-May 31-Jun. 7.
 On the Banks of the Wabash (Vitagraph). Feb. 2-Apr. 12-May 17-May 24-Jun. 7.
 On the High Seas (Paramount). Jan. 12-Jan. 19-Jan. 26-Jun. 7.
 Ordeal (Paramount). Apr. 19-Jun. 14.
 Orphans of the Storm (United Artists). Jan. 12-Mar. 8-Mar. 15-Apr. 5-May 3-Jun. 7.
 Other Women's Clothes (Hodkinson). Apr. 19.
 Our Hospitality (Metro). Mar. 15-Mar. 22-Mar. 29-Apr. 5-Apr. 26-May 3-May 24-Jun. 14-Jun. 21.
 Our Leading Citizen (Paramount). Jun. 7.
 Out of Luck (Universal). Jan. 19-Feb. 9-Mar. 1-Apr. 26-May 10-May 17.
 Outcast (Paramount). Jan. 26.
 Over the Border (Paramount). Jan. 19-Apr. 26.

P

Paddy-the-Next-Best-Thing (United Artists). Mar. 15-Apr. 26.
 Paid in Advance (Universal). Mar. 22.
 Painted People (First National). Mar. 29-May 3-May 10-May 17-May 31-Jun. 21.
 Paramount Productions. Jan. 12.
 Passion (First National). Feb. 16.
 Pawn Ticket 210 (Fox). Feb. 9-May 10-Jun. 7.
 Phantom Justice (F. B. O.). May 31.
 Peacock Alley (Metro). Mar. 1-May 17.
 Peck's Bad Boy (First National). Jan. 26.
 Peg o' My Heart (Metro). Jan. 19-Jan. 26-Apr. 5-Apr. 12-Apr. 19-May 3-May 17-May 31.
 Penalty (Goldwyn). Jan. 5-Jan. 19.
 Penrod (First National). Mar. 8-Apr. 5-Apr. 26-May 3-Jun. 21.
 Penrod and Sam (First National). Mar. 8-Mar. 22-May 10-May 17-May 24-Jun. 7-Jun. 14-Jun. 21.
 Perfect Crime (First National). Feb. 16.
 Phantom Horseman (Universal). Apr. 26-May 10-May 17-May 24.
 Pied Piper Malone (Paramount). Mar. 23-Apr. 12-Apr. 19-Jun. 7-Jun. 21.
 Pink Gods (Paramount). Apr. 5-May 24.

Pioneer Trails (Vitagraph). Jan. 5-Jan. 18.
Jan. 19-Feb. 9-Feb. 16-Feb. 23-Mar. 1-
Mar. 22-Mar. 29-Apr. 5-Apr. 12-Apr. 19-
May 3-May 10-May 17-May 24-Jun. 7-
Jun. 14.
Playing It Wild (Vitagraph). Feb. 2-Feb. 16-
Mar. 1-May 10-May 17-Jun. 21.
Pleasure Mad (Metro). Feb. 2-Mar. 15-
Mar. 22-Mar. 29-Apr. 5-Apr. 12-May 3-
May 31-Jun. 14-Jun. 21.
Plunderer (Fox). May 24.
Poisoned Paradise (Preferred). Apr. 18.
Polly of the Follies (First National). Jan.
12-May 10.
Polly with a Past (Metro). May 10.
Pollyanna (United Artists). May 17.
Ponjola (First National). Feb. 2-Mar. 8-
Mar. 15-Apr. 5-Apr. 26-May 10-May 17-
May 31-Jun. 7-Jun. 21.
Poor Men's Wives (Preferred). Jan. 5-Jan.
19-Jan. 26-Feb. 2-Mar. 15-Mar. 22-Apr.
12-May 3.
Poor Relation (Goldwyn). Apr. 5.
Potash and Perlmutter (First National).
Feb. 16-Feb. 23-Mar. 8-Mar. 22-Apr. 5-
Apr. 12-Apr. 19-Apr. 26-May 10-May 17-
May 24-May 31-Jun. 21.
Poverty of Riches (Goldwyn). Feb. 9.
Power Dir'ne (Independent). Jan. 5.
Power of a Lie (Universal). Jan. 19.
Pride of Palomar (Paramount). Jan. 19-Apr.
5-Apr. 12-Apr. 19.
Prince There Was (Paramount). Apr. 12-
May 24-Jun. 7.
Printer's Devil (Warner Bros.) Feb. 9-
Mar. 8-Apr. 12-May 3-May 10-May 24-
Jun. 14.
Prisoner (Universal). May 24.
Prisoner of Zenda (Metro). Feb. 23-Mar. 1-
May 17.
Prodigal Daughters (Paramount). Jan. 5-
Jan. 19-Mar. 8-Mar. 15-Apr. 26-May 3-
Jun. 7.
Pure Grit (Universal). May 10-Jun. 21.
Puritan Passion (Hodkinson). Apr. 26-
May 24.
Purple Highway (Paramount). Mar. 8-May
10-May 24-Jun. 14.

Queen of Sin (Selznick). Jun. 7.
Quicksands (Selznick). Mar. 15-Mar. 22-
May 10-Jun. 14.
Quincy Adams Sawyer (Metro). Jan. 19-
Apr. 26-May 3-May 17-Jun. 21.

Racing Hearts (Paramount). Jan. 5-Jan. 26-
Mar. 1-Mar. 8-Apr. 19-Jun. 14.
Radio Mania (Hodkinson). Apr. 5-May 10-
May 31.
Ragged Edge (Goldwyn). Jan. 12-May 3-
May 17-May 24.
Ragged Heiress (Fox). Jan. 19-May 31.
Rags to Riches (Warner Bros.). Feb. 23-
May 3.
Railroaded (Universal). Jan. 26.
Ramblin' Kid (Universal). Jan. 19-Mar. 15-
Apr. 5-Apr. 19-May 3-May 17-May 24-
Jun. 7.
Rapids (Hodkinson). Jan. 26-Feb. 9-Feb. 16-
May 24-Jun. 14.
Red Head (Hodkinson). Mar. 1.
Red Lights (Goldwyn). Jan. 26-Feb. 2-Mar.
8-Mar. 15-Mar. 22-Apr. 5-Apr. 12-Apr. 26-
May 3-May 17-May 24-Jun. 7-Jun. 21.
Red Warning (Universal). Jan. 26-Mar. 22-
May 3-May 17-Jun. 14-Jun. 21.
Refuge (First National). May 10.
Remembrance (Goldwyn). Feb. 9-Feb. 16-
May 17-Jun. 14.
Remittance Woman (F. B. O.). Apr. 12-
May 17.
Rendezvous (Goldwyn). Apr. 12-May 17.
Reno (Goldwyn). Apr. 12-Apr. 26-May 3-
May 17-May 24-Jun. 14.
Rich Men's Wives (Preferred). May 31.
Richard the Lion-Hearted (United Artists).
Apr. 12-Apr. 26-Jun. 7.
Ride for Your Life (Universal). Apr. 19-
May 3-May 10-May 24.
Riders of the Law (Sunset). Feb. 23.
Riders Up (Universal). Jun. 7.
Right That Failed (Metro). Mar. 15.
Right To Love (Paramount). Jun. 7.
Rip Tide (Arrow). Apr. 5.
Rip Van Winkle (Hodkinson). May 24.
Robin Hood (United Artists). Jan. 19-Jan.
26-Feb. 2-Mar. 22-Apr. 5-Apr. 12-Apr. 19-
May 3-May 10.
Rogue's Romance (Vitagraph). May 10.
Romance and Arabella (Selznick). Mar. 29.
Romance Land (Fox). Apr. 5-May 10.

Rose of the Sea (First National). Feb. 9-
Mar. 8-Mar. 22.
Rosita (United Artists). Feb. 2-Mar. 15-Mar.
22-Apr. 12-Apr. 19-May 3-May 10-May 17-
May 24-Jun. 7-Jun. 14.
Roughed Lips (Metro). Jan. 19-Feb. 2-May
10-Jun. 7-Jun. 21.
Ruggles of Red Gap (Paramount). Jan. 5-
Jan. 26-Feb. 16-Apr. 5-Apr. 12-May 10-
Jun. 7-Jun. 14.
Ruling Passion (United Artists). Apr. 12.
Rupert of Hentzau (Selznick). Mar. 1-Mar.
15-Apr. 26-May 10.
Rustle of Silk (Paramount). Jan. 5-Jan. 26-
Feb. 2-Feb. 23-Jun. 7-Jun. 21.

Safety Curtain (Selznick). Jun. 14.
Safety Last (Pathe). Jan. 5-Feb. 16-Feb. 23-
Mar. 15-Mar. 22-Apr. 5-May 10-May 17-
May 24-May 31-Jun. 21.
St. Elmo (Fox). Feb. 2-Mar. 29-Apr. 19-May
3-May 24-May 31-Jun. 7.
Sagebrusher (Hodkinson). Jun. 14.
Salome (Fox). Mar. 22.
Salomy Jane (Paramount). Jan. 12-Jan. 19-
Jan. 26-Mar. 15-Apr. 12-Apr. 19-Jun. 7.
Salvation Nell (First National). Apr. 26.
Sand (Paramount). Apr. 19.
Savage Woman (Selznick). Mar. 29.
Sawdust (Universal). Jan. 5-Feb. 2-Apr. 19.
Scandal (Selznick). Apr. 12.
Scarab Ring (Vitagraph). Feb. 9.
Scaramouche (Metro). Apr. 5-Apr. 12-May
3-May 10-May 17-May 24-May 31-Jun. 14-
Jun. 21.
Scarlet Lily (First National). Jan. 26-Feb.
9-Feb. 16-May 10-Jun. 21.
Sears of Jealousy (First National). Feb. 16-
Apr. 26-May 10-May 17.
School Days (Warner Bros.). Feb. 9.
Second Fiddle (Hodkinson). Mar. 15-May
24.
Second Hand Love (Fox). Mar. 22-Apr. 26.
Secret of the Pueblo (Steiner). May 3.
Secrets of Paris (C. C. Burr). Mar. 1.
Self Made Wife (Universal). Jan. 26-Apr.
19-Jun. 14.
Seventh Day (First National). May 17.
Shadow of the East (Fox). May 10-May 17.
Shadows (Preferred). Jan. 26-Feb. 23-Apr.
19-May 17-May 31.
Shadows of Conscience (Preferred). Mar. 22.
Shadows of Paris (Paramount). Mar. 22-
May 3-May 10-Jun. 7-Jun. 14.
Shadows of the North (Universal). Mar. 22-
Apr. 19-Apr. 26-May 3-May 17.
Shattered Idols (Selznick). Feb. 3.
Sheik (Paramount). Jan. 19-Apr. 12.
Shepherd King (Fox). May 10-Jun. 7-Jun. 21.
Sherlock Holmes (Goldwyn). Jan. 19-Mar.
1-May 24.
Shifting Sands (Hodkinson). Jan. 26-Apr. 26.
Shirley of the Circus (Fox). Apr. 5-Apr. 12-
May 24.
Shock (Universal). Jan. 19-Feb. 9-Mar. 15-
Apr. 19-May 10-May 24.
Shooting of Dan McGrew (Metro). May 24-
May 31-Jun. 14-Jun. 21.
Shooting for Love (Universal). Jan. 26-May
3-May 17-May 24.
Shore Acres (Metro). Apr. 26.
Shriek of Araby (United Artists). Mar. 22.
Sign on the Door (First National). Feb. 3-
Apr. 12-May 10.
Sign of the Jack O' Lantern (Hodkinson).
Apr. 12.
Silent Command (Fox). Jan. 19-Mar. 1-Mar.
22-Apr. 19-May 17-May 31-Jun. 7.
Silent Partner (Paramount). Jan. 5-Jan. 13-
Jan. 19-May 3-May 10-Jun. 7-Jun. 14-
Jun. 21.
Silent Stranger (F. B. O.). Jun. 7-Jun. 21.
Silent Vow (Vitagraph). Jan. 12-Jan. 19-
Feb. 9.
Silver Car (Vitagraph). May 31.
Silver Spurs (Independent). Feb. 3.
Silver Wings (Fox). Jun. 21.
Sin Flood (Goldwyn). Jan. 19-Feb. 16-May
17-May 24-Jun. 14.
Singed Wings (Paramount). Mar. 15-Apr.
26-May 10.
Single Handed (Universal). Jan. 26-Feb. 9.
Singer Jim McKee (Paramount). Apr. 12-
Apr. 26-May 10.
Sins of Rosanne (Paramount). Apr. 5.
Sinner or Saint (Preferred). Jun. 7.
Siren Call (Paramount). Jan. 12-Apr. 5-Apr.
26-May 17.
Six Cylinder Love (Fox). Feb. 16-Mar. 22-
Mar. 29-May 3-May 17-May 24-May 31.
Six Days (Goldwyn). Jan. 5-Feb. 9-Feb. 16-
Mar. 1-Mar. 8-Mar. 15-Mar. 22-Apr. 5-
Apr. 19-Apr. 26-May 3-May 17-May 24-
Jun. 14.

Six-Fifty (Universal). Mar. 22-Apr. 19-May
10-Jun. 14.
Sixty Cents an Hour (Paramount). Jan. 5-
Jan. 19-Apr. 12-Jun. 7.
Skid Proof (Fox). Jan. 12-Mar. 29-Apr. 12-
May 3-May 10-May 17-Jun. 21.
Skin Deep (First National). May 17-May 31-
Jun. 21.
Slander the Woman (First National). Jan.
19-Apr. 5-May 24.
Slaves of Desire (Goldwyn). Jan. 19-Mar. 8-
Mar. 29-Apr. 19-May 3-May 10-May 24-
Jun. 7-Jun. 21.
Slippy McGee (First National). Apr. 5-Apr.
26-May 17-May 24.
Silm Princess (Goldwyn). May 10.
Silm Shoulders (Hodkinson). May 17.
Small Town Idol (First National). Feb. 16-
Apr. 26.
Smashing Barriers (Vitagraph). Jan. 5-
Jan. 26-Mar. 15-Apr. 5-May 17-May 31-
Jun. 21.
Smilin' Through (First National). Jan. 13-
Mar. 29-Apr. 12-Jun. 21.
Smudge (First National). Apr. 12.
Snow Bride (Paramount). Jan. 19-Jan. 26-
Mar. 22-Apr. 19.
Snowdrift (Fox). Mar. 15-Mar. 22-Jun. 21.
Social Code (Metro). Jan. 19-Mar. 8-Apr. 26-
May 24-May 31.
Society Scandal (Paramount). May 10-Jun.
21.
Soft Boiled (Fox). Feb. 16-Mar. 15-Mar. 22-
Apr. 12-Apr. 19-May 3-May 24-Jun. 7.
Son of the Sahara (First National). Jun. 7.
Son of the Wolf (F. B. O.). Jan. 12.
Song of Love (First National). Mar. 8-Mar.
15-Mar. 22-Apr. 5-May 3-May 10-May 24-
May 31.
Sonny (First National). Feb. 16-Apr. 12-
May 10-May 24.
Soul of the Beast (Metro). Jan. 5-Jan. 13-
Feb. 2-Feb. 9-Feb. 16.
Soul of a Man (Producers Security). Feb. 3.
Souls for Sale (Goldwyn). Jan. 19-Jan. 26-
Feb. 16-Apr. 12-Apr. 19-May 24-Jun. 7-
Jun. 21.
South Sea Love (Fox). Mar. 15-Apr. 19-May
10-May 17-Jun. 7-Jun. 14.
South of Suva (Paramount). May 10.
Spanish Dancer (Paramount). Jan. 5-Mar. 15-
Apr. 19-Apr. 26-May 3-Jun. 14.
Speed Girl (Paramount). Jan. 12-Jun. 21.
Spider and the Rose (Renown). Feb. 3-Mar.
29-Apr. 12-Apr. 19-May 3.
Spoilers (Goldwyn). Jan. 12-Jan. 19-Jan. 26-
Mar. 15-Mar. 22-Apr. 12-Apr. 19-May 8-
May 10-May 24-Jun. 14-Jun. 21.
Sporting Youth (Universal). Mar. 29-Apr.
19-Apr. 26-May 3-May 10-May 17-May
24-Jun. 14-Jun. 21.
Steadfast Heart (Goldwyn). Mar. 8-Apr. 5-
May 3-May 17-May 24-Jun. 21.
Steelheart (Vitagraph). Jan. 26-Jun. 14.
Stephen Steps Out (Paramount). Jan. 26-
Mar. 22-Apr. 12-Apr. 26-May 10-May 17-
Jun. 14-Jun. 21.
Stepping Fast (Fox). Feb. 2-Mar. 15-Mar. 29-
Apr. 12-May 3-May 17.
Storm (Universal). Apr. 19.
Storm Girl (First National). Mar. 8.
Stormswept (F. B. O.) Mar. 22-Apr. 5-May
31-Jun. 14.
Stormy Seas (Associated Exhibitors). Apr.
5-May 24-Jun. 14.
Strange Idols (Fox). Jan. 5.
Stranger (Paramount). Apr. 19-May 17-Jun.
7-Jun. 14-Jun. 21.
Stranger's Banquet (Goldwyn). Feb. 16-
Apr. 12-Apr. 26-May 3-May 10-May 17-
May 24.
Strangers of the Night (Metro). Jan. 26-
Feb. 2-Feb. 9-Mar. 22-Mar. 29-Apr. 5-
Apr. 12-May 3-May 24-Jun. 14-Jun. 21.
Success (Metro). Feb. 2-Mar. 15-May 24.
Sunshine Trail (First National). Feb. 9-Mar.
8-Mar. 22-May 17.
Sure Fire Flint (C. C. Burr). Feb. 9-Apr. 19-
May 3.
Suzanna (United Artists). Mar. 8.

Tango Cavalier (Aywon). Jan. 5.
Tea—With a Kick (Associated Exhibitors)
Jan. 12-Feb. 9-Mar. 1-Mar. 8-Apr. 12-
Apr. 19-May 10-May 31.
Temple of Venus (Fox). Mar. 1-Mar. 22-
May 17-Jun. 21.
Temporary Marriage (Principal). Jan. 5.
Jan. 19-Feb. 9-Mar. 29-Apr. 12.
Temptation (C. B. C.) Feb. 9-Mar. 8-Mar. 15-
Apr. 5.

National Organization Lauded by Kentucky

C. W. Krebs, executive secretary, in a letter to members of the Motion Picture Theatre Owners of Kentucky informing them of the procedure in the reduction of the admission tax praises the M. P. T. O. A., stating:

"This great saving to the motion picture industry and to you as an individual was made possible chiefly through the efforts of your national organization. Had it not been for the strenuous work of the national officers and the co-operation of the theatre owners throughout the United States the repeal of the admission tax, Federal seat tax, as well as the film tax in 1921, could not have been accomplished."

New Fox Special

"Daughters of the Night" Is Special on 1924-25 Program

One of the biggest productions recently completed at the William Fox New York studios, "Daughters of the Night," will be a special attraction on the 1924-25 program. Elmer Clifton directed this production. The story was written by R. T. Barrett and Willard Robertson and the scenario was prepared by Robertson. Alyce Mills and Orville Caldwell are cast in the leading roles. Other principals in the cast include Phelps Decker, Alice Chapin, Warner Richmond, Bobbie Perkins, Clarice Vance, Claude Cooper, Charles Slatery, Willard Robertson and Henry Sands.

Prominent officials of the New York Telephone and Telegraph Company assisted Director Clifton in making the picture to assure the accuracy of the technical details of the production.

Dempsey to Make More

Champion Will Turn Out 6 Additional Pictures for Universal

Universal has arranged with Jack Dempsey, world's heavyweight boxing champion, to make six more pictures, in addition to the series of ten two-reelers he is now making at Universal City, entitled the "Fight and Win" series.

An unusual demand for the Dempsey two-reelers on the part of exhibitors all over the country prompted Universal to project the added pictures, according to the reports of the Universal Sales Department.

Dempsey is now engaged in making the sixth picture of the series of ten. Three already have been received in the East and previewed, meeting with praise both by the trade press and the daily press. Two more of the series are expected in the East in the next week. The series will be released one every other week, beginning June 23.

New York Film Curb

Thomas Hamlin has issued the first number of his new film trade paper, *New York Film Curb*. It is a zone trade weekly issued every Wednesday for all the exhibitors served by the Manhattan Exchanges and covers Northern New Jersey, Southern New York State, Greater New York and Long Island, etc.

Picture Industry Entertains Correspondents in New York

THE motion picture industry is doing its share in entertaining visitors during the Democratic national convention, and showing the "strangers within the gates" that New York has a heart even greater than its population.

On the Mayor's Entertainment Committee are many prominent picture people, and co-operating with the New York Newspaper Club in entertaining visiting newspaper correspondents is a special motion picture committee, which is functioning in "live-wire" style. The newspaper correspondents began flocking to New York after the Republican convention. On Saturday evening, June 21, a special midnight showing of "Dorothy Vernon of Haddon Hall" was given at the Criterion Theatre, through the courtesy of Mary Pickford. This was arranged by the motion picture committee with Wells Hawks, personal representative of Miss Pickford.

On June 23 the correspondents were taken to the Famous Players studio at Astoria by

Charles E. McCarthy, director of publicity for the organization. After a luncheon as the guests of Famous Players the correspondents were shown through the studio and permitted to "act" in motion pictures. Another midnight showing took place Monday evening, this being "The Sea Hawk," at the Astor Theatre, through the courtesy of First National Pictures.

The members of the motion picture committee of the Newspaper Club are J. M. Loughborough, Principal Pictures, chairman; Walter Eberhardt, First National, secretary; John D. Flinn, Hodkinson; Forrest Halsey, Famous Players; J. E. D. Meador, Metro-Goldwyn; C. F. Chandler, First National; Paul Gulick, Universal; Jerome Beatty, Universal; George Blaisdell, Exhibitors Trade Review; Benjamin de Casseres, Brewster Publications; W. R. Sheehan, Fox; Joseph J. O'Neill, Will H. Hays' office; Frank Pope, Julius Fireman, Frederick M. Hall, motion picture editor New York Times; Fred Hamlin, Strand Theatre; Charles E. McCarthy, Famous Players, and Sylvester Sullivan.

Dependable Buys Franchise of Principal Pictures Corp.

DEPENDABLE EXCHANGE, INC., through its president, Morris Kohn, announces that it has been named as a territorial franchise holder for Principal Pictures Corporation in handling the Baby Peggy and Harold Bell Wright Master Productions which are being presented by Sol Lesser.

The territory to be handled by Dependable includes New York City, New York State and Northern New Jersey. The deal was closed by Mr. Kohn and Charles S. Goetz, general manager of Dependable, in conference with Irving M. Lesser, vice-president and general manager of distribution for Principal Pictures.

"We are delighted to have signed an agreement with Dependable Exchange," said Mr. Lesser. "This is one of the biggest organizations of its kind in the country."

"In Baby Peggy and the Harold Bell Wright

pictures, Dependable feels that it has something of exceptional box-office merit," said Mr. Kohn. "The drawing power of Baby Peggy is proven. This little star has a tremendous following. Her first picture, 'Captain January,' has an unusually strong heart appeal and, moreover, it is adapted from one of the world's best sellers, the story by Laura E. Richards."

"As to Harold Bell Wright, no one will dispute the strength of any picture play made from one of his novels. His works have been read by more than 50,000,000. This is not an estimate."

Principal Pictures now has territorial franchise holders in forty of the forty-eight states for the Master Productions and its Big 6. Foreign rights to all of the Principal output are held by the Inter Globe Export Corporation, of which Milton Cohen is the head.



FIGURE IN FRANCHISE DEAL.

Charles S. Goetz, general manager, Dependable Exchange, Inc.; Irving M. Lesser, vice-president, Principal Pictures Corporation; Morris Kohn, president, Dependable Exchanges, Inc.

Seven Sales Conferences

All First National Branch Managers Confer With District Heads

Seven sales conferences were held on Monday, June 16, by the division managers of First National Pictures with their branch managers. The conferences were held in New York, Chicago, New Orleans, Butte, Los Angeles and Toronto and were attended by every branch manager.

The conferences were called for the purpose of discussing the sales of the new First National product—the group of five productions to be marketed as specials for showing in motion picture theatres for extended runs at increased admission prices, and the productions to be grouped under the new classification of Pace Makers. The specials include "The Sea Hawk," "Secrets," "Abraham Lincoln," "Sundown" and "The Lost World."

In the Pace Maker group will be two Norma Talmadge productions, two from Corinne Griffith, two starring Colleen More, two each from Richard Barthelmess, Constance Talmadge, John M. Stahl, Earl Hudson First National Specials, Thos. H. Ince, Frank Lloyd and Barbara La Marr, and one each from Claire Windsor, Bert Lytell, Goldwyn-Fitzmaurice, Samuel Goldwyn, J. K. McDonald, Sam Rork, M. C. Levee and Edwin Carewe.

Halsey with F. P. L.

Forrest Halsey, playwright and author, has been signed on a long-term contract to write exclusively for the Famous Players-Lasky Corporation. A provision is made whereby he will write two original stories a year for the company as well as make adaptations, that corporation announces.

Filming Fast Climax

Production on "The Siren of Seville," Priscilla Dean's first picture for release through Hodkinson, is now centered on the spectacular and highly thrilling bullfight scenes. At the Thos. H. Ince studios an elaborate reproduction of the famous Torreo in Seville has been constructed.



Scene from "Her Own Free Will," starring Helene Chadwick. It is a Hodkinson release

In "The Go-Getters"

George O'Hara and Alberta Vaughn, stars of the "Fighting Blood" and "Telephone Girl" series, respectively, will be co-starred in a new series of F. B. O. comedies entitled "The Go-Getters," according to announcement made recently by studio manager B. P. Fineman. The comedies will be written by George Marion, Jr., and Del Andrews.

"Glorious Betsy" Soon

"Glorious Betsy," a romance of the Napoleonic era, with its scenes laid in Baltimore and Bordentown is announced for early production by Vitagraph. Its author is Rida Johnson Young.

New Goerz Process

Eliminates Scratches in Negative Film, Is Claim

Ferdinand Schurman, president of Fish-Schurman Corporation, which is the distributor of Goerz motion picture raw stock in the United States and Canada, returned from a visit to the Goerz works at Berlin, Germany. He had an opportunity to convince himself of the ever increasing demand for Goerz negative and positive raw stock all over the world, due to the high standard of quality.

Mr. Schurman brought with him a new process, invented and perfected by Goerz. This process has solved the problem of eliminating all scratches from the negative, which every negative film is bound to show more or less after being used in the printing machine. But this process not only eliminates the scratches in the negative, but it prevents their appearance when further put through the printing machine; it also prolongs the life and wearing quality of the stock, and—which is most important—it produces more plastic effects.

The Fish-Schurman Corporation is arranging to give the benefits of this Goerz process to its American and Canadian customers. Before long, it will be in position to process damaged negatives in New York.

This same process can be used on positive prints but for the expense, which is higher than the cost of a new print, although merely an insignificant fraction of the cost of the original negative.

Gets Rights to Novel

George H. Davis and Sam J. Briskin, of Banner Productions, Inc., have just closed a contract for the picture rights to Ruby M. Ayers' famous novel, "The Man Without a Heart." The picture will be made at Whitman Bennett's studio under the direction of Burton King. Principal among the players already engaged for "The Man Without a Heart" are Jane Novak and Kenneth Harlan. The balance of the cast will be announced in the near future.

FULLY EQUIPPED STUDIO TO LEASE

THE finest, most fully equipped studio in the East is now available for immediate use.

Right in the heart of New York City, within a stone's throw from the center of the theatrical district.

Everything that is necessary to make the most elaborate productions — spacious dressing rooms, three enormous stages, all modern lighting equipment, etc.

For terms apply to MAX GOLDEN

FOX FILM STUDIOS

WEST 55TH STREET

NEW YORK

"Dan McGrew" Fascinates New York Theatre Crowds

"THE Shooting of Dan McGrew" has already won the whole-hearted applause of the public and the enthusiasm of the critics—first in its presentation in Los Angeles where it played to capacity houses at the Mission Theatre and became instantly famous, and then in its various engagements throughout the country, bringing forth tributes like that of George Rea of the Colonial Theatre in Washington, Ohio, who said that "If I have ever played a better picture than 'The Shooting of Dan McGrew,' I don't know when or where it happened."

But it remained for the New York reviewers to give this unusual production its proper place in the pictures of the day. It was presented at the Capitol Theatre on Broadway last week and here is what the critics said:

"No interpretation of Mr. Service's poem yet made on land or sea," wrote Quinn Martin in the *World*, "can quite touch this gesture at the Capitol. It has a fleeting something very like beauty. Barbara La Marr is a young woman so beautiful in full dress it is difficult to spend an afternoon with her and fail to remember moments."

"The Shooting of Dan McGrew," said the

critic of the *Sun*, is being shown at the Capitol this week to the vast delight of those who read the poem and those who can't read at all. In the opinion of the writer, it makes a corking melodrama—alive and kicking every minute. This cinema has captured the rugged appeal of Mr. Service's poem. Dangerous Dan McGrew and the Lady known as Lou will again delight thousands over the United States."

"The sets are convincing," wrote the *News* reviewer, "and Barbara La Marr earns her every closeup with some real dancing, real tears and real acting. The Alaskan sequence strikes a true and tragic note."

Louella O. Parsons in the *American* wrote that "with Barbara La Marr as 'The Lady Known as Lou,' Percy Marmont as her husband and Lew Cody as the dangerous Dan McGrew, Sawyer-Lubin have a cast that will get almost anyone into the motion picture theatre whether it be in New York or in the wilds of New Jersey."

"We have never seen Barbara La Marr act better nor look so well," wrote Harriette Underhill in the *Herald-Tribune*. "She seems to be getting more soulfully beautiful as time goes on. As the actual lines of Service's poem are utilized the story becomes very interesting."

"Chalk Marks" Presents New Theme, Woods Claims

FRANK WOODS, veteran screen writer, director, and producer, has written a new story for early production that, according to advance reports, will initiate a new epoch in motion picture interpretations. It will be produced and released under the alluringly ambiguous title, "Chalk Marks," and will bring to the screen a phase of human relations hitherto untouched by novelists, dramatists or screen writers, it is claimed.

The story is an original essay written by Mr. Woods in which is embodied his life-long impressions of humanity, gathered in every strata of society, and viewed with the retrospec-

tion and introspection of the sincere philosopher.

During his long association with the motion picture industry Frank Woods has written hundreds of original screen stories, in addition to adapting hundreds of famous novels and stage plays, including "The Birth of a Nation" for screen presentation. In "Chalk Marks" he promises to bring new visualizing angles to the screen that will be as startling as the first close-up introduced under D. W. Griffith's direction.

"Chalk Marks" will be a scathing, philosophic judgment of human ingratitude and inconsistency. It will be presented in a metaphoric dressing of modernized melodrama, in which the picturizing methods are expected to set a new technique in the silent dramatic art. It will be produced at the Peninsula Studio in San Mateo, Cal., for release through the Producers Distributing Corporation.

Monta Bell Busy

Monta Bell, Harry Rapf's directorial discovery, will film Helen R. Martin's popular novel, "The Snob," as his initial production for Metro-Goldwyn-Mayer, according to an announcement from Louis B. Mayer, vice-president in charge of production. Mr. Bell recently left New York, where he attended the opening of his picture, "Broadway After Dark," and now is in daily conference at the studios with Mr. Rapf on the scrip of "The Snob," which will be the third picture directed by Mr. Bell. His second picture, "How to Educate a Wife," has not yet been released.

**BANNER'S
FIRST
now completed**

**"The
TRUTH
ABOUT
WOMEN"**

WITH
HOPE HAMPTON
LOWELL SHERMAN
DAVID POWELL
MARY THURMAN
AND AN ALL STAR CAST

DIRECTED BY
BURTON
KING

PRODUCED FOR AND
RELEASED ON THE
INDEPENDENT MARKET

BY

Banner Productions, Inc.

1540 BROADWAY

NEW YORK CITY

MAKE THIS YOUR
**BANNER
YEAR**

Pathe Political Satire Proves Timely

The timeliness of Will Rogers' latest political satire for Pathe, titled "Going to Congress," was responsible for its presentation as a special feature of the program by the Allen Theatre of Cleveland during the week of June 8, which marked the assembling of the Republican Convention in that city.

So great was the success of the picture that the Rialto Theatre, Broadway, New York, has booked the comedy for presentation simultaneously with the Democratic Convention, which officially opens in that city June 24.



Scene from C. C. Burr's latest special, "Youth For Sale," featuring May Allison, Sigrid Holmquist, Richard Bennett and Charles E. Mack.

Associated Exhibitors Production Very Active

FOLLOWING the recent report of Assistant General Manager A. D. Marr, in charge of production, of the production activities in the East and on the West Coast for the Associated Exhibitors program of 1924-5, comes the announcement of the complete lineup of casts and directors on the first series for the fall campaign.

In addition to the "Lawful Cheater," the Murray W. Garson picture directed by William Christy Cabanne which has already been completed, Marr announces the full cast for the Howard Estabrook production, "The Price of a Party," which is being directed by Charles Giblyn. In this adaptation of the Hearst Magazine serial will appear Hope Hampton, Harrison Ford, Edmund Carewe, Mary Astor and Dagmar Godowsky.

The Arthur F. Beck production being made at the West Coast studios under the working title of "The Great Chicago Fire," will present Frank Mayo, Mabel Ballin, Harry Morey, Wanda Hawley, Tom Santschi, Arline Pretty, Wally Van and Eric Mayne.

In the Wm. K. Howard production being adapted from the *Saturday Evening Post* story, "Where Is the Tropic of Capricorn," under the personal direction of Mr. Howard, the following have been engaged: Owen Moore, Mary Carr, Ralph Lewis, Marguerite de la Motte, George Nichols, Eddie Gribben, Francis McDonald and Betty Francisco.

The next Douglas MacLean picture, "Never Say Die," which has been delivered to the Associated Exhibitors' New York office, has Lillian Rich, Hallam Cooley, Wade Beteler and Helen Ferguson in the cast. This is from Wilie Collier's famous Broadway success.

Booked in Philadelphia

"Abraham Lincoln" Slated for Indefinite Run at Stanton Theatre

First National Pictures has arranged for an indefinite showing of Al and Ray Rockett's production of "Abraham Lincoln" at Mastbaum's Stanton Theatre in Philadelphia, beginning July 7. The showing will be preceded by a big exploitation campaign along somewhat similar lines to that used at the recent showing of the frolic at Crandall's Metropolitan Theatre in Washington, D. C., where it broke the one day receipts record of the house on Friday.

While the Republican National Convention was in session in Cleveland, "Abraham Lincoln" was screened for the delegates, their wives and their guests. The audience applauded the picture throughout and gave it a tremendous ovation at the finish. The newspaper criticisms were of the superlative character which characterized those accorded the production by the newspapers of New York and Washington.

WANTED:

An executive of the highest type for important post in the Orient.

Box No. 344, c/o M. P. WORLD
516 Fifth Ave. New York City

Paris Praises "Hunchback"

French Notables Attend Opening of Big Universal Production

"The Hunchback of Notre Dame" took Paris by storm, according to reports reaching the Universal home office. The Universal production opened its Paris, France, run at the Mari-vaux Theatre, May 22, and scored one of the most decisive hits of its long and successful career. The press and public of the French capital accorded Carl Laemmle's masterpiece unstinted praise, it is reported, and men of letters, officials and representative theatre audiences were unanimous in praise of Universal's daring effort.

A. B. Blofson, managing director of Universal's Paris office, and Joe Weil, "Hunchback" exploiteer, arranged a spectacular premiere for the screen version of the Victor Hugo masterpiece. The premiere was attended by the elite of Paris' officialdom, society, professional life and stage and screen notables. Belgian, Spanish, Italian and American embassy representatives filled the boxes, and consuls general from each nation were present.

Hearty applause greeted the final curtain, the spectators showering expressions of praise on the production and presentation, says the report.

Work on Estabrook Film

"Price of a Party" Gets Flying Start As Popular Players Are Added

With additional important names added to the cast of "The Price of a Party," Howard Estabrook's production for Associated Exhibitors, the company has gotten off to a flying start at the Tec Art Studios under the direction of Charles Giblyn.

Hope Hampton and Harrison Ford play the two leading roles and other important screen personalities who have been added to the cast during the week are Mary Astor, Dagmar Godowsky and Arthur Edmund Carewe. John Seitz, former cameraman for Rex Ingram, is handling the photography.

The picture is a screen adaptation of William MacHarg's *Cosmopolitan Magazine* story of the same name, and contains every element that is important in a big film production. The first exteriors are now being filmed, with particular care being taken in an elaborate cabaret scene which fills one of the large stages at the studio. Hope Hampton has the opportunity to wear the many gorgeous gowns that she recently brought back from Paris.

"Racing Luck" Bookings

Associated Exhibitors are reporting many important bookings on "Racing Luck," the feature comedy in which Monty Banks appears. The picture recently played a highly successful engagement at the Circle Theatre, Indianapolis, where it played a week's stand, and is now engaged to play extended engagements at the Palace Theatre, Washington; Loew's Al-dine, Pittsburgh, and the Fox Theatre, Philadelphia.

On Finance Committee

Frank Bailey, formerly president of the Title Guarantee & Trust Company and now vice-chairman of its board, chairman of the Board of Realty Associates and of the Prudence Company, and a director of Famous Players-Lasky Corporation, has been elected a member of the finance committee of the latter company.

"Tess of D'Urbervilles" His Best, Neilan Thinks

THAT "Tess of the D'Urbervilles" will be considered his greatest screen production was the opinion expressed by Marshall Neilan, the director, on his arrival in New York last week. This is the long-heralded screen version of Thomas Hardy's novel that Neilan directed for Metro-Goldwyn-Mayer, with his wife, Blanche Sweet, in the title role. It will be released by Metro-Goldwyn in August.

Not only its greatness as a novel, but its peculiar fitness for adaptation to pictures assures its qualities as a photoplay aside from the direction or acting, Neilan declared.

"A great many people," he said, "who are acquainted with past and present literature regard Thomas Hardy as the greatest living

writer. Certainly 'Tess of the D'Urbervilles' is his greatest work. It is a story unusually well fitted for the screen. It is, without question, the greatest story I have ever attempted to film, and it is more easily adapted to the screen than any other novel with which I am familiar. In my opinion, Blanche Sweet as Tess and Conrad Nagel as Angel Claire are perfect in their parts. I truly believe Miss Sweet has given a greater performance in 'Tess' than in 'Anna Christie.'"

Besides Miss Sweet and Nagel, other players in this production are Stuart Holmes, George Fawcett, Courtenay Foote, Jane Mercer, Joseph Dowling, Cyril Chadwick, Howard Gage, Fred Huntley, Victory Bates, Ruth Handforth, Edward Kimball and John Hatton.

Kane Hears that MacLean is a New Star for London Theatres

HARRY ROWSON, London cinema magnate, opened his Great Britain campaign for Douglas MacLean recently with a wallowing announcement in all English cinema journals, under the caption "My Visit to America—Some News for British Exhibitors."

Both the comedian and Associated Exhibitors were more than pleased with the enthusiasm displayed by Mr. Rowson, who is president of Ideal Films, Ltd., since his recent New York visit, at which time he obtained the English rights to "Going Up," "The Yankee Consul" and other MacLean comedies.

"I consider Harry Rowson one of the shrewdest English buyers," said Arthur S. Kane, president of Associated Exhibitors, as he glanced at the pile of publicity just arrived from London. "Of course, it is a pleasure to know that he regards Douglas MacLean as the com-

ing comedy star in Great Britain, but there is still more pleasure in noting the wise and conservative method Mr. Rowson employs to tell his exhibitors about 'three coming treats' and 'the new humor' they are to get when MacLean's new pictures are released."

Mr. Kane was especially glad to read in the Rowson announcement an appreciation of what Douglas MacLean has been accomplishing for Associated Exhibitors with his independently produced features.

"Above all," says the Rowson prospectus, "and before everything else, there is a big idea dominating this organization of which Douglas MacLean is the head—something, perhaps, one has a right to expect from a grandson of Scotland. This idea is that it is not necessary for pictures to be banal, in order that audiences shall be made to laugh heartily. . . nor that humor shall be indecent or risqué. MacLean believes in buying and adapting established farce successes to the screen, same as dramas have been adapted for years, to the great benefit of the trade."

Mr. Rowson also calls attention to the fact that "Going Up" and "Never Say Die" happen to be two great English stage successes as well as American.

Starts "Clean Heart"

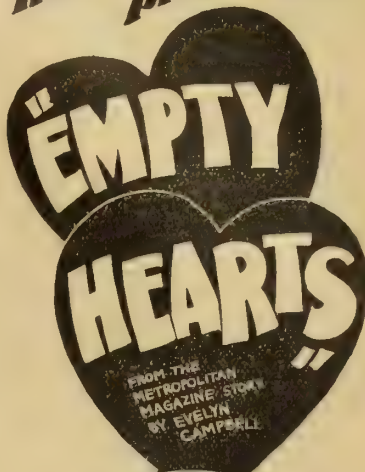
J. Stuart Blackton has begun production of "The Clean Heart," by A. S. M. Hutchinson, with Percy Marmont in the leading role. Mr. Blackton and his staff went to La Jolla to shoot one episode.

Big Bookings

"Between Friends," the J. Stuart Blackton production for Vitagraph, with Lou Tellegen, Norman Kerry, Anna Q. Nilsson, Alice Calhoun, Stuart Holmes and Henry Barrows, which was released May 11, when it played at the Rivoli Theatre in New York City, booked more than fifty first run theatres in the United States and Canada during the first two weeks of its release, Vitagraph announces.

BANNER'S SECOND

now in production



WITH
CLARA BOW
JOHN BOWERS
CLAIRE ADAMS
CHARLES MURRAY

DIRECTED BY
AL
SANTELL

AN INDEPENDENT
PICTURE PRODUCED BY
BEN VERSCHLEISER

FOR

Banner Productions, Inc.

1540 BROADWAY
NEW YORK CITY

MAKE THIS YOUR
**BANNER
YEAR**

"Girl Shy" Exhibited in 5 Philadelphia Houses

"Girl Shy," Harold Lloyd's current release, continues as one of the greatest box office attractions of the season, according to the constant flood of telegrams and letters coming into the home office of the Pathe Exchange, through which the picture is being released.

At the Majestic Theatre in Portland, Oregon, "Girl Shy" is now in its seventh week, and is still "going strong, although," the telegram states, "it would seem as though everybody in Portland had seen the picture."

In Philadelphia so great was the demand for the latest Lloyd release that five houses played the feature at the same time. These are listed among the largest first-run theatres of the city, and include the Victoria, the Logan, Colonial, Great Northern and the Benn.

Boston and San Francisco Sport Writers Acclaim Dempsey Film

TWO important preview showings of the first two of three two-reelers in the Jack Dempsey "Fight and Win" series being made by Universal, were held during the past week, one in Boston and the other in San Francisco. At each, the guests of honor were the sporting writers on the various newspapers of the respective cities, other newspaper men and trade paper representatives. As in the case of the recent New York City preview, the picture made a great hit with the press representatives, and received considerable space in the following day's papers.

The Boston preview was staged by Harry Asher, president of the American Feature Film Company, the New England distributors of the Universal product. Phil Kahn, exploitation expert for that company, directed the affair, which was held in the office of the distributing company.

An idea of how the pictures struck the sport writers may be had from the following excerpts from their stories published the following day:

The Boston Globe: "Dempsey can act. No greater proof was necessary to substantiate this assertion than his behavior in two-round 'battle' with big Ed Kennedy of California, ex-amateur champion of the Coast and incidentally the first man Dempsey defeated when, as an unknown, he journeyed to California in quest of fame and fortune in the ring. The picture is crowded with action from beginning to end."

The Boston Traveler: "Dempsey makes apt responses to the camera. He has been carefully directed and, what is most important of all, gets ample opportunity to display his fighting ability. He is shown in training for a big fight and later in the fistic combat itself. His acting is creditable, both within and without the ring."

The Boston Daily Advertiser: "The film

shows the world's champion in a new light; for he reveals himself as a filmster of no little ability. He also has an opportunity to display the fistic talents which placed him in the forefront of the fighting ranks."

The San Francisco showing was held at the Universal exchange in that city. The writers present compared Dempsey's work in the 'Fight and Win' series with his work in a picture made several years ago, to the great advantage of the current pictures.

Much space was devoted to reviews of the Dempsey pictures in the next day's papers. Here are excerpts from these reviews:

The Examiner: "As a motion picture 'Valentino,' Jack Dempsey runs second to no one. He is a vastly improved actor over his last efforts. The picture is much different than some may imagine. Instead of socking someone all the time with his Iron Mike, Jack is doing dare-devil stunts. Once he grabs a youngster on a bridge and jumps in the water many feet below just before the train comes speeding by at sixty miles an hour. He's a regular dare-devil. Once during the picture he stops a runaway team. Jack also portrays some comedy in the serial."

The Chronicle: "He is improving over the last time I watched him on the silver screen. There is far more technique to his performances. The pictures are by no means fight stories. To be sure, there is fight stuff mixed, but there's so much comedy that you can forget the pugilistic end. As a matter of fact, even in the fighting, when Jack is, first of all, supposed to win the championship, there are plenty of laughs."

The Bulletin: "Credit must be given to Dempsey for the improvement shown in his work. Dempsey has learned the technique of movie acting. His latest pictures look more realistic and, as Jack is supported by a strong cast, his supporters tend to make him look good."



Scene from "The Spitfire," Murray Garrison's adaptation of "Plaster Saints," by Frederick Arnold Kummer, released by Associated Exhibitors.

Briskin to Tour

To Cover Country in Selling Trip for Banner Productions

Sam Briskin of Banner Productions, Inc., will leave on a selling trip early next week that will cover the entire United States. Mr. Briskin will take with him a print of "The Truth About Women," which has just been completed and has Hope Hampton, Lowell Sherman, David Powell and Mary Thurman in the cast.

"The Truth About Women" is the first of the series of four special productions to be produced by Banner Productions. The second series of four features are being produced on the West Coast by Ben Verschleiser, the first of which is now in production, entitled "Empty Hearts," with Clara Bow, John Bowers, Charles Murray and Claire Adams in the cast. "Empty Hearts" is by Evelyn Campbell and recently appeared in the Metropolitan Magazine.

End Corporate Existence

The negatives produced by Pickford Film Corporation and the Famous Players-Mary Pickford Co., Inc., were equally divided between Miss Pickford and Famous Players-Lasky Corporation before Miss Pickford's recent departure abroad, and all of the stock in both companies formerly held by Miss Pickford was transferred to Famous Players-Lasky. The latter, as the simplest method of winding up all affairs of the two corporations, has merged both the Pickford Film Corporation and the Famous Players-Mary Pickford Co., Inc., so that neither of the two latter will hereafter have any separate corporate existence.

This has been done in accordance with the Stock Corporation Law of the State of New York, and this notice is sent out because the filing of the formal papers with the Secretary of State at Albany might otherwise be misconstrued.

New Fox Release

"Romance Ranch," a William Fox star series attraction featuring John Gilbert, will be released by Fox the week of June 29. This production was directed by Howard Mitchell from the story by Jessie Maude Wybro and the scenario by Dorothy Yost.



Scene from "Lost Control," Century's first July release

Charles Hutchison Will Make 8 Supers for Steiner in 1925

By TOM WALLER

CHARLES HUTCHISON is in New York fresh from Hollywood looking for more material to complete his series of six individual features for Big Bill Steiner. Of those big ringers, he has already finished "Poison," "Hutch of the Surging Seas" and "Hutch of the U. S. A." In a few weeks he expects to have landed the literary substance which will enable him then to travel back to the coast and get to work on the remainders. He promises that these will all be rip-roarers and the same for super-thrills but all as versatile as the rest of his work regarding plots. In the last of the big six for Steiner, Hutch promises that a couple will deal novelly with the sensationalisms of the underworld.

It develops with his arrival in Manhattan that this all-round stunt man, as well as actor and athlete of the first magnitude, has been signed to make a maximum next year of eight super features for Big Bill. In four of these he will star while in the other four he will be co-starred with Edith Thornton.

Story Will Differ Widely

Each of the next year's product for Steiner will be a complete story. Each story will be as different from the other as day is from night, and into each story will be crowded a maximum of plausible thrills. Under the new contract Hutch will stand by his usual policy of originality and the kind of pep that makes an audience undergo the same sensation experienced by pleasure seeking patrons of a shoot-the-chute or merry-go-round at a beach resort or country fair. While in New York he will look over story material for this 1925 series. Hutch is in hopes that he will run up against a good author of genuine secret service stories. If he does his myriads of fans may see him next year in a role that would make Sherlock Holmes, he vouches, turn in his mouldy grave.

When it comes to stories of this type, or of any high standard as far as that goes, Hutch is the boy to pick 'em. He is not only an actor but a writer, a scenarist, a di-

rector, a producer, a master of all athletics, the right kind of a good sport, and—a thinker. That last is especially one of his noteworthy characteristics. A talk with him of only a few minutes will convince even an unobserving person of that point.

Hutch plays the clean masterly man both in the pictures and in life. He is moderate in all things except in the dare deviltry for which he is especially notorious. He is excessive in this only because it is the demand of picture goers. And Hutch rates their clamorings second only to the Bible and his wife.

Actors Suited to Parts

Each actor has his own personality and that personality fits him for certain parts. If it is for the red shirt of the country fireman in comedies stick to it and be assured of a livelihood and popularity, he says. But if it is for the cowboy's horse, and the actor's mental attitude is for the dress suit and the scurrying taxicab, Hutch's advise, based on long experience and universal travel, is: "Stick to the hand that feeds you and to the clothes that fit you or the hand will slap and the clothes will shrink."

It is not so easy to find the right hand and the correct clothes as Hutch found out for himself. But he kept holding on, always with the top rung of the ladder in mind for his permanent perch. In vaudeville and also playing in stock on the White Way for a few years was not Hutch's idea of this realization. He sought the movies—was mighty successful. But the turn came one day when a producer told him he was the only man who could fill the job of a celebrated artist. The only difference was that in place of the \$3,000 per week that artist was getting Hutch was offered \$150. He turned it down but the comparison strengthened his ambition and realization of his own capabilities.

Hutch went to writing scenarios for Joseph Golden. The scripts were excellent but no actor could be found who would care to imperil his life to the extent which was required by the Hutch receipt. So Hutch volunteered to fill the bill. How he succeeded is quite obvious by just a casual glance over his record of achievements in the film-dom annals of the day.

In Editing Stage

All inserts and retakes of minor action scenes have been shot for "Butterfly," Universal-super-Jewel filming of Kathleen Norris' novel, and editing is proceeding in the private cutting room of the unit. Clarence L. Brown, director, and Ed Schroeder, film editor, are hard at work on the task, while the principal players have scattered in all directions on their vacations or on new engagements.

Releasing "Spitfire"

One of the important releases in the list of Associated Exhibitors for the current month is "The Spitfire," a Murray W. Garsson adapted from the novel, "Plaster Saints" by Frederic Arnold Kummer, which was made under the direction of William Christy Cabanne.



CHARLES HUTCHISON

**BANNER'S
THIRD**
now in production

**"THE
MAN
WITHOUT
A
HEART"**

FROM
RUBY M. AYRE'S
WORLD FAMOUS NOVEL

WITH
JANE NOVAK
KENNETH HARLAN
AND AN ALL STAR CAST

DIRECTED BY
BURTON KING

PRODUCED FOR AND

RELEASED ON THE

INDEPENDENT MARKET

BY

Banner Productions, Inc.

1540 BROADWAY

NEW YORK CITY

MAKE THIS YOUR

**BANNER
YEAR**

Pathe's Latest Program is Led by Another "Our Gang" Funster

"JUBILIO, JR.," the latest of the Hal Roach "Our Gang" comedies, and the sixth chapter of the new serial, "The Fortieth Door," head Pathe's schedule of releases for June 29. "Stolen Goods," a single-reel Roach comedy featuring Charles Chase, and a Grantland Rice "Spotlight," "Solitude and Fame," are also included in this program.

In "Jubilo, Jr.," the opening action presents Will Rogers as Jubilo, a tramp. Mickey Daniels acts the part of young Jubilo.

The sixth chapter of "The Fortieth Door," the modern Pathe serial adapted to the screen by Frank Leon Smith from the novel by Mary Hastings Bradley, has Jack Ryder and Aimee escape from the palace of Hamid Bey, and take refuge in the ruins that Jack is excavating. Hamid Bey pursues and many thrilling situations occur. The excitement becomes intense as Aimee, hiding in a tomb, is slowly smothering to death.

"Stolen Goods" offers Charles Chase in the role of a rising young business man. Chase is supported by Marie Mosquini, Sidney D'Albrook, Noah Young, Billy Engle.

"Solitude and Fame" is the new Grantland Rice "Spotlight" release. Mr. Rice shows in action many sport celebrities.

In "Home Talent," an Aesop Film Fable, "the gang in the back alley" hold a big show. Pathe Review No. 26 includes "Arabian Days," a Pathecolor presentation; "Diamond Cut Diamond"—how a rough diamond is made into a "stone"; "The 'Toy' Railroad," a miniature railroad on a large country estate in England; "The Joy-Land of Japan," an Oriental Picnic at Hiroshima; and a camera interview with W. Granville Smith, famous artist and angler. Topics of the Day No. 26 and Pathe News Issues Nos. 54 and 55 complete the program.



MARGUERITE LIVINGSTON
A new star on the Hodkinson program.

Has New Selling Plan

First National Fall Releases to Be Sold on "Progress Basis"

In the firm belief that First National pictures to be placed on the market from August 1 to January 31 will set a new high record for consistent box-office performance, the group will be marketed as the Pace Makers. Every one of these productions is built primarily upon First National established box-office values.

E. A. Eschmann, general manager of distribution for First National, has instructed all that company's exchanges to sell the Pace Makers on what is called a "progress basis"—that is, at a rental price arrived at, having at hand facts as to the past performance of pictures having the same critical values as the new pictures, and adding a certain percentage to the accumulative value accruing to the new product. Each picture in the group has definitely established box-office values in practically every community.

For instance, Corinne Griffith established a certain box-office value for herself in "The Common Law," a greater value in "Black Oxen," and a still greater value in "Lilies of the Field." There is a ready market for each new Corinne Griffith picture and a higher market value, so, on the "progress basis," her next production, "Single Wives," is worth a rental price commensurate with the box-office value established by her previous pictures, plus a certain percentage for the added value of the new product.

Fox Changes Title

Production has been finished at the William Fox West Coast Studios on "Against All Odds," a star series attraction featuring Charles Jones. This picture, which is adapted from Max Brand's story, "Cuttle's Hired Man," was filmed under the working title of "The Ghost Chaser."

Charles Jones' Latest

"Western Luck," the latest William Fox star series attraction featuring Charles Jones, will be released the week of June 22 by Fox. The last of the Jones series for this season which is now in production on the Coast will be announced later for release in July.

C. C. Burr's 1924-25 Schedule Includes Four Super Specials

THE C. C. Burr output for 1924-25 will consist of four big super-special productions which will be released on the independent market. The first of the series, titled "The Speed Spook," is now under way at Burr's Glendale Studio, with Johnny Hines in the feature role. Other prominently cast players include Faire Binney, Edmund Breese and Warner Richmond. "The Speed Spook" is based on the story of the same name by William Wallace Cook, published last April in "Top Notch Magazine." At the directorial helm is Charles Hines, with Charles Gilson first cameraman.

Immediately upon completion of "The Speed Spook" Hines will begin work on "Grade A Certified" for C. C. Burr. The same technical staff now working on "The Speed Spook" will be kept intact for this second Hines feature, which should insure

a high-calibred production from every angle. The third Hines feature is as yet unannounced.

Included also in the Burr 1924-25 schedule is "The Shame Dance" by Wilbur Daniel Steele. "The Shame Dance" has the added honor of having been chosen for O'Brien's collection of "Best American Short Stories." So far as its story value is concerned, Producer Burr firmly believes that "The Shame Dance" will prove to be one of the biggest productions ever presented for independent release.

The three Hines features and "The Shame Dance" will be the total producing program for C. C. Burr, who intends making each on a lavish scale in order to live up to his promises of "pictures that mean good business for everybody."

F. B. O. Believes in Value of Attractive Box Office Names

BELIEVING that the public is interested in noted screen personalities and that the human equation as exemplified by the star will never wane in motion pictures, General Manager B. P. Fineman, of the F. B. O. Hollywood studios, will in the future invest every cast with players of big "name value."

As a starter, "Fools in the Dark," just completed at the Hollywood plant by Al Santell under the supervision of Fineman, will feature Matt Moore and Patsy Ruth Miller. Other members of the cast are Tom Wilson, Bertram Grasby and Charles Belcher.

"The value of the box-office name," commented Fineman, "cannot be exaggerated. The public will always be interested in the popular player, and the popular player will always be in demand. You can no more eliminate the personal equation and the human element in

motion pictures than you can on the stage. The personal equation is represented by the star, who by skill and personality possesses a definite box-office value.

"Therefore, we shall cast all of our photoplays in the future with important players, exerting care always to see that only players who fit the parts perfectly shall be chosen."

Detroit Likes It

Mae Murray's new picture for Metro-Goldwyn, "Mademoiselle Midnight," had a successful engagement at the Madison Theatre in Detroit last week. The Free-Press said: "Mademoiselle Midnight" even surpasses in color and daring anything she has given us. It draws large audiences to the Madison and promises to keep this show house filled during the week."

Fox Adds to Cast

The following players were signed this week to play character parts in the William Fox production of "The Man Without a Country," which is in production at the West Coast Studios: Wilfred Lucas, Will Walling, Harvey Clark, Edward Piel, William Conklin, Emmett King, Albert Hart and George Billings.

Titled "Fast Set"

"The Fast Set" is the title selected by William de Mille and Clara Beranger for the screen version of "Spring Cleaning," the Frederick Lonsdale stage success, which de Mille will produce as his next Paramount picture. The screen play was written by Mrs. Beranger.

To Get Benefit of Tax Reduction

(Continued from page 787)

this. Seattle and Pacific Northwest exhibitors, as a whole, have absorbed this tax themselves rather than passed it along to the public in the first place. Whereas vaudeville and legitimate attractions have added the tax on to the price of the ticket, the picture theatre owners have charged a flat price which included the tax, absorbing it themselves. Thus, a 50-cent admission, regular prices to the patron, was divided up 45 to the box office and 5 to the government.

Again, admissions in the Northwest have never been as high as in various other important centers. Loge seats here are only 75 cents, and it is a rare attraction, indeed, that boosts the admission above this figure. Evening prices occasionally prevail all day for a big attraction.

This "nuisance tax," as it is called, has in most cases represented the difference between profit and loss to the exhibitor. There are numerous cases on record where the exhibitor has actually had to go out and borrow money to meet its demands. Now these exhibitors feel justified in getting back some of their losses, and cannot quite see where the public which, if it does not like the prices, will not come anyway, and which has become accustomed to these standardized admission prices, is entitled to receive the benefits, leaving the exhibitor in as deep a hole as before. The exhibitor has not been seeking this relief from one of his burdens only to hand it to those who have not been oppressed by its obligations.

Exhibitors in this section were overjoyed upon receipt of copies of a telegram from C. C. Pettijohn of the Hays organization to the Northwest Film Board of Trade, which were mailed to them, announcing definite dates when the tax removal would become effective.

No great difficulty is anticipated from undue publicity on the part of the papers, to whom the event should be but a news item, published as such. It is believed the papers here will find no object in airing the "rights of the public" or stirring up sentiment unfavorable to the exhibitor. From a purely selfish standpoint, the theatre owners are heavy advertisers and as such are entitled to a consideration of their rights in the matter. Should unfavorable comment ensue, or a public demonstration in favor of reduced admissions, prominent exhibitors with houses in Seattle, Tacoma, Portland and some in a much greater circuit stand ready to state their case fairly, probably through their screens, in an appeal to the public for fair play.

"Wanderer of Wasteland" Is Acclaimed in Los Angeles

ZANE GREY'S "Wanderer of the Wasteland," produced for Paramount by Irvin Willat and featuring Jack Holt, Kathlyn Williams, Noah Beery and Billie Dove, opened a pre-release engagement June 14 at Grauman's Metropolitan Theatre, Los Angeles. Advices received at the home office of Paramount are to the effect that the picture, produced entirely in color by the Technicolor process, had taken Los Angeles by storm.

The Examiner: "In this new Irvin Willat production the entire action is photographed in true colors and the result is amazing. There

is no glare, no tiresome strain to the eye, and with the action of the drama largely in the open the varying hues are modulated by the sky and mountain backgrounds to form a continual and charming specialty."

The Times: "It is like looking from a window at a beautiful panorama of color and watching a play at the same time, to view 'Wanderer of the Wasteland.'"

The Herald: "Always keeping in mind our firm decision not to be gushy and over-productive of superlatives, we still unhesitatingly aver that this is one of the most enjoyable screen entertainments in many months."

Pathe Announces Ten Feature Releases in 1924-25 Quota

ACCORDING to an announcement issued by officials of the Pathe Exchange, that organization is to release ten feature films during the coming 1924-25 season. They will supplement a program of more than one hundred two-reel comedies from the Hal Roach and Mack Sennet studios and an indefinite program of short subject releases.

Of the feature productions four will star Charles Ray; two will be Harold Lloyd releases and four will come from Culver City where the Hal Roach productions are made.

The first of the Charles Ray pictures, now in production under the working title of "Dynamite Smith" will be available to exhibitors in the early Fall. This will bring to the screen

under the guidance of Thomas H. Ince. C. Gardiner Sullivan is the author of "Dynamite Smith."

Harold Lloyd is at present at work on the first of his two features for the coming year. The production, as yet untitled will be ready for release in November. Jobyna Ralston will again appear opposite the star.

Of the four features which Hal Roach is to produce, two will star Glenn Tryon, a new "find." The first of these, temporarily titled "The Upstate Slicker," will soon be ready for release. The second is now in production. Mr. Roach is also to produce a novelty feature starring "Rex," the famous horse.

Michigan Showmen Deal Blow to the Block Booking System

THE block booking system, a condition that has been widely commented on in the industry as one of the most dangerous systems to be reckoned with in the campaign for better pictures, received a knockout blow at the hands of the Motion Picture Theatre Owners of Michigan at their last meeting.

The Michigan membership went unanimously

on record as being opposed to the block booking system and this action, it is believed, will sound the death-knell for the evil so far as that state is concerned. There have been a number of violations reported in Michigan during the past six or eight months, and investigation on the part of the M.P.T.O.A. indicated that some concerted and official action should be taken.

A giant wave of organization loyalty broke out at the close of the session when Charles Porter of the Forrest Theatre suggested that the best way that the Michigan theatre owners could show their feelings toward the organization would be for each exhibitor to write out a check to the association for what would be the equivalent of one month's government admission tax. Wild cheers followed this statement and all exhibitors present pledged themselves to make this payment. Almost 100 exhibitors have taken this pledge and General Manager Henderson M. Richey's daily mail is filled with pledges from exhibitors who were unable to attend the meeting.

Gets Time Extension

Amended Ruling Provides Further Use of Old Tickets

The Hays office, through its Washington representative, Jack S. Connolly, has obtained from the Treasury Department an amended ruling in the matter of the use of the present type of admission tickets during the next two months.

The present type of ticket may be used until September 1. If, however, at that time an exhibitor still has on hand a substantial supply of new tickets, the Treasury Department is inclined to grant him an extension of time.

It was announced at the Hays office that Mr. Connolly's services free will be at the disposal of any exhibitor who finds himself in this situation.

Help us increase the number of reports published in our "Straight-from-the-Shoulder" department by sending in all reports you can on the pictures you run.

"Kid Brother" Completed

Edward I. Luddy has completed direction of "The Kid Brother," Buddy Messinger's latest starring vehicle for Century comedies. In the cast supporting Buddy are Hilliard Karr, Dolores Brinkman and Bartine Burkett. Luddy will start work in a few days on "Her Bridegroom," another Wanda Wiley production, in which Miss Wiley will be supported by Harry McCoy, Arthur Trimble, "Bubbles," and "Spec" O'Donnell. Louise Carver and Bessie Hyman, two well-known character women, will also be seen in this production.

Another Title Change

Julius Stern, president of Century Comedies, wishes it to be known that he has changed the title of his production starring "Pal," the wonder dog of the screen, from "Some Tail" to "Mind the Baby." Also that the Buddy Messinger comedy, formerly called "A Hospital Riot," has been changed to "Here He Comes."

"Bread" in August

Victor Schertzinger has completed Metro-Goldwyn-Mayer's screen version of "Bread" from Charles G. Norris' famous book. It will be released in August. In the cast are Mae Busch, Robert Frazer, Wanda Hawley, Pat O'Malley, Hobart Bosworth, Eugenie Besserer, Myrtle Steadman, Ward Crane and Raymond Lee.



A QUARTET ESSAYS CLOSE HARMONY

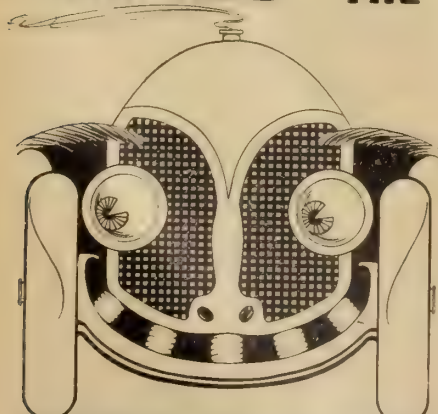
Cliff Bowes, Virginia Vance and Sid Smith in "Family Fitts," Educational-Cameo Comedy. The identity of the fourth member remains veiled in mystery.

IT'S COMING!

HIS

BIGGEST PRODUCTION YET

**JOHNNY
HINES THE**



**SPEED
SPOOK**

EAST COAST FILMS

Incorporated

Sales Office:

133 W. 44th St., New York City

First National Will Produce in East, Says R. A. Rowland

IN a frank talk on motion picture productions Richard A. Rowland, general manager of First National Pictures, Inc., with large producing interests in Los Angeles and Hollywood, came out against California as a field for photoplay making and made the positive declaration that First National will in the future do its producing in the East beginning this fall.

Addressing the regular weekly meeting of the Associated Motion Picture Advertisers at the Cafe Boulevard, New York, Mr. Rowland said: "I don't believe in California. The viewpoint is distorted. Out there they think that good motion pictures can't be made anywhere else. But we are not deceived. First National is coming to New York. We're not going to get rooted to California. We're going to get rooted in New York. New York is the greatest story locale in the world and has every advantage to offer. Besides I consider it impractical to have production and the general office of the company separated by 3,000 miles, so we are going to bring our production to the Atlantic Coast.

"Production of motion pictures," said Mr. Rowland, "is as simple as A B C as soon as any producer learns the fundamentals. It's just as mathematical as putting up a building. It's easy. In fact, it's so easy it's almost pathetic. And yet there are a lot of producers and directors out in California who are continually beclouding the production of pictures in an air of mystery.

"We've got to overcome these clouds of mystery, because there isn't any mystery about it. The trouble with many of these directors is that they get lost in their own fog. They need someone to steer them, someone to coach them. They go blindly

ahead producing from their own viewpoint, failing to appreciate a showman's angle—failing to take proper advantage of dramatic situations, not making closeups or long shots when they should be made. It takes someone of unusual experience—a trained newspaperman who has a showman's angle, for example—to guide them. In First National we have just such a man in the person of Earl J. Hudson, who is personally supervising our own productions."

Secures Story Rights

The rights to the Earl Derr Biggers' Saturday Evening Post story, "Trouping With Ellen," have been secured by Eastern Productions, Inc., for release through Hodkinson and production of the play will be started immediately at the Biograph Studios. Helene Chadwick, who is starred in "Her Own Free Will," the first of the Eastern Productions, through Hodkinson, will also be starred in "Trouping With Ellen." T. Hayes Hunter has been engaged to direct the second picture.

Start "Lost World"

Active work has been begun at the United Studios on Earl Hudson's special for First Doyle's novel, "The Lost World." This production is to be one of First National's Dreadnought Ten, and one of its biggest productions. Harry O. Hoyt will direct.

Exhibitors, our "Straight-From-the-Shoulder" Department wants all the reports you can send on the pictures you run.

To Hold Sales Meeting

Producers Also to Attend Big Convention of Producers Distributing Corporation

A big sales convention of the Producers Distributing Corporation will be held at Chicago for two days, June 27 and 28.

Although the recent convention at New York and Chicago were notable gatherings, this one will surpass both of them in strength and enthusiasm for, in addition to executives, sales managers and men from the entire country, all the producers making features for release by Producers Distributing Corporation are planning to attend. Among these are Hunt Stromberg, Frank E. Woods, Al Christie and Elmer Harris.

President F. C. Munroe, Vice-President John C. Flinn and Paul C. Mooney and Raymond Pawley, Treasurer, will be present.

Barrie to Choose

Sir James M. Barrie is to choose the player who will be seen in the title role of the motion picture version of his play, "Peter Pan." This is announced by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, which will produce the picture this summer. Mr. Lasky, accompanied by Mrs. Lasky, will sail on the Berengaria this week to confer with novelists and dramatists regarding the purchase of new material for the screen.

Famous Players Statement

The Famous Players-Lasky Corporation in its Consolidated Statement (which includes the earnings of subsidiary companies) reports for the three months ended March 29, 1924, net operating profits of \$803,072.07 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings amount to \$2.71 per share on the common stock outstanding for the quarter.

Coolidge Streeter Returns

Coolidge Streeter of the Production Department of the Producers Distributing Corporation has returned from Florida, where he has been for the past six months in connection with the production of "Another Scandal," starring Lois Wilson and the two Betty Compson starring vehicles, "Miami" and "Ramshackle House."

While in Florida, Mr. Streeter made the screen adaptation of "Ramshackle House" from the novel by Hulbert Footner.

Chadwick Big Nine Is Sold to All Important Territory

ON his return from a trip to the coast this week, I. E. Chadwick, president of Chadwick Pictures Corporation, announced that all of the important territory has been sold by his organization for the nine special productions it will release during the season of 1924-25.

The unusually rapid sales made during the last six weeks has caused Chadwick to decide to expand his production activities for next season to twelve special productions. In these plans Lionel Barrymore figures prominently; also three special melodramatic productions from Hunt Stromberg.

The Chadwick product this season includes Lionel Barrymore Specials, "Meddling Women," supported by Sigrid Holmquist and Dagmar Godowsky; "I Am The Man," with Seena Owen and Gaston Glass. The third Lionel Barrymore will be adapted from a stage play.

Of the exchanges that have acquired the Chadwick product to date for 1924-25 are:

Commonwealth Film Corporation, which involves Greater New York and Northern New Jersey; Masterpiece Film Attractions for Eastern Pennsylvania; Southern New Jersey and Delaware; Trio Productions for Washington, D. C., Maryland and Virginia; Independent Films, Inc., for all the New England States.

Celebrated Players Film Corporation has acquired the territories of Northern Illinois and Indiana. Celebrated Players Film Corporation for Wisconsin. Mountain States Film Attractions have purchased the territories of Colorado, Wyoming and New Mexico.—De Luxe Feature Film Company for Washington, Idaho, Oregon and Montana. All Star Feature Distributors Inc., will distribute the Chadwick Product in California, Nevada, Arizona and Hawaiian Islands.—Friedman Film Corporation for Minnesota, Missouri and South Dakota.

Simmons-Kann Enterprises, Inc., have purchased all the foreign rights for the nine Chadwick special productions.

Great Activity on Coast Lots Reports Pathe Publicity Head

FACED by an unusually heavy release schedule for the coming season, Pathe's allied producers on the West Coast are working overtime. Even holidays and the customary "half-day Saturday" schedule have been dispensed with on some of the Pathe lots to meet the exactions of the release program for the coming season. This is the word brought back by Publicity Manager E. F. Supple upon his recent return from the West Coast producing centers.

The first of the Charles Ray series of productions to be presented by Thomas Ince for release by Pathe is now well under way, at the Ince Studios in Culver City. Thomas Ince is quoted by Supple as predicting that the new Ray feature, titled "Dynamite Smith," will prove the "greatest thing Charles Ray has ever done in the course of his screen career." Jacqueline Logan, Bessie Love and Wallace Beery appear in the supporting cast. Ralph Ince is directing under the personal supervision of Thomas Ince.

A national publicity campaign was organized by Supple for the Charles Ray features,

which involves a string of prominent newspapers spreading from Coast to Coast. The groundwork of an elaborate exploitation campaign has also been laid.

On the Harold Lloyd lot at the Hollywood Studios rapid progress is being made on the new Harold Lloyd comedy.

At both the Hal Roach and the Mack Sennett studios, production work is proceeding at a fast pace, according to Supple. Hal Roach has just completed another feature-length production co-featuring Glenn Tryon and Blanche Mehaffey. On the comedy lot, the "Our Gang" kids are hard at work on a new comedy under the direction of Bob McGowan.

Ben Turpin is busy on his series of Shakespearean burlesques in which Natalie Kingston appears opposite the star. The "Romeo and Juliet" travesty version is now nearing completion. The Mack Sennett Comedies unit with Madeline Hurlock, Kalla Pasha, and Billy Bevan is busy.



PRODUCER, DIRECTOR AND PLAYERS IN FIRST NATIONAL'S "TARNISH"

Left to right: Samuel Goldwyn, producer; May McAvoy, Norman Kerry, Harry Myers, Ronald Colman, Marie Prevost and George Fitzmaurice, director.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

English Manager Writes Eddie Hyman in Appreciation of Production Hints

THAT the detailed reports of the production numbers at the Mark-Strand Theatre, Brooklyn, supplied each week by Edward L. Hyman, were helpful to the other members of the craft is no news. We knew that before, and it was for that reason we restored the feature after having dropped it for a time.

Managers like Ralph Ruffner file these stories for their own information, for Hyman does not make prologues but productions. Moreover his production ideas are such that they can be scaled down to fit smaller houses, in most instances, and in addition they are popular appeal numbers. Hyman is not seeking a bubble reputation as a highbrow producer. A pleased audience means more to him than a couple of enthusiastic newspaper write-ups, though Eddie is human enough to appreciate the printed words of praise.

Box Office Values

He likes praise, but the best praise to him is a good box office report, and he knows that the best box office lies somewhere between jazz and the classics, but closer to the former than to the ultra refined, and he has the trick of program building that is possessed by few. Patrick Sarsfield Gilmore was not the greatest bandmaster of his day, but his programs were the best, and you have forgotten the majority of the others. The late William Hammerstein spent only about sixty per cent. of what other big managers paid for their programs and yet "The Corner" as the old Victoria was known, almost paid the costs of Oscar Hammerstein's operatic ventures. Hyman has the same trick of following the popular trend. That is why other managements ask for the details of his programs.

Mr. Mann Writes

And the other day Eddie sent us a letter he had received from W. Arthur Mann, of George Green, Ltd., a company with five houses in Glasgow, and others in Aberdeen, Ayr, Govan, Leven, Irvine and Bathgate. Mr. Mann writes:

Dear Mr. Hyman:—One of the first articles I turn to when my Moving Picture World arrives is your Production Hints—I think they are grand, and must be of real assistance to other managers.

I was in America last year, but unfortunately missed seeing your House; however, I am possibly able to follow your hints better than most theatre men on this side, and I intend making a miniature stage with the object of trying various lighting effects, etc. suggested in your hints.

I wonder if you would be good enough to let me have a photo of your stage with a few details as to size, etc., or better still, if you have such a thing, I

should be glad to purchase such a miniature.

In anticipation of your kindness—

If there is anything I can do for you this side, please command me.

With all good wishes.

Yours sincerely,

W. ARTHUR MANN.

Naturally Hyman is supplying the information, and appreciates the compliment conveyed, but this department shares Hyman's pleasure, for we too are glad to learn that the helpfulness of these pages is spreading.

What do you do with the production hints? You can do a lot no matter what the size of your house, for most of the stuff can be made to fit most stages—and pocketbooks.

See and Save

The boy with the slate is a sort of trademark with the White Rose gasoline and all through the middlewest you can get a job off the slate when some picture is not horn-ing in. These signs are shown at all filling stations and reproduced in any advertising done.

One of the latest uses comes from Indianapolis where the message ran: "See Flowing Gold at Mister Smith's Theatre, and save it here." You don't have to wait for White Rose. Any filling station will do if you have not yet played this title.

Cherokee Lectured on Cooper Indians

Leatherstocking was made a big business bringer at the Imperial Theatre, Philadelphia, largely through the advance work of Herbert H. Hustler, the manager.

He booked in a Cherokee Indian to lecture on the Algonquin and Iroquois tribes, and sold the high schools on the idea of letting the chief talk to the pupils in assembly. During the course of the lecture allusion was made to the engagement of Leatherstocking and a prize essay contest announced. All contestants were given season tickets to the serial, and the best ten essays were rewarded with prizes ranging from a bicycle down to season passes for stated periods.

The pass distribution was rather generous, but each pass was a means of bringing in considerable paid business, and Mr. Hustler figures that quite apart from the goodwill created he made a profit on this angle of the idea.

Sold on Stock

Generally a stock company is not very helpful to a picture house, but in Houston, Texas, Harry Van Demark, who replaces Eddie Collins at the Capitol and Liberty Theatres, sold The Breaking Point in part on the fact that its author, Mary Roberts Rhinehart, was part author of The Bat, which had just closed a successful run at the stock house.

Eddie, by the way, has been advanced to the City Managership of the Galveston houses. You can't keep a good man down.



A Pathe Release

A RECORD SIZED CANVAS BANNER, 100 FEET BY 35

This was used on the T. & D. Theatre, Oakland, California, for the run of Girl Shy, and was the only special advertising done for the picture. It cost about \$400, but it brought a quarter of the population to the theatre in one week.

Beat the Ball Season for Painted People

Professional baseball was a week away when Painted People came to the Liberty Theatre, Long Beach, Calif., but that made no never mind to F. L. Stannard. He hooked the ball game in the picture to a sporting goods store with a cutout baseball for an attraction grabber and originated his own private "National" Baseball Week.



A First National Release

PAINTS FOR PEOPLE

He got a very nice display of Vivaudou preparations in a drug store window with several stills and a lettered sign, and then went down the street and took an encore with another store and its own manufactures.

Good This Season

Lon B. Ramsdell, of the Hippodrome Theatre, Baltimore, revived the fake racing tip in the usual tipster envelope when the ponies came to Havre de Grace. He put out several thousand telling that The Hunchback of Notre Dame was the one tip they could not lose on, and as the racing crowd had little to do in the evening, a lot of them took the tip.



A Fox Release

A GAY BUNTING DISPLAY ON SHADOWS OF THE EAST

J. Wright Brown, of Columbus, Ga., used streamers of red, yellow and green bunting rayed from a semi-circular panel of compo board. It does not show in the picture, but streamers of the same material also canopied the marquee and lobby.



A Paramount Release

PAINTING A BANNER FOR WEST OF THE WATER TOWER

Ed Hans, of the Grand Theatre, Norfolk, Neb., blocking out a banner for West of the Water Tower, and the banner as it looked in front of the house. He gives Manager Elrod a new design for each change in the attraction and does very good work.

Gigantic

What is claimed to be the largest pair of spectacles ever built was made for the State Theatre, Pittsburgh, when Harold Lloyd in Girl Shy was played at the Rowland and Clark theatres. The statement may be subject to revision, but the specs were about 30 feet from tip to tail with the star name in one lens, the title in the other and a cut-out portrait in the bow.

Try It Again

Girl Shy broke both the cash and attendance records at the Imperial Theatre, Columbia, S. C., and did it Holy Week, at that; regarded as the worst week of the regular theatrical season.

C. W. Irvin was one of the first to play it on Southern Enterprises, and he got the records through the device first used on Why Worry. He hooked a loud speaker from the auditorium to the lobby, and let the passers by hear the audience laughing at the picture. Lots of them stopped, laughed and went right in. More came back at a more convenient time.

The stunt cost only \$10 to rig and enabled him to save more than that on his newspaper campaign, but he went into the papers well in advance and kept right on going to the end of the four-day run.

Hits Us, Too

In addition to quarantining automobile tourists, the hoof and mouth disease is affecting exploitation. William Epstein, of Laredo, Texas, imported a yoke of black oxen for exploitation work on the First National release, and then found that he could not keep them in town above 24 hours. He had to hustle them all over town and shoot them back to their real boss, instead of using them for three days, as he had planned.

Here's something a little different. While Thomas G. Coleman, of the Rialto Theatre, Macon, Ga., ran the trailer for Little Old New York, he spotted a cutout of Marion Davies, set well away from the screen. When the trailer ended the spot went out and the cutout was removed from the dark stage. The same cutout worked in the lobby during the run.

Has Pola Brown for Pola Negri

The "personal representative" is not altogether new, but M. Rosenthal, of the Strand Theatre, Waterbury, Conn., gives it a new angle. Usually the P. R. is the exploitation man, but Rosenthal dug out a pretty girl to whom he gave the name of Pola Brown, "personal representative for Pola Negri."

He brought her to town to fight a combination of the circus, and a 250th anniversary of the founding of the town, with street parades and all the usual free attractions, including an industrial exhibit. It looked like red ink for the engagement of Men, but Miss Brown changed red to black on the footings with the ease of a professional magician.



A Paramount Release

A SAMPLE STUNT

The opening day of the picture she was given a reception at a local dance pavilion, where she was introduced to the crowd of more than a thousand, and her visiting cards were passed around. She dances with young men who were properly introduced by the floor managers.

She had made an earlier appearance at the ball park, where she was presented by the umpire to a crowd of about 3,000. This was a new gag in the New England league and was a knockout.

Tying up with this, a local store threw out envelopes "For Men Only," with the play advertised on one side and the store on the other. The matter was, of course, of equal interest to women.

The players on the two teams were invited to be Miss Negri's guest at the Strand that evening.

Wore Bathing Suits

Miss Brown demonstrated bathing suits in a store window, with every other card for the attraction, and did the same stunt for straw hats in another location. She made two pitches at a ten cent store, with matinee reduction tickets, and judged a tango contest at a dancing academy. She even stole the industrial exhibit one afternoon. All of her trips were made in a banner car loaned by a local agency.

With 20,000 pieces of distributed matter and plenty of paper, not even the circus made a dent in the run.

If you can't get the star for a personal appearance, try a representative. Cheaper and almost as good. She is better from one angle, for you can use her in a greater number of stunts.

Production Hints from Edward L. Hyman

Managing Director Mark-Strand Theatre, Brooklyn

AMONG several outstanding features of the photoplay-music program of which the Ince-First National production, "The Marriage Cheat," was the cinema drama, was the Brooklyn first run of the newly invented DeForest Talking Pictures. This film, running ten minutes, had Dr. Frank Crane opening with a short talk, then a saxophone player in a solo, and closing with the Brooklyn Mark Strand Ballet in Tschaikowsky's "Second Hungarian Rhapsody," with accompaniment by the orchestra.

The complete show ran two hours and four minutes, with the photoplay requiring one hour and eleven minutes of the time. Besides the talking pictures there were three musical incidents, one being an atmospheric prologue to the drama. The Topical Review (eight minutes) and a Lyman Howe film, "A Tiny Tour of the U. S. A." (ten minutes), rounded out the show.

The overture was Rossini's "William Tell," with scenic and lighting effects. It begins with a cello solo with blue stage, a landscape back drop being seen on the production stage. Gradually the storm effects are heard, and clouds gather in the sky of the drop. Then jagged lightning is produced from behind the transparent windows at either side of the stage, and then lightning on the back drop, followed by a rain effect as the front blue lights dim off. After the storm a rainbow appears across the sky, and then red borders come up, with white added to get more of an amber effect. At the finish there are two orange spots on the musicians from the dome, covered by two orange floods from the booth which also take in complete stage. Eight minutes for this overture.

There was no lightning for the talking pictures, and no music except that produced by the film itself. Other exclusive material, including three of the Brooklyn Mark Strand

singers, will be used the week after next.

The Mark Strand String Quartet, composed of two violins, cello and viola, was presented on the production stage in Tschaikowsky's "Andante Cantabile," and then Mozart's "Minuet," in which four members of the ballet took part in pantomime, costumed in flowered silk dresses with silver wigs and carrying feather fans. The musicians, lifted from the regular orchestra, were grouped before a huge transparent window lighted from behind by vari-colored lights. A plush cyclorama framed in the window. The lights for the first number were violet flood from the dome on the musicians; blue foots; light green transparent windows at either side; red coves and blue inside strips. Second number, light blue flood from dome on musicians; blue foots; red coves and blue inside strips. Nine minutes for the presentation.

The atmospheric prologue opened with the baritone solo, "God Keep My Thoughts," on the apron of the small stage, closed in by the antique draw curtains. Singer dressed as Percy Marmont in the picture. Curtains then open on the set, which was ground set row of South Sea Beach, backed up by surf drop. Lattices to the sides twined with palm branches. Palm tree center stage, and set tree stumps to the left upon which were seated six Hawaiian musicians with string instruments. Four dancers as hula girls posed "at rest." Scrim over the entire set at footlights. Light green spots brought out the palms, and orange spots hit the Hawaiians. After "Aloha Oe" by the strings, girls danced to "Hula Girl," and then did pantomime while the Hawaiians played and sang "Palola." Front lights included medium blue flood from dome (Nestrum 150 amperes) on the orchestra; blue and red foots, and red inside strips. This presentation took up eight minutes, the feature picture being thrown upon the scrim while the dancers were yet in action.



WITH

CO-OPERATION



WITHOUT

This is one of these instances when it is either cooperation or no-operation.

Vivaudou cooperating with Metro Pictures has planned a complete national advertising and window display campaign on his famous Mai d'Or products.

Think of a tie-up with these famous stars! Barbara La Marr, Mae Murray, Viola Dana, Laurette Taylor, Renee Adoree, and Jean Tolley.

Don't delay! Act now, and enjoy the full benefit of this unusual cooperation.

Book Metro pictures with the above stars and write Vivaudou now.

MR. R. F. LINDQUEST, 469 FIFTH AVENUE, NEW YORK CITY
c/o V. Vivaudou, Inc.

Mai d'Or: more than merely a fragrance.

Big Fashion Show for S. E. Theatres

Lem Stewart has completed an arrangement with the Peggy Paige company whereby any Southern Enterprises house can have a fashion show in collaboration with the local handlers of the Peggy Paige dresses.

One of the first houses to tie in was the Imperial Theatre, Charlotte, N. C., and George Brown, who is always first over the jumps, used it as a life saver for the last half of Holy Week, when his film feature was Johnny Hines in Conductor 1492. He more than held up business.

All it cost him was the runway through the aisle and the orchestra, the store supplying the models as well as the gowns, and giving a straight 48 inch display advertisement to the event as well as carrying mention in all of its general advertising.

Having no regular stage, Mr. Brown had to use a platform and a runway, but he gave an entirely satisfactory fifteen minute show, and is sitting pretty for a repeat when a change of season permits.

There Is Hope

Dr. Munyon has passed on but his slogan still lives. Loew's Vendome Theatre, Nashville, gave free admissions to all old males over 58 who wished to see Black Oxen.

And the funny part of it is that a lot of them owned up to the spinsterhood and the 58 years and told what they thought about the Steinach method of rejuvenation, and the papers printed the symposium. The consensus of opinion was that old Doc Steinach could go chase himself for all they cared, but then, they were talking for publication.

Named the Man

Following the lines originally used for Our Leading Citizen, the De Witt Theatre, Bayonne, N. J., conducted a voting contest for the most popular policeman, the votes to be obtained at the De Witt box office. The details are not given, but the votes do not appear to have been issued with the ticket sales. You "named the man," and the winner was given a watch at the Policeman's Ball. The watch was donated by a local jeweler.



A First National Release

HOW EDDIE HYMAN PLAYED UP WHEN A MAN'S A MAN
This shows two of the non-tipable lobby easels and the larger frame, which is usually placed outside the Mark Strand, Brooklyn. Over on the right is his book sign. Other stunts included a radio hook-up and a tie to libraries and book stores.

Got the Names

Lem Stewart suggested to Southern Enterprises managers a letter to be sent to all bachelors. I. L. Shields, of the Modjeska Theatre, Augusta, Ga., liked the letter, but he had no mailing list of bachelors.

He advertised in the theatre program asking all bachelors to communicate with him on a matter of importance to them. They each got a letter and a ticket. The ticket was good to a special morning matinee of The Fighting Coward. Everybody was happy.

Much Cost Little

Because he used the pupils of a local dancing teacher as his models, a seventeen person fashion show cost manager Santikes, of the Palace Theatre, San Antonio, very little real money.

A local store outfitted the models in return for the advertisement, and supplied several changes for each girl. It fitted in well with the feature, which was First National's Lilies of the Field.

In Again

Perhaps you recall when 74,917 theatres through the country made a local reel in connection with The Cross roads of New York. If you can't we can. We only used about 50 of them, but Walter Ebenhardt brought the other 74,867 in to show us.

Well, anyhow, the Fox Washington Theatre, in Detroit, revised the stunt with Baby Peggy's The Darling of New York, adding a local two-reel feature, The Darling of Detroit, getting considerable exploitation out of the making as well as the showing.

There it is. Hop in.

Extra Letters

Figuring that the misspelled word was going a bit stale, Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., did an older one when he got a co-operative page for Black Oxen. He used enough extra letters, one to each space, to spell the title of the First National. To make certain that people read the advertisement instead of merely guessing at the word, you had to tell the word in each of the advertisements containing the extra letter.

The fifty neatest replies got singles.



Goldwyn Releases



HERE IS THE LATEST FROM LOS ANGELES; WAX REPRODUCTIONS OF GOLDWYN STARS

On the left is a wax duplication of Aileen Pringle in Three Weeks, while on the right is Claire Windsor in Nellie the Beautiful Cloak Model. Both were made from life by a local wax studio, and were dressed in the original costumes worn in the plays named. The idea was developed by Roy Miller, of the California Theatre, for the runs of the plays at that Los Angeles Theatre.



A Universal Release

ONE OF THE RACERS ATTENDING A MORNING SHOWING

Capt. Alfred Davis, of the Marble Arch Pavilion, London, arranged a special showing of Sporting Youth to the racing drivers of an exclusive auto club, and the cars made a fine ballyhoo for the Denny automobile race picture. It took hold.

Fielding's Teaser Gave Good Return

Sometimes a stunt works out better than anticipated. A. A. Fielding of the Strand Theatre, Truro, N. S., got out a teaser that paved the way for a second and bigger smash.

Throughout Nova Scotia, as well as in some portions of the northern states this side of the line, the roads are closed to automobile traffic for from six to eight weeks during the Spring. This is to keep the heavy cars from tearing up the roads while the frost is coming out of the ground.

Mr. Fielding got out a tack card reading "Roads open May 1. Watch for The Drivin' Fool."

That was all right, but the Highway Commissioners asked him to correct the statement, since the roads would not be open by then. Mr. Fielding promptly got out a second card stating that the roads would not be open May 1, but that The Drivin' Fool would be at the Strand on that date just the same.

Then he went to one of the two rival telegraph companies, and they gave him 1,500 "send" blanks and as many envelopes. He had these printed up with a contradiction telegram apparently addressed to him by the Division Engineer of the Highway Board, using the signature with the consent of that official.

What promised to give merely a little laugh actually worked into a local sensation and considerably bettered business. Mr. Fielding also added a line for the Princess, the sister house, just to show that his heart was in the right place.

Another recent stunt was a co-op. page for Pleasure Mad with seven automobile advertisers. They paid for the entire space and gave Mr. Fielding a 3 3/4 inch strip across the centre of the page and four 2 by 2 ears without cost to the house.

Six Units

Eight units to a program made exceptional business for the Columbia Theatre, Bristol, Tenn., lately, and Leo G. Garner writes that his public took very kindly to the diversified offering.

He added the Valentino Society Sensation to The Governor's Lady, a Fox News, a Crazy Kat, a Sing 'Em Again and an Organ Solo, and all at his regular admission. He writes that the Valentino was a bit disappointing to his patrons, but we think this is probably due to the way he handled this number with "At last—— after months of waiting." It is much better to frankly admit this to be a reissue. Then there is no feeling that a deception has been practised—and you cannot keep the secret after the picture starts.

Ties a Universal to Exclusive Club

Through the London office of Universal, Capt. Alfred Davis, of the Marble Arch Pavilion, London, was able to offer in the name of Carl Laemmle a special cup to be known as The Sporting Youth Cup, to be driven for by amateurs under the age of twenty-five, as one of the events of the Easter meet of the exclusive Brooklands Automobile Racing Club.

He further arranged to have Denny challenge the winner by cable. If the challenge is accepted, Denny will be out of luck as the event was won by Count Zboowski, one one of the world-champions in the amateur class.

This stunt took care of a wonderful amount of newspaper publicity and got pages in the automobile journals. But that was not all Capt. Davis figured he could get out of the feature. He invited the members of the club to a special showing, and as most of them came in their racing cars and parked them during the showing, Oxford street enjoyed an impromptu automobile show that helped the opening considerably.

It not only got them in, but the picture pleased and the initial crowds went out to tell their friends.

Teased and Won

Because The Acquittal had been pretty well talked about before he came to play it, Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., cut down his newspaper advertising to have that money for a picture which would need more help, and ran along on the mystery idea.

In the newspapers and in lobby cards he announced that no one would be admitted during the running of the last reel. He added an appeal to patrons not to tell their friends who killed John Prentice. This not only made business through the appeal to curiosity, but the lobby standouts helped to pull in the man who didn't really intend to come, but who followed the crowd.

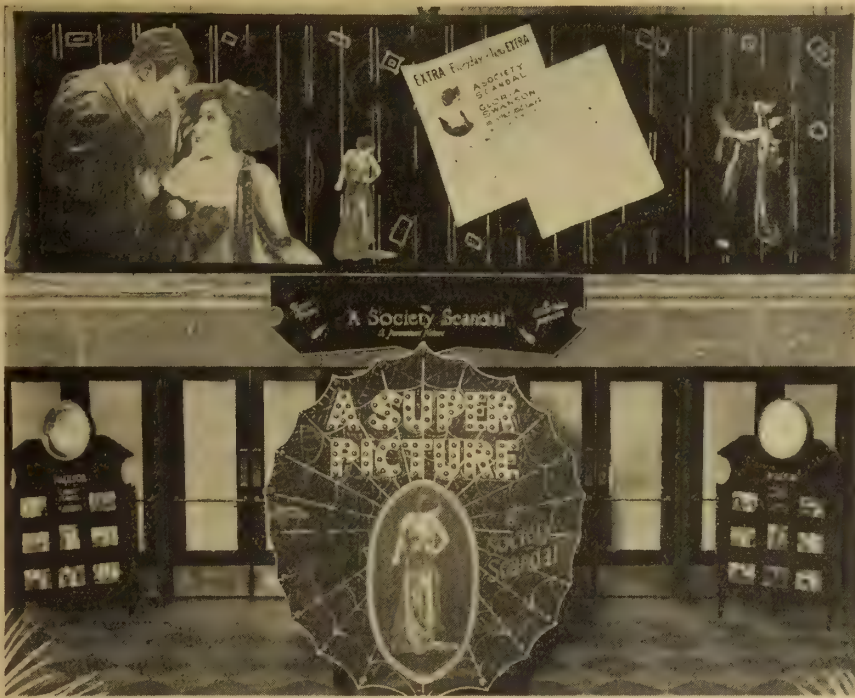
He followed the Universal plan book teasers for his general newspaper copy, and they worked well.



A First National Release

LILIES OF THE FIELD ARE CAREFUL ABOUT FOOTWEAR

This was why the Tivoli Theatre, Chattanooga, tied a shoe store to a display of slippers and pumps knowing that it would interest the women and at the same time make an appeal to the men. He used two stills, two inserts and a painting.



A Paramount Release

THE FOYER ADVANCE ON SOCIETY SCANDAL FROM ATLANTA

Howard Price Kingsmore, of the Howard Theatre, doubled his usual advance on the Gloria Swanson, knowing that it would help to better business. He generally confines the advance to the ledge, which faces the departing patrons.

Sold White Sister on Personal Angle

Because Lillian Gish spent a year in Shawnee, Okla., where she visited a relative and attended the local school, Jack Jones, of the Cozy Theatre, worked the town into a ferment, with the aid of W. G. Bishop, a Metro exploitation man.

As a first step they worked a telegram from New York in which Miss Gish was supposed to tell Jones that she had been advised that The White Sister was to play Shawnee, and that she hoped her old friends would enjoy the production.

On top of that came a wire from a fan magazine asking for a story on Miss Gish's stay. The newspaper took this up and printed the best of the reminiscences of the residents which had been sent in response to the appeal for material.

With newspaper and window work and bundle stuffers, the picture went over to close to the entire population. If you can figure a local personal angle it is great stuff.

Closed Box Office

It remained for the Regent Theatre, Ottawa, Canada, to get one last kick out of Circus Days. The Regent is not a 5,000 seat house, but it has a large calibre manager, who remembers how things are done on the lot, so he closed the regular box office and sold the tickets from a sidewalk stand similar to those used by side shows, just a pen with an advertising umbrella above, such as you see at all side shows and country fairs. With a little canvas, a caged raccoon and a barker dressed as a traditional Kentucky Colonel, the outfit was better than many more expensive designs.

Moved Tickets, Too

Real money and more or less real jewelry in moving procession was H. C. Farley's way of selling The Wanters to the patrons of the Strand Theatre, Montgomery, Ala.

He painted a sheet of compoboard about six feet high a bright yellow. A hole was cut in the centre and around it were pasted stills and the title lettered in with "Some want money. Some want love." Back of the window an endless band covered with real money and jewelry was kept in motion by a small motor so that there seemed to be a shower of the things most people want. It cost little and sold very well.

Tied Painted People to a Demonstration

Because a local department store was about to have a demonstration of a line of toilet articles, the Fifth Avenue Theatre, Nashville, persuaded the store to hook in to its presentation of Painted People, loaning enough accessory material to ensure a fine window showing which helped attract attention to the cosmetics on display.

The newspapers declined to work in the dual hook-up, but the store gave such emphasis to Painted People that the stunt was well worth the trouble.

A few years ago "Painted" in conjunction with cosmetics would have been fatal to the beauty preparations, but these days the term is less of a reproach and the hook-up does not appear to have hurt the sale of the goods, but on the contrary helped the demonstration materially.

These Gold Diggers Picked at Real Gold

Oscar White, of the Rex Theatre, Sumter, S. C., has to sell his picture in a town where a lot of his possible patrons slip over to Columbia and see pictures before he gets them.

This was the case with The Gold Diggers, and Mr. White knew that he would have to hustle to hold his own. He knows, too, that real coin is the best lobby flash he can get.

The bank was able to let him have about \$150 in gold coin. This was placed in a large jar. In with the money were two girl dolls, one holding a miniature pick and the other a tiny shovel. The sealed jar was put into the lobby, backed by the display of about \$300 in new bills, and a lot of people came in who might otherwise have stayed away. The suggestion of money pulled them irresistibly.

It's pretty late in the day for a new stunt to be turned up on this title, but we know of no reported lobby that beats this for appropriateness.



A United Artists Release

HERE'S ONE-HALF OF HADDON HALL AS INTERPRETED BY SEATTLE

The Strand Theatre arranged a fine window in a big furniture store for Dorothy Vernon of Haddon Hall, making the paintings of Miss Pickford the wall portraits. Only one half of the display is shown here, but enough to suggest the general scheme.



A Warner Brothers Release

THIS THIRTEEN FOOT TABLEAU HELPED BEAU BRUMMEL

It was designed for the lobby of the Harlem Opera House, New York City, as part of one of the best exploitation drives yet planned on this picture. It backed up a strong front display and a campaign which included eighty well dressed windows.

Fifty-seven Hooks to Public Library

One of the best campaigns for library co-operation is found in the results obtained in Cleveland by Al. Feinman, working for The Hunchback at the Stillman Theatre. He landed 27 public library branches and then sold the idea to 30 school libraries, with the result that every book dispensary in town was a ballyhoo for the Universal production.

Three of the displays are shown on this page to suggest the manner in which the stunt was worked. Two of them are on current book stacks while the third is a bulletin board. Quite apart from the purely advertising appeal of these displays, there is a moral support angle that is even more to be sought, and the thoroughness of this campaign particularly commends itself.

Slid on This

Because The Meanest Man in the World had been a Chautauqua attraction in Sumter, S. C., Oscar White figured that either they would come without being urged or could not be coaxed, so he slid along with a few semi-humorous lettered signs, figuring that it would be useless to spend much money for a display.

Evidently he was right, for most of them read the signs and went on their way.

George J. Schade is too good a manager not to be nice to the newspapers—not merely the big boss, but the smaller men. As one result, not long ago a paper got a syndicated article on "England's Flaming Youth." It was dated for release the following Sunday, but he knew that Schade had F. Y. booked and he held it until then.

Played Dog Story

C. W. Irvin stressed a dog story for The Uninvited Guest and made a clean-up with it. He featured the yarn about Jean Tolley actually discovering \$50,000 in gold while working in the diving scenes. This was used in the newspapers and the house organ, and personal inquiries from patrons proved to Mr. Irvin that the story had taken hold.

To alibi this he used the underwater pictures in the lobby and featured the colored photography in his newspaper work, taking down a nice profit on the engagement.

Good Dressing a New Beau Brummel Angle

Working in with the Harlem Board of Commerce got the Harlem Opera House, New York City, unusual aids in putting over Beau Brummel for a week. Perhaps the biggest stunt was to festoon the street for eight blocks with red white and blue electric lights. This covers practically all of the business section of 125 street, the Main Street of lower "uptown."

The next most interesting event; and one more easily copied was a "Best Dressed Man" contest, the award being a suit of clothes donated by a local merchant, of a retail value of \$75. The judging was done by the Board of Commerce and the award announced the following day at the theatre, when the winner was in attendance to show himself.

Some eighty windows were hooked to a painting, sets of stills or other material, including an old "beaver" in one of the hat stores. The display was by no means confined to the handlers of men's wear. Candy and drug stores and even women's wear shops were lined up, for the Board of Commerce had declared a Beau Brummel Week in the interest of better business, working the locality sheet and the Harlem edition of one of the larger daily papers for publicity with special advertising.

The lobby was nicely dressed with paintings and stills and a cutout tableau 13 feet wide was used inside the lobby, the display being shown on this page.

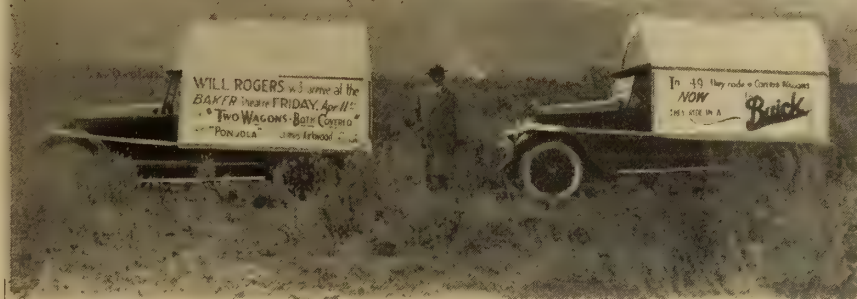
Frank Shiffman, of the Opera House, with the aid of A. Costa, of Warner Brothers, worked out the details with Charles Fuller, Executive Secretary of the Board of Trade.



A Universal Release

THREE GOOD EXAMPLES OF ADVERTISING BOOK CLASSICS IN THE PUBLIC LIBRARIES

These were planned by Al. Feinman, Universalist, for the run of The Hunchback of Notre Dame at the Stillman Theatre, Cleveland. He hooked all 27 public library branches to the picture and also ran in thirty school libraries for good measure. The most successful placement is over the desks, though the bulletin board in most libraries is frequently consulted.



A Pathe Release

THESE COVERED WAGONS HAD MODERN CONVENIENCES

The converted automobiles were used in Baker, Oregon, to tell the town that *Two Wagons, Both Covered*, were due at the theatre. The first sold the play and the second sold the automobiles with a good idea for a selling line.

Fashion Show Got 427 Extra Inches

Three stores collaborating with the Rex Theatre, Spartanburg, S. C., in a fashion show gave J. H. Stelling 427 inches of display advertising for the show and *A Society Scandal* in addition to the space he took. This was not a hook-up-page, but straight display work in three locations.

He did not use the Peggy Paige hook-up, but worked with three local stores, using twelve well known young women as models who were of a social standing sufficient to get the news of their selection into the society columns.

The dean of Converse College announced the show in the dining room and gave all students permission to attend the Friday showings.

One feature of the show was the use of showcases in the lobby containing exhibits by the co-operating firms. This is a good stunt where the lobby or foyer space permits it to be done.

A Novel Prologue

It had nothing to do with *A Society Scandal*, but on the other hand it will work on any picture or can be used as a production number. Guy Kenimer used it to prologue the Swanson picture at the Arcade Theatre, Jacksonville.

The curtains parted one phonograph about nine feet high, draped in with red plush and played upon by changing spot lamps. Inside a flute and clarinet duet was played and as the number drew to a close the slats of the sound chamber were slowly opened to disclose the heads of the players, the lights going on inside the cabinet. The stunt will work particularly well where a feature has a good plugger song.

For his advertising Kenimer specialized in the society angle, making up a new mailing list from the local blue book, containing the names and addresses of the members of all local organizations. A little care was necessary to avoid duplication, but it was worth the extra trouble to get the house program with the advance story of the feature into the proper hands.

A Sporting Offer

Walter Eberhardt says that when the Mexico City theatres played *Ashes of Vengeance*, they took a cross page strip to offer to bet \$10,000 that it would be the best picture in town that day or which had been shown in months. Walter has the papers to prove it, if you can read Spanish.

This Helps

A great many persons object to circulars, heralds or even roto sheets inserted in their local newspapers. If they do, the advertising is the reverse of helpful.

A. R. Lynch, of the Lyric Theatre, Jackson, Tenn., has found a way to get distribution without incurring the curse. He had the rotos for *A Society Scandal* wrapped around all papers sold or delivered instead of folding them in. It worked very well.

Borrowed Two Autos

K. L. Burke, of the Baker Theatre, Baker, Oregon, is right on the old Oregon trail, covered by the people in the Hough story, so when *Two Wagons, Both Covered* was booked in, Mr. Burke felt that he should do a little something about it.

He put out two cars, borrowed from a local agency, one working for the theatre and the other paying rental on the first car. The house car told that Will Rogers would arrive at the Baker Theatre in two wagons, both covered, on a certain date, and named the longer feature. The second said that in '49 they rode in covered wagons, but now they use a specified make of car.

The stunt made for interest in the travesty, and helped it to pull in as much business as Ponjola did.

Used a Gold Brick

Frank Miller, of the Modjeska Theatre, Augusta, Ga., handed Tom Meighan a gold brick when he came to town in *The Confidence Man*.

He made the "brick" from fine wire gauze, covered it with tracing cloth and gilded it. Then he put an amber lamp inside for use in the evenings and he had a brick light enough to be placed in the hand of the 24-sheet cutout. Another lobby display was a painted money sack, which is the first time this idea has bobbed up in about a year.

Results

Arguing that book lovers would be most interested in *The Eternal City*, Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., got a circulating library to put a herald for *First National* picture in every book rented ten days in advance. About a thousand heralds were given this select distribution.



A Warner Brothers Release

THIS MARRIAGE CIRCLE BEAT JOSEPH'S COAT

The inner circle, painted a dozen different colors was revolved by a motor geared to run so slowly that the tints did not blend but stopped just this side of a merger. The colors were repeated on the fixed portion. Done by J. Wright Brown, of the Grand Theatre, Columbus, Ga.

Hand Drawn Space Is Well Laid Out

Not often does the all-hand drawn cut work out as well as the combination of line and type, but this space from the Old Mill Theatre, Dallas, Texas, on *The Midnight Alarm* is well done and perhaps better than a combination. This is largely—if not wholly—due to the fact that the artist has confined himself to large letters which show through the black space which is supposed to represent the midnight darkness. The



"NO LOAFING," Tuxedo Comedy—International News

A Vitagraph Release

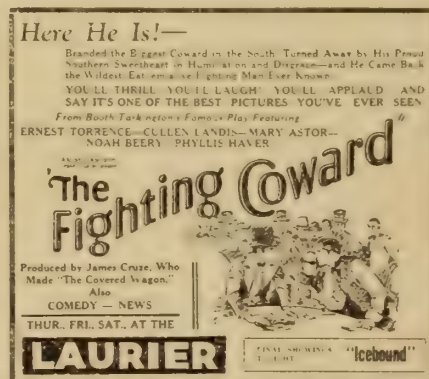
BETTER THAN TYPE

lower part of the drawing is lighted by the flames of the burning building, which gives visibility to the detail drawing. The smoke mingles with the dark sky to form a background for the lettering of the title, and with the mention of three members of the cast the selling is complete even without the "A romance of the smoke eaters" just above the title. At the same time the signature is held away from the drawing and

emphasis is given to the "now playing." We don't see just why the engine in the foreground should be racing past the blaze, but perhaps the driver is nearsighted. At any rate it will have no ill effect on the sales. Not all plays will lend themselves to this style of appeal, but it is well suited to the fire melodrama and really belongs.

Fighting Coward Is Nicely Sold

We like this attack by W. C. Benson for *The Fighting Coward* at the Laurier Theatre, Woonsocket, R. I. He uses only a little talk, yet he puts over the idea of this delightful travesty in a way that will make the average man want to see the picture. He sells the story, the cast, the author and the



A Paramount Release

VERY NICELY DONE

director and gets a bill for only eighteen inches of space, for this is a three sixes. And the space bill is about all he gets, for he uses a plan book cut and does not have to give money to a local artist for doing what Bottsford's department usually does better than the local man can.

Sit right down and lay your plans for exploitation of fall product.

Sells a Big Store on a Book Display

Barry Burke, of the Palace Theatre, Fort Worth, Texas, had to sell *Scaramouche* at an increased admission while it was playing Dallas at regular prices. Dallas is only thirty miles away, and down in Texas that is just a little after supper jaunt, so Barry had to get a hustle on. He used all the

— Sold at a new
From the Regular Price

Department Second Floor

"Scaramouche"
Special Photoplay Edition **75c**

de
in
5

"Scaramouche" by Raphael Sabatini the writer of the famous, successful, and famous serial photoplay "The Three Musketeers." This is a very funny, offering to the general public. It will be shown at the Palace this week beginning today. Read the following list of the plays which have been reduced to 75c per copy:

- "The Three Musketeers," by A. L. M. Hutcheson.
- "The Tallman," by Walter Scott.
- "Tollers of the Sea," by Victor Hugo.
- "Vanity Fair," by W. M. Thackeray.
- "The Hunchback of Notre Dame," by Victor Hugo.
- "The Nether World," by Rex Beach.
- "The Light That Failed," by Rudyard Kipling.
- "The Last of the Kings," by Miss Roberts Robinson.
- "When a Man's a Man," by Harold Bell Wright.
- "The Master of Man," by Hall Caine.
- "Black Oxen," by Gertrude Atherton.
- "The Spoilers," by Rex Beach.
- "The Shadow of the East," by E. M. Hull.
- "West of the Water Tower," by Homer Croy.
- "The Hoosier School Master," by Edward Eggleston.
- "St. Elmo," by Augusta J. Evans.
- "The Rustle of Silk," by Cosmo Hamilton.
- "David Harum," by E. N. Westcott.
- "The Green Goddess," by Kate Jordan Mills.
- "The Leavenworth Case," by Anna Katherine Greene.
- "Belita Donna," by Robert Hickens.
- "The House of the Seven Gables," by Herman Melville.
- "Women," by Vicente Blasco Ibañez.

Book Section, First Floor.

chea 7.95
nla. 35c
lass 3.95
1.96
1.00

The
"I am
200 p
"Style
"I am
conv
you a
"I ma
yours

or the Hou ekeeper Olered at

15 36-inch Curtain Scrim—With fancy border, in white | Gloria
10c or in special, a yard
36-inch Curtain Scrim—With fancy border, in white | 25c

A Metro Release

FROM A DEPARTMENT STORE

standard stunts and then decided he could do a few more things, one of them being to interest the big store in a drive on photoplay editions with *Scaramouche* as a leader. He might have fallen down on *Scaramouche* alone, but with twenty-three other titles on the list he got a little better than a two sixes. He held his own against Dallas, which was doing very well considering that some 10,000 copies of the Dallas Sunday papers, advertising the Metro at regular prices, came into Fort Worth.

Straight Sided Cuts Work Well in This

It is not always that straight sided single column cuts work well in larger spaces. The straight sides make them look unfinished, but the Bio Theatre, Moline, Ill., used a pair of singles on *The Call of the Canyon* and did it very effectively, working them to define the sides of a four fives, with a stock title cut in between. Even at that, the effect would not have been good were it not that the lower portion runs into sketches, one showing the man and his native canyon and the other Miss Wilson and the city environment, which give force to the cross line "You will see the land of jazz and flappers and the wonderful west; two big pictures rolled into one." It is a nice layout, well planned and almost as well set.

Up to a Standard—Not Down to a Price

FOUR DAYS **BIO** STARTS SUNDAY

JESSE L. LASKY PRESENTS Zane Grey's **"THE CALL OF THE CANYON"**

WITH AN ALL-STAR CAST INCLUDING

Richard Dix, Lois Wilson,
Noah Berry, Marjorie Daw, Ricardo Cortez

You will see the land of jazz and flappers and the wonderful west two big pictures rolled into one.

Also Good Comedy—Adults 25c, Children 10c, Week Matinee 15c

A Paramount Release

A NICE ADAPTATION OF SINGLE CUTS TO LARGER SPACE

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"A Self-Made Failure"

Fine Comedy, Human Interest and Pathos
Make This a Good Box Office
Picture

Reviewed by C. S. Sewell

With a story in which there is the combined appeal of excellent comedy and heart interest and full play upon the sympathy of the audience, the new J. K. MacDonald production for First National, "A Self-Made Failure," should prove a pleasing and amusing attraction for the majority of audiences.

The principal characters in the picture are an easy-going, kindly tramp who has made a failure of life, and a little boy who has been left in his care by his dying father under the impression that the tramp, his old pal, was now a successful business man. There is a tug at the heart-strings in the plight of this little boy and it has been effectively handled; however, it is the comedy angle which has been most strongly stressed, as evidenced by the fact that Lloyd Hamilton portrays the tramp. His performance is an excellent one; he appears in the make-up which his work in two-reelers has made familiar, and extracts every possible bit of humor out of the situations. He keeps you amused and is responsible for a number of good laughs, at the same time exerting a strong hold on your sympathy, and in a few brief scenes does effective serious work. Little Bennie Alexander is extremely effective as the boy, bringing out the heart appeal and humor of the role, and we must not forget the other member of the trio, Cameo, the clever little dog.

Entire dependence, however, has not been placed on these two feature players, for in addition to Hamilton the cast presents Dan Mason, Chuck Reisner, Harry Todd and Victor Potel in comedy roles, and each one does his full share. Also, Mary Carr's work as a grandmother who has been cheated out of her property by the villain comes in for a large share of the audience's sympathy. Then, too, there is the necessary romantic angle, between Matt Moore and Patsy Ruth Miller, but this has been subordinated. There is also an exceptionally snappy bathing beauty revue.

Important points in the story appear rather

FEATURES REVIEWED IN THIS ISSUE

Dark Stairway, The (Universal)
Guilty One, The (Paramount)
Perfect Flapper, The (First National)
Self-Made Failure, A (First National)
There's Millions In It (F. B. O.)
Tiger Love (Paramount)
True As Steel (Metro-Goldwyn)
Western Luck (Fox)
What Shall I Do? (Hodkinson)

improbable and overdrawn and there is considerable dependence upon familiar situations; however, these will be outweighed in the mind of the average patron by the comedy angle and sympathetic appeal.

Cast

Sonny.....Ben Alexander
Breezy.....Lloyd Hamilton
John Steele.....Matt Moore
Alice Neal.....Patsy Ruth Miller
Grandma Neal.....Mary Carr
Cyrus.....Sam DeGrasse
Spike Malone.....Chuck Reisner
Pokey Jones.....Victor Potel
Dan.....Dan Mason
Constable.....Harry Todd
Mrs. Malone.....Alta Allen
Waitress.....Doris Duane
Cameo.....By Mimsell

Story by J. K. MacDonald.
Adapted by Violet Clark.
Directed by William Beaudine.
Length, 7,345 feet.

Story

When Sonny's father died he left him to his old pal, Breezy, who became a tramp, taking Sonny with him on his travels. They strike the town of Sulphur Springs and Breezy is mistaken for the new professor in charge of the massage parlor. Cyrus discovers the error but insists that Breezy carry out the impersonation. Sonny finds a home with Grandma Neal, whose husband originally owned the hotel and springs. Through a combination of circumstances Breezy discovers that Neal has already paid the debt and that Cyrus is a crook. Breezy also finds the deed and loses it, but it develops later that it is a forgery. Grandma gets the hotel and springs back again and Breezy is about to wander on when Sonny persuades him to stay as Cameo, the dog, has a family of puppies and they must help her raise them.

"What Shall I Do?"

Dorothy Mackaill Scores in Hodkinson
Drama of Lost Memory

Reviewed by Sumner Smith

"What Shall I do?" a Hodkinson picture starring Dorothy Mackaill, offers a familiar story involving a girl and her baby left penniless by a husband who is suffering from loss of his memory as the result of an accident, but treats it in such a sympathetic, realistic way that the interest is held from the first foot to the last, except for a slight slowing of the action in the middle.

All the well known incidents that have come to be known as hokum are called into play in this sentimental film, but they have been handled deftly and the acting of an excellent cast makes them seem real. Excellent settings depicting a humble and an expensive home add to the picture's illusion

ANNOUNCING ACE-HIGH PRODUCTIONS First Release Aug. 1st "SLAVES OF SCANDAL"

From the Famous Melodrama
"DAYLIGHT and DARKNESS"

By C. W. HENRY

WITH A SUPERB CAST

Released Through the Leading
Independent Exchanges

ACE-HIGH PRODUCTIONS

701 SEVENTH AVE. NEW YORK

POWERS FILM

"Survives The Long Run"

Twenty-five per cent. more bookings per print means a lot of money. That's all extra profit for you if your pictures are printed on POWERS FILM. No additional cost.

Distributed exclusively by
SENSITIZED FILMS, INC.

A. G. STEEN, Pres.
Phone Circle 8981

1650 BROADWAY

NEW YORK

Use
Powers
Prints

They
Last
Longer

of reality. It is distinctly domestic drama, with a touch of the melodramatic contributed by a fist fight and the accident, and it ought to be satisfactory entertainment for all but the flashy picture palaces, with their sophisticated audiences.

In this her first starring vehicle Miss MacKaill presents a very appealing characterization of the girl whose morale is nearly shattered by the sudden departure of her husband. In the scenes with her baby she strikes a human note that focuses all eyes upon her, and at all times she is attractive and convincing. John Harron as the boy suffering with amnesia gives an excellent performance, and the same may be said of the rest of the cast, with, perhaps, particular mention of Ralph McCullough and Ann May, who score in injecting comedy touches.

"What Shall I Do?" impresses as a picture that will appeal especially to the women. Its human story of a near-tragedy of home life ought to make it welcome in any locality, except, as said above, one where the women park their poodles in the theatre's "cry room."

Cast

Jeanie Andrews.....Dorothy MacKaill
Jack Nelson.....John Harron
Mrs. McLean.....Louise Dresser
Henry McLean.....William V. Mong
Dolly McLean.....Betty Morrissey
Mary Conway.....Ann May
Tom Conway.....Ralph McCullough
Lizzie, a waitress.....Joan Standing
Big Jim Brown.....Tom O'Brien
Joe, a bus boy.....Danny Hoy

Story, Supervision and Editing by Frank Woods.

Directed by John G. Adolfi.

Photographed by Joseph Walker.

Length, 6,000 feet.

Story

John McLean, wealthy manufacturer, sends his stepson, Donald, to work in his factory. Donald takes the name of Jack Nelson, lives in a cheap rooming house, falls in love with Jeanie Andrews, a restaurant cashier, and fights Jim Brown for a scurrilous remark about her. They marry and "Jack" withholds his real identity, waiting for a favorable opportunity to introduce her to his parents. A baby is born to them. Concussion of the brain after an auto accident leaves Jack without memory of the past. Jeanie is hard put to make both ends meet. She locates Jack in the home of his parents and he repudiates her claim of matrimony. Jim Brown drags Jack to her home, his memory returns and his parents are pleased with Jeanie.

"Western Luck"

Plenty of Action and Heavy Melodrama in Charles Jones' Newest Feature for Fox

Reviewed by C. S. Sewell

There is plenty of action, good, hard fighting and riding, heroism and deep-dyed villainy in "Western Luck," Charles Jones' newest starring vehicle for Fox, and it should rank as a satisfactory program picture where Westerns are liked and prove a popular attraction with this star's fans.

The action starts off with a punch in a scene where just as a baby is born in a shack in a western town, the house catches on fire and in rescuing the sick mother the baby is left behind and found by a ranchman. The scene then shifts to the time when the baby has grown up and coincidence is

stretched in the situation where the very capitalist who seeks to get control of the ranch is the real father of the hero.

There is a heavy melodramatic angle in the plot of the villain, who gets the capitalist's younger son in his power and uses him to double-cross his father and who resorts to foul means to prevent the hero from securing any redress. With a trusty gang of roughnecks at his call he makes it hot for the hero, who, of course, outwits him.

There is considerable familiar material, such as the kidnapping of the heroine at the climax and the fight on top of a ledge, ending in the death of the villain, who falls over the edge, and many of the situations are not entirely plausible. The plotting of the villain introduces unusually heavy melodrama but it presents good opportunities for the action that the melodrama fans like and fine chances for the hero to show his mettle.

Charles Jones has a congenial role and gives a good account of himself; Pat Hartigan is effective as an exceedingly villainous heavy and the remainder of the cast is satisfactory.

Cast

Larry Campbell.....Charles Jones
Betty Gray.....Beatrice Burnham
James Ewart.....Pat Hartigan
Lem Pearson.....Tom Lingham
Cheek Campbell.....J. Farrell MacDonald
Mrs. Pearson.....Edith Kennick
Leonard Pearson.....Bruce Gordon

Story and Scenario by Robert Lee.

Directed by George Beranger.

Length, 5,020 feet.

Story

The night Larry was born, while his parents were in a small western town, the house caught fire and in the confusion Larry was lost. He was found by Campbell, who raised him as his own son. Larry's real father, Lem Pearson, had become a New York capitalist and his son Leonard was conspiring with Ewart, a local crook, to obtain possession of the MacDonald ranch as it contained oil. Larry finally exposes this plot and unmasks Ewart, who makes a getaway, taking Larry's sweetheart, Betty, with him. Larry rescues Betty, Ewart falls over a cliff in a fight, Leonard confesses his share in the plot. Larry discovers that Lem is his father and all ends happily with Betty's promise to be Mrs. Larry Pearson.

"There's Millions In It"

Exciting F. B. O. Melodrama Has Unusually Big Quota of Thrills, Action, Heroism and Villainy

Reviewed by C. S. Sewell

Patrons who like serials and all who are fascinated by exciting stories of adventure, sinister plotting and deep-dyed villainy will find the F. B. O. picture, "There's Millions in It," a thoroughly satisfactory attraction.

This is a Dennison Clift production, filmed in London and enacted by a cast composed entirely of players who are unfamiliar to American patrons with the exception of the hero, Clive Brook, who has appeared in a few other productions, and Catherine Calvert who has been featured in a number of pictures.

The action revolves around concessions to a secret radium deposit with the hero's party seeking to take up their option within a specified time, while a rival syndicate resorts

to every means, fair and foul, to prevent this. The various ramifications of this plotting involves an unusual amount of thrilling action, in fact there is sufficient thrills and excitement for a half dozen episodes of a serial. The picture opens with the hero fired on as he attempts to leave London and continues to move at a rapid pace. There is an up-to-the-minute and exciting sequence where the hero is attacked on board a giant dirigible, thrill follows thrill here for lovers of action melodrama in the fight on the narrow gangway, the explosion of the gas tank the burning of the airship and the jump of the hero in a parachute. This is followed by a wild auto chase accompanied by the wrecking of the car and the final arrival of the hero in time to vanquish the other crowd.

The interest in this melodramatic story is further heightened by the fact that the hero has a double who impersonates him allowing him to make a getaway. This double is kidnapped and tortured by being deprived of food, water and sleep to make him reveal the secret. Then there is a romance in which the hero figures and another between his double and a woman in the rival gang who finally pierces his disguise.

While the story is highly improbable and cannot be taken seriously it certainly provides an unusual supply of thrills, action and excitement, for the scenarist has arranged so that the villain and his crew resort to about every conceivable sinister device to attain their ends.

Cast

Anthony Barracough.....Clive Brook
Richard Altar.....Ernest A. Douglas
Sydney Cranbourne.....E. Dganell
Hugo Van Delst.....Norman Page
Comberstone.....Olaf Hytten
Smith.....Cameron Carr
Isobel Irish.....Irene Norman
Auriole Craven.....Catherine Calvert

Based on Roland Pertwee's story

"Men of Affairs."

Scenario and direction by Dennison Clift.

Length, six reels.

Story

Anthony Barracough backed by a banking syndicate has a chance to get immensely valuable radium concessions somewhere in the Balkans but must exercise his option by a certain date and they return to London within a specified time. He is opposed by a clique headed by an unscrupulous financier Van Diest and finds he is to get out of London. A friend discovers Altar who is a double of Barracough and persuades him to impersonate him. The ruse works, Altar is kidnapped and tortured to make him reveal the secret but holds out as Van Diest's henchmen learn of this and follow. Return home in a dirigible one of them attacks Barracough and in the fight a shot explodes the gasoline tanks and the airship catches on fire. Both are saved by means of parachutes and the chase starts again. After exciting adventures in which Altar who has escaped through the aid of Auriole who has fallen in love with him figures, Barracough reaches London on time and defeats Van Diest's scheme. Altar finds happiness in winning Auriole and a half interest in Barracough's enterprise.

"Tiger Love"

George Melford's Newest Production for Paramount is Colorful and Pleasing Spanish Romance

Reviewed by C. S. Sewell

A popular light opera "The Wild Cat" by Manuel Penella dealing with the winning of a proud daughter of the Spanish aristocracy by a dashing bandit of the Robin Hood type who steals from the rich and gives to the poor, has been used by George Melford

PERFECT DEVELOPING AND PRINTING

Swift service without sacrificing quality

RAW STOCK

ROTHACKER FILM MFG. CO.

1339 Diversey Parkway, Chicago, U. S. A.

TITLES

as the basis for his newest Paramount production "Tiger Love."

An attractive feature of this picture is its picturesque settings and the manner in which Mr. Melford has duplicated the colorful atmosphere of Spain. This furnishes an ideal background for the exceedingly romantic story and the effect is heightened by the presence of Antonio Moreno in the leading role and Estelle Taylor as the senorita. Moreno's personality fits nicely into the character of the gentlemanly bandit while Miss Taylor's dark-eyed beauty suits the role of the Spanish heroine.

Among the delightful and artistic scenes in this picture are attractive shots representing the Spanish hills, the mountain rendezvous of the bandits, the picturesque village street with the quaint old-fashioned Spanish houses and a big mob scene in front of the cathedral. This latter introduces a thrill in which a dozen or more men on horseback ride madly down the steps.

The story which is highly romantic and should not be taken seriously is lacking in originality for not only is the main point of the theme a familiar one, but the situation where the girl is willing to marry a man she does not love to save her father's fortune, and the discovery that the bandit is really the long-lost son of an aristocrat, are by no means new.

The action however is rapid and combined with the picturesque of the production, the glamour of the story, the colorful atmosphere and the excellent work of the cast, the picture as a whole provides pleasing entertainment especially for those who are romantically inclined. This, plus its breezy dashing tempo should make it a satisfactory attraction in the average theatre.

Cast

The Wildcat.....Antonio Moreno
Marcheta.....Estelle Taylor
El Pezuno.....G. Raymond Nye
Don Ramon.....Manuel Camero
Don Victoriano.....Edgar Norton
Don Gigucl.....David Torrence
Hunchback.....Snitz Edwards
Father Zaspard.....Monti Collins
Based on play, "Gato Montes," by Manuel Penella.

Scenario by Howard Hawks.

Directed by George Melford.

Length, 5,325 feet.

Story

The Wildcat is a notorious Spanish bandit who robs the rich and gives to the poor. One of his men captures Marcheta, the daughter of a grandee, and the Wildcat finds himself losing his heart to her so he lets her go free after subduing her haughty pride somewhat. Marcheta agrees to marry Don Ramon, son of the mayor, in order to save her father from ruin, and the night before the wedding The Wildcat, not knowing Marcheta is the prospective bride, visits her home to steal the presents. He meets her and she declares her love but later tells him she was testing him. The Wildcat kidnaps Marcheta and Don Ramon and, putting him to the test, Don Ramon proves a coward. Marcheta refuses to go on with the ceremony and declares her love for The Wildcat. The soldiers arrive and are about to arrest the band when an old servant reveals that The Wildcat is the son of the mayor, so all ends happily.

"Dark Stairways"

Herbert Rawlinson in Exciting Universal Story of Bank Robbery

Reviewed by Sumner Smith

"Dark Stairways" impresses as a good box-office picture for the average theatre. Built around a clever robbery of \$100,000 gems and \$25,000 in cash from a bank, and circumstantial evidence which involves the innocent bank cashier, ably characterized by



Scene from the Universal-Jewel production "Butterfly"

Herbert Rawlinson, the picture develops many exciting incidents and, especially, a good element of suspense. Highly melodramatic, with a murder, gunplay and an escape from a prison, the plot at times will not stand close scrutiny as to plausibility, but it moves along at such a speed and presents so many tense situations that the interest is always held.

As in many pictures, its weakest link is where the hero simply happens upon the evidence that will clear his name, instead of discovering it by the use of peculiar ingenuity and courage. In fact, circumstance plays a large part in the plot, one convenient—and picturesque—incident being a masquerade ball in which the hero and his yegg friend lose their identities while being pursued by the police.

"Dark Stairways" is somewhat unusual in that, though typically a melodrama, it has strong comedy elements bordering upon farce. There is material enough for a whole picture, and a good one, in the scenes where Rawlinson burglarizes the homes of women he has lavished gems upon, and recovers his gifts.

No fault can be found with the work of any in the cast. Rawlinson is his usual agreeable, likeable self and Ruth Dwyer as heroine lives up to the name of Sunny Day. Hayden Stevenson is effective as chief villain, and the underworld characters and police generally impress as realistic. There isn't an instance where a cop finds it necessary to do a spirit dance before beginning the pursuit of his victim.

Cast

Sheldon Polk.....Herbert Rawlinson
Sunny Day.....Ruth Dwyer
Frank Farnsworth.....Hayden Stevenson
"Dippy" Blake.....Robert E. Homans
Chris Martin.....Walter Perry
Rita Minar.....Bonnie Hill
Geraldine Lewis.....Kathleen O'Connor
Madge Armstrong.....Dolores Rousse

Written by Marion Orth.

Adapted by L. J. Rigby.

Directed by Robert Hill.

Photographed by Wm. Thornley.

Length, 5,030 feet.

Story

Sheldon Polk lavishes expensive gifts on three women while trying to decide which to marry. Frank Farnsworth seeks to borrow \$25,000 from Polk's father, a banker, offering a \$100,000 necklace as security.

Sheldon is robbed while taking the money to him, and the elder Polk is killed in his office, the necklace disappearing. Circumstantial evidence sends Sheldon to prison but he escapes. He establishes his innocence by discovering that Farnsworth is the leader of a gang of crooks who perpetrated the robbery and murder.

"True as Steel"

Temptations of a Modern Business Woman
Furnishes Theme for Entertaining
Rupert Hughes Feature

Reviewed by C. S. Sewell

Characteristic of Rupert Hughes' productions, "True as Steel," his newest for Metro-Goldwyn, is built on a vital phase of modern life, and with his usual skill as an author and director he has turned out an entertaining production which should satisfy the majority of patrons and prove a box office success.

It is no new problem that Mr. Hughes tackles here—the temptations to which a business woman of today is subjected by members of the other sex—but it is a vital one in which many will see their own experiences or those of their acquaintances reflected, and the story is developed along original lines.

A remark of the heroine that good steel will bend but not break furnishes the key to the author's idea and we see the heroine, a married woman, gradually succumbing to the ardent wooing of the hero, a married man, until it seems that she will succumb to his plea that they both divorce their mates and marry each other. But her clever mind, responsible for her big business success, causes her to realize the folly of such a course.

Mr. Hughes has handled this subject in a sweeping way and has cleverly indicated that this is not an isolated case by introducing shots of other women in similar situations. He has given the picture lavish mountings and produced it with a fine cast headed by Aileen Pringle and Huntley Gordon. The continuity is excellent; there are a number of dramatic situations and the suspense is well maintained as you are kept in doubt as to the outcome until the climax, which is an entirely satisfactory and sensible one. He has, however, allowed himself to be so imbued with the idea he is seeking to convey that there is very little comedy relief and some of the titles tend to sermonize. The titles, however, are in the main written in the author's best style, clever, witty, at times satirical, and help to make the picture one that will appeal to the highest class of patronage.

Aileen Pringle, who made a hit in "Three Weeks," scores again in an entirely different type of role and as usual Huntley Gordon gives a fine performance as a middle-aged lover. These two carry almost the entire picture, but the minor roles are capably taken care of by players with box office names.

Cast

Mrs. Eva Bontelle.....Aileen Pringle
Frank Parry.....Huntley Gordon
Mrs. Parry.....Cleo Madison
Harry Bontelle.....Norman Kerry
Gilbert Morse.....William Haines
Miss Leeds.....Louise Fazenda
Jake Leighton.....Louis Palms
Fairfield.....Wm. H. Crane
Great Grandfather.....Raymond Hatton

Story, Scenario and Direction by Rupert Hughes.

Photographed by John Mascall.
Length, 6,454 feet.

Story

Frank Parry, a successful business man, has reached middle age but retained his youthful enthusiasm, while his wife finds it hard to keep up the pace. Parry goes to New York to place a large order and is turned over to Mrs. Boutelle, a successful business woman. He becomes fascinated with her and tries to make love to her but she repulses him. In order to keep his business she agrees to go out with him and as he delays his departure they become great friends, being in each other's company constantly. Mrs. Boutelle's husband is away on a business trip. Finally, Parry pleads with her to divorce her husband, saying he will divorce his wife, but her better judgment prevails over her fascination and she refuses to wreck the lives of others. Parry returns home, his wife eventually forgives him and all ends happily.

"The Perfect Flapper"

Colleen Moore in Amusing First National Film Which Presents New Angle on the Flapper

Reviewed by C. S. Sewell

That interesting product of our modern civilization, the flapper, has furnished the inspiration for so many pictures already that it would seem next to impossible to approach this subject from a new angle, but that is just what has been done in the First National Picture, "The Perfect Flapper," and in addition, the story has been handled along different lines from the usual production of this type.

This picture is based on the idea that the modern girl is face to face with the problem "what kind of a girl must I be to be the sort of a girl the boys want me to be?" and infers that the flapper is the answer to this question, that is that the modern girl "flaps" because the boys like that kind.

The theme is worked out in the person of a quiet, shy, "old-fashioned" girl who as the result of too much punch with a kick, flaps rather violently, and when she sees how this attracts the boys, she becomes a perfect flapper, convinced that this is the way to win the man she loves. She succeeds, but he denounces her and it is only when he finds that she is anything but a flapper at heart that the happy ending is brought about.

There is a lot of good comedy in this picture, most of it as a result of Colleen Moore and Sydney Chaplin becoming hilarious because of too much anti-Volstead punch. Their feigning of intoxication may jar the super-sensitive, but it is certainly funny, especially where Colleen starts to cry. These scenes have been handled in a broadly farcical manner and include a burlesque on the balcony scene from Romeo and Juliet.

There is good human interest and a pleasing romance, and combined with the really excel-

lent work of Colleen Moore and a capable supporting cast, the picture should afford pleasing entertainment for the vast majority of patrons. Colleen certainly is effective as a flapper, and Frank Mayo is well cast as the hero.

There are not as many jazz scenes as might be expected, but that does not mean that the picture is lacking in pep. A particularly effective sequence shows a jazz party in a big house as it is being moved along the road by means of big auto trucks. The production is well staged, it was directed by John Francis Dillon, who also directed Colleen in "Flaming Youth."

"The Perfect Flapper" looks like a box-office winner.

Cast

Tommie Lou Pember.....Colleen Moore
Dick Trayle.....Sydney Chaplin
Gertrude Trayle.....Phyllis Haver
Aunt Sarah.....Lydia Knott
Reed Andrews.....Frank Mayo
Joshua Pember.....Charles Wellesley

Story by Jessie Henderson.

Scenario by Earl Hudson.

Photographed by J. C. Van Trees.

Directed by John Francis Dillon.

Length, 7,000 feet.

Story

Tommie Lou Pember, a quiet, shy, old-fashioned girl gives a party but only a few friends respond and the party is a failure because there is no pep. Some of the boys put a "kick" in the punch and quiet Dick Trayle, not knowing this gives Tommy a glass. After several of these they get so lively they go to a road house in their costumes of Romeo and Juliet and the affair gets in the newspaper. Next day all of Tommie's friends flock around her. Trayle's wife threatens divorce and Tommie who has fallen for Mrs. Trayle's lawyer, Andrews, suggest that he appear to be her sweetheart. Believing you must be a flapper to catch a man, Tommie outflaps the bunch. Andrews falls in love with her but denounces her flapper tactics. Tommie is disconsolate, but Andrews learns the truth about her and asks her to marry him. Trayle and his wife are reconciled.

"The Guilty One"

Joseph Henabery Production for Paramount Is Exciting Murder Mystery Featuring Agnes Ayres

Reviewed by C. S. Sewell

Paramount, whose production "The Bedroom Window" was reviewed in our last week's issue, is releasing another murder mystery story in "The Guilty One" which is an adaptation of a stage play. Agnes Ayres is the featured player and Joseph Henabery directed.

These two pictures afford striking contrasts in the treatment of themes which

are basically similar for in "The Bedroom Window" the picture practically opens with the discovery of the crime and the story concerns the clever working out of the correct solution. In "The Guilty One" the crime occurs well along in the story after possible motives have been developed and suspicion has been handled so that it points strongly to several persons, very little footage is given to the solution which comes with abrupt suddenness and affords a dramatic climax.

Mr. Henabery has been exceedingly painstaking in developing the story, paying so much attention to every point that will later have a bearing that the story moves slowly at first and you are kept in the dark as to the real plot, consequently to those unfamiliar with the theme the fact that it involves a murder mystery will come as a surprise and add additional punch as the early reels make it appear to be a domestic drama on the familiar theme of the wife who seeks companionship elsewhere when her husband neglects her. Once the murder occurs, the tempo quickens and the action moves faster and faster, with many strongly dramatic situations. You realize the value of the groundwork and see how perfectly each situation fits into the other, your interest is held, you find yourself absorbed in trying to discover the murder, the suspense, however is skillfully maintained until the last few feet and very few will guess the proper party. The manner in which the police allow the wife to offer the solution and accept it so readily is not altogether convincing but the way she proves she is right is not only plausible but provides a big punch.

Agnes Ayres is satisfactory as the wife and Edward Burns does well as the husband. The remainder of the cast which includes several well-known players all do good work.

"The Guilty One" should prove a satisfactory attraction in theatres where murder mystery stories are liked.

Cast

Irene Short.....Agnes Ayres
Donald Short.....Edward Burns
Philip Dupre.....Stanley Taylor
Seaton Davies.....Crauford Kent
H. Beverly Graves.....Cyril Ring
Bess Maynard.....Catherine Wallace
Sam Maynard.....T. R. Mills
Capt. of Detectives.....George Selgman
Detective.....Clarence Burton
Maid.....Dorothea Wolbert

Based on play by Michael Morton and Peter Traill.

Scenario by Anthony Coldewey.

Directed by Joseph Henabery.

Length, 5,265 feet.

(Continued on page 850)



Scenes from "Stolen Goods," a single reel comedy featuring Charles Chase, produced by Hal Roach and released by Pathe



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The Iron Man"

Albertini, Famous European Dare-Devil,
Makes His American Debut in
Exciting Universal Serial
Reviewed by C. S. Sewell

Universal's newest serial, "The Iron Man," introduces in an American-made picture the celebrated European stunt artist and strong man, Albertini, heralded as the King of Dare-devils, who is famous in Europe for his daring exploits in "Samson," "Ulysses" and other productions.

The story concerns an heiress to a valuable motion picture studio in America, French crooks who substitute a dancer for the heroine, and a French reporter and an American chap who have continual conflicts with the villain's crew in their attempts to restore the heroine to her inheritance.

Albertini is starred, with Margaret Morris and Jack Dougherty featured. The first three episodes, which were shown for review, do not introduce Dougherty, nor do they concern any of the action around the studio, which is one of the selling points of the serial.

There is the usual thrill at the end of each episode. The first, which shows the kidnapping of the heroine and her attempted rescue by the reporter, ends with a shot where two are falling through a deep chute into the sewers of Paris; the second concerns the attempt to come to America and ends with the pair in an auto which collides with a dynamite truck. The third shows the pair aboard an aeroplane trying to reach a ship.

There is a fight on the wings in midair between the hero and the villain, who has hidden under the machine, and the climax shows the plane falling into the water right in front of the ship. In addition, there are a number of fights between the hero and the crooks in each episode, including several instances where he conquers a whole gang, seizing one of the number and throwing him back on the crowd. The hero also does some daring climbing and some leaps from one roof to another and from a balcony to an auto, stunts for which he is especially noted.

The stunts are all well handled and there is certainly plenty of action; everything moves with such pep that you become excited and do not stop to consider that much of the action stretches probability. But after all, what the serial fans want is action, stunts and thrills, and "The Iron Man" is full of them. Albertini, who is a chap of the wiry type, makes good as a stunt artist and should become a favorite with the fans. Margaret Morris is satisfactory as the heroine and Lola Todd as the adventuress, and the action is made more convincing as they really look like each other. Jean DeBriac is a capable villain and so is Joe Bonomo.

"Solitude and Fame"

(Pathe—"Sportlight"—One Reel)

Grantland Rice contrasts solitude and fame in a very pleasing and entertaining manner. The streets of the city and the lanes of the country; monuments chiseled by hand and boulders, the work of nature, give this re-

"SHORTS" REVIEWED IN THIS ISSUE

Bee's Knees (F. B. O.)
Ex-Bartender Retires, The (Educational)
Family Fits (Educational)
Home Talent (Pathe)
Iron Man, The (Universal)
Jubilo, Jr. (Pathe)
Magic Needle, The (Fox)
Pathe Review No. 25 (Pathe)
Pathe Review No. 26 (Pathe)
Solitude and Fame (Pathe)
Stolen Goods (Pathe)
Wedding Showers (Educational)

lease its artistry and appeal. Repose in the quietude of the mountain side is replaced by the glamor of sports. Rice takes advantage of this opportunity to show many of the world's leading athletes in their respective branches of the field of sport.—T. W.

"The Magic Needle"

(Fox—Educational—One Reel)

Many of the greatest painters have also been noted for their etchings and this Fox Educational Entertainment outlines the whole process by which etchings are made. This subject has been handled in a manner which is interesting as well as instructive. A finished etching by a modern artist is first shown and then we see the entire process illustrated, from the preparation of the plate by coating it with wax, the manner in which the "picture" is "scratched" in the wax, then how the plate is treated with acid which eats into the copper and finally the printing of the subject.—C. S. S.

"Pathe Review No. 25"

(Pathe—Magazine—One Reel)

This subject includes "Photographic Gems," a collection of strikingly picturesque views along the Hawaiian beach that make one long for the life of a beachcomber and the wailing of ukeles; "It Happened In Holland," showing something of Dutch daily routine; "The Fighting Kangaroo," offering an Australian athlete in action with his trainer, and "Rural France," a Pathecolor presentation of scenes taking in the southern farming districts of France.—S. S.

"Stolen Goods"

(Pathe—Comedy—One Reel)

A bunch of women scrambling for bargains at one counter in a department store keeps Charles Chase, as the floor walker, mighty busy. Then the comedy takes a swing when a rich girl is arrested as a shop-lifter. How Chase cures her of her kleptomanic fever with a jelly-bean and cuffing her wrists together inside her muff will get a good response from the average audience.—T. W.

"Wedding Showers"

(Educational—Comedy—Two Reels)

Jack White in this Educational-Mermaid Comedy maintains his record of producing laugh-getters. While it is not the best thing he has done and does not contain as much original stuff as usual, still there is plenty of amusing material, cleverly handled, and it should prove thoroughly satisfactory for patrons who like slapstick. The action deals with a chap who is persuaded by his father to marry a woman who has already had several husbands. On their honeymoon she gives him her money and he puts it in his hat. The hat blows off and there are a number of laughs in the scenes where he chases it to the top of flag poles, telegraph poles, roofs, etc., and gives it up only to have the hat blow back on his head. Another amusing sequence is where the pair get in a storm and their clothes are blown off. The hero dons a dress of straw and poses as a hula hula dancer. A trained donkey adds to the merriment by following the hero and attempting to eat the straw. In the end the woman's husband, a rough-neck pistol expert, turns up.—C. S. S.

"Jubilo Jr."

(Pathe—Comedy—Two Reels)

Hal Roach starts off this comedy with Will Rogers as a track walker reminiscing of his boyhood to some other irresponsible gentlemen. The "Our Gang" youngsters prevail during these reminiscences, which take up most of the footage. There is almost as much human interest appeal throughout as comedy. "Freckles" of the youthful troupe does some excellent acting. No doubt it will get a genuine tear as well as a laugh from more than one patron, and both will be well deserved. The picture is a dedication to mothers, and the youngster getting his mother the birthday present that his stingy father refused is full of sentiment, while the method in which he makes his fifty cents grow to three dollars, for the gift—an outlandish hat—in the way of kid circuses and ball games, is possessed of all the "Our Gang" originality. The wind-up reveals that Rogers and his companions are a part of a movie outfit on locale. It is his mother's birthday and he is wearing her favorite flower in his buttonhole. Just then she drives up in a limousine wearing the hat he gave her as a boy.—T. W.

"Home Talent"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry's gang of pen creatures attends a circus and becomes deluged when a water main under the stage bursts. The creative genius of Terry is anything but dormant in "Home Talent," which is well up to usual standards.—T. W.

"Pathe Review No. 26"

(Pathe—Magazine—One Reel)

"Arabian Nights," a Pathecolor presentation; "Diamond Cut Diamond," making it

(Continued on page 850)

EASTMAN POSITIVE FILM

With Eastman Positive Film you are sure of one factor that contributes to each picture's success—you know that the positive carries through to the screen the photographic quality of the negative.

Look in the film margin for the *black* lettered identification, "Eastman" "Kodak."

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

EQUIPMENT-CONSTRUCTION-MAINTENANCE

The Dodo Bird's Brother

LAST week, little children, I told you about Mr. Dodo. Well, Mr. Dodo has a brother who is also an exhibitor, and his town is the Thriving Metropolis of Cohunkus. Mr. Dodo's brother is Worth Talking About, too.

When Mr. Dodo's brother sits down at breakfast and his Tried and True hands him a saucer of Anybody's Corn Flakes he lets out a roar and shouts, "Why don't you get Kellogg's Toasted Corn Flakes, the Kind I See Advertised? They don't Cost Anymore and you are Sure of What You Are Getting."

When Mr. Dodo's brother had a Breakdown in the Car last Spring he almost beheaded the garage man who tried to Slip Him a Home-Made Part and wouldn't send to the big city for Genuine Buick Parts.

"I gotta Buick now," he snorted, "And I wanna Buick when you get through tinkering. I don't want a Hybrid Mongrel."

Mr. Dodo's brother got the Radio Bug and acquired a Five Tube Neutrodine. Two months ago the radio man tried to slip him a Bootleg Tube. The posse is still out in the Wilds and Swamps trying to coax the radio man back and convince him that His Life is Safe.

The drug store man in Cohunkus will Never Forget Mr. Dodo's brother. He bit three-quarters of an inch off his tongue last month Just in the Nick of Time to save himself from offering "Something Just as Good." But at that he Considers Himself Lucky.

But—here is the Funny Part.

The Thing that buys the toasted corn flakes as well as the Bread and Butter for Dodo's brother, the Thing that Bought the Buick and Keeps it Up, the Thing that Pays the Butcher, the Baker and the Bootlegger is—his motion picture theatre. And Important Parts of that theatre are the Projection Machines.

Eight times in the Last Several Years he has bought important new parts for those machines and each time he bought them at the Bargain Counter and didn't Give a Rap whether he got Genuine Parts or not.

"What's the difference?" he says. And he still thinks he has a Simplex and a Powers up there in The Coop just because those are the machines he originally bought. He Points Them Out With Pride to all the Visiting Firemen and says:

"I believe in Advertised and Trade Marked Goods because then You Know What You Are Getting."

Moral—A Packard car with a Ford Engine Under the Hood would still Fall Down on the Hills. Make the Grade. If you are not Dodo then don't be His Brother, either.

Jim Jones

PROJECTION

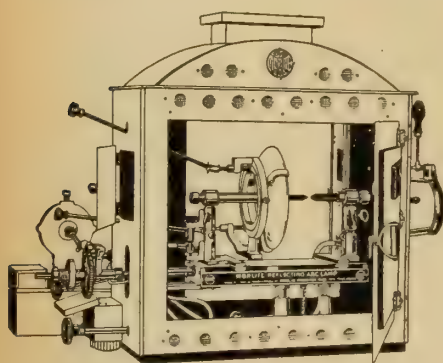
EDITED BY F. H. RICHARDSON

Classy Equipment

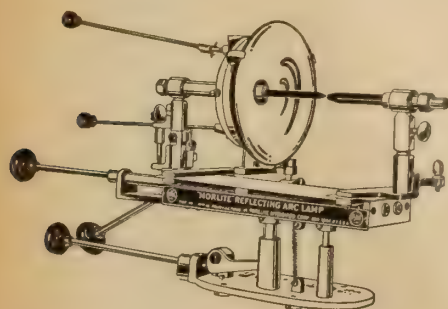
The Morelite Intensified Corporation is about putting on the market a new form of the Morlite Reflector Lamp. I have just examined this equipment and may say it has the unqualified approval of this department. The unit includes the new Morlite reflecting arc lamp with a 6 $\frac{1}{2}$ -inch diameter reflector, a very well made and nicely finished lamphouse, and automatic arc control which works on the voltage principle and regulates the arc very accurately.

Carbon Arrangement

Any length of carbon up to 10 inches may be used negative and positive. The carbon



is held in a brass holder which in a very convenient form assures good electrical contact. Adapters are used which permit the use of any size carbon suitable for use in any amperage within the range of the lamp. The reflector is held very ingeniously. Back of it is a ring of metal about $\frac{1}{2}$ inch cross section, on which are mounted three metal claws which indicate the reflector. This ring is mounted in another ring of similar cross section but of larger diameter by means of two screws placed at the horizontal diameters of the larger ring and extending through and engaging with the smaller ring at its horizontal diameters. This arrange-



ment permits of the inner ring swinging with relation to the outer ring so that the nearer is tipped up or down. This movement is controlled by a substantial screw arrangement with handles outside of the

Bluebook School

Question No. 73—What is it you really do when you 'focus the picture'?

Question No. 74—Can you alter the E. F. of a projection lens by altering the length of the lens barrel, and thus the distance between the front and back combinations?

lamphouse. The outer ring in turn is mounted on a casting attached to the lamp base in such manner that the outer ring, and, of course, the inner one at the same time, may be swung sideways by means of a control handle located outside of the lamphouse. These rings have been so designed that they act to some extent as a cooling plate for the mirror.

Mirror May Be Tipped

By this arrangement it will be seen that the mirror may be tipped up, down or sideways at the will of the projectionist, thus moving the spot to any desired position at the cooling-plate.

The whole lamp may be raised vertically or moved backward or forward by means of control handle located outside of lamphouse. The positive and negative carbon tips may both be moved in any desired direction. In fact, the lamp has, it seems to me, all the necessary adjustments, and has them in excellent form. The whole unit is very well made and very well finished. It is commended to the careful consideration of those contemplating the installation of this type of apparatus.

The I. A. Convention

This is a bit late, but I think it should go nevertheless. As I told you some weeks since, the I. A. convention was one of the best held in years. The action of International President Cannavan and the General Executive Board in displacing Charles Shay was sustained by a very large majority—a majority so large that it amounted to a unanimous vote, since but two delegates voted against it. Shay was expelled.

Local Union 306, New York City Projectionists, had eleven delegates there. She was the only local out of the 551 represented that had more than three delegates, and but very few had more than one. Seems like a pretty heavy expense to send eleven men, but possibly there was a good reason.

Changes Proposed

Hamilton, Ontario, Local Union No. 303; Local Union 360, Edmonton, Alberta, and one or two other unions introduced resolutions proposing changing the name of the Alliance so that the term Projectionist would be substituted for the present meaningless "Operator," but they all failed of adoption, as it was a foregone conclusion they would.

I had the matter up with President Canavan some while back, and he said that it would be

almost impossible to change the name of the organization, for reasons he explained to my satisfaction. I then proposed to him that local unions be officially permitted to do as many of them are now doing and use the term "Projectionist" on their stationery, constitutions and by-laws and their contracts. He said there would be no objection to that so long as the official emblem and full name of the organization or its full initialing were also carried.

I then prepared a resolution for presentation to the convention which would legalize this practice. I had proposed to have it introduced by several unions, but was assured by President Mackler that Local Union 306 would do it, so I let it rest that way. Whether this was done or not I don't know, as I haven't seen Mackler since the convention.

"Projectionist" Officially Recognized

Well, anyhow, the I. A. has OFFICIALLY recognized the title "PROJECTIONIST," because more than one resolution printed in the official proceedings carries the term "Projectionist" in lieu of "Operator" throughout, and at least in one case the resolution had no bearing whatever upon changing the name of the organization.

I think I am safe in saying that as many as two dozen projectionist locals have already discarded the word "Operator" in their stationery and contracts and substituted Projectionist. International President Canavan gave me a laugh when he said: "What is the use of taking official action. The locals do it anyhow, if they want to, and this office has approved constitutions and by-laws in which the term projectionist has been substituted for operator."

Just why so many locals persist in being reactionary, resisting any attempt at advancement in anything except wages, perhaps the Almighty Himself knows. I'm sure I don't. It is also to be noted that nearly all the locals aggressively insistent upon the change of name were Canadian locals, which certainly is NOT to the credit of we of the U. S.

Addition to Slide

The convention adopted a resolution providing that the initials M. P. M. O. be added to the union slide, one paragraph of which reads (exact wording): "Resolved, that the wording on the official union slide be changed to read as follows: 'This ——— operated by a union projectionist or operator, a member of the I. A. T. S. E. and M. P. M. O.'"

May I suggest that where the blank is, for heaven's sake insert the word "PROJECTOR" instead of machine. Just why the blank was left I don't know. Surely the word theatre would not do for insertion. A far, far better wording would be: "This picture projected by a Union Projectionist, etc."

Congratulations

Well, anyway, I most heartily congratulate the I. A. on the re-election of Canavan and his associates. "Bill" is the real goods. I know him well. He has broken bread at my table many times and I would wager much on his ability and sterling honesty. I'm "for"

(Continued on page 844)

What the "Morlite de Luxe" Reflecting Arc Lamp Will Do For You

Gives a better, steadier and stronger screen illumination.

Defines pictures sharply and distinctly.

Makes objects stand out clearly.

Saves over 70% in electric current.

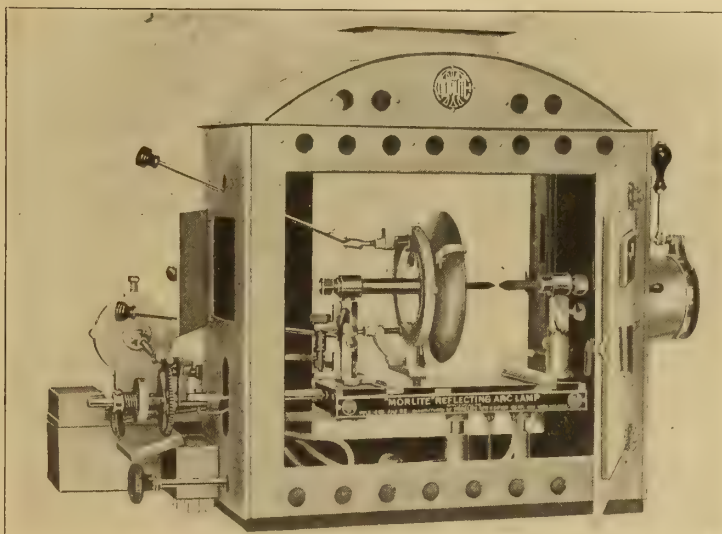
Cuts carbon costs to less than half.

Eliminates all condenser lenses.

Obtains with 20 amperes the result of 75 amperes on old type.

Operates on Alternating or Direct current and on any motor generator.

"Morlite" Simplified Arc Controller feeds carbons automatically.



Passed by National Board of Fire Underwriters.

Lamp burns over one hour on one trim.

Carbons can be burned to 1/4 inch in length.

Carbon holders insure fullest electrical contact at all times.

Furnished with Stereopticon attachment.

Equipment works simply and noiselessly.

Can be installed in 30 minutes by any Projection Engineer or mechanic.

Produces neither uncomfortable heat nor irritating fumes. Makes life and work of projectionist pleasant.

Equipment fully guaranteed.



Read What Others Say



William Brandt, President, Motion Picture Theatre Owners of New York State, writes:

"You ask for my opinion of the 'Morlite De Luxe' lamps, which we have installed in our Bunny, Carlton, Cumberland, Duffield and Parkside theatres.

"Without exception, I consider this to be the greatest improvement in projection since the inception of the motion picture industry. If I am enthusiastic in my approval, it is only because these lamps give us better light at approximately one-third of the cost of the old type standard lamps.

"Better results for less money is the reason that I cheerfully recommend them to every exhibitor."

Howells Cine Equipment Co., New York, writes:

"We desire to report that the following theatres are a few amongst those at present using the 'Morlite' Intensified Lamps, for a period of not less than six months:

"New York City: Manhattan, Plaza, Gem, Globe, Ideal, Arcade, Windsor, Orpheum, Milrose, Jewel and Hudson. Outside New York City: Capitol, Babylon, Vernon, Long Island City; Broadway, Haverstraw; Mayfair, Great Neck; Rialto, Portchester; Greenwich, Greenwich; Liberty, Stapleton; Ritz, Port Richmond; Park, Rockaway. Brooklyn, N. Y.: West End, Oxford, Palace, United, Garden, and Boro Hall. New Jersey: Cozy, Bijou, Playhouse, Dover; Savoy, Newark; Victoria, Newark; Garden, Princeton; Playhouse, Passaic."

Another letter from the Howells Cine Equipment Co., New York, states:

"It gives us great pleasure to state we have recently sold twelve of your new type 'Morlite De Luxe' reflecting arc lamps. We have installed same in various theatres within the last three weeks with the greatest success. Our customers are immensely pleased and we believe the 'Morlite De Luxe' to be the finest, strongest and most perfect Reflecting Arc Lamp on the market."

J. Goldberg, of the Park Theatre, Rockaway Park, N. Y., writes:

"Here is a bill dated January 19, 1923, from the Queensborough Gas and Electric Company of our Meter No. 17640 and the reading was 11560 K.W.H. on December 20, 1922, and on January 18, 1923, the reading of the meter was 12860 K.W.H. In other words we consumed 1300 K.W.H. when using the Simplex Lamp House Style 'S' used at the average of 80 amperes for the period of twenty-nine days using old equipment.

"This is what we used with the 'MORLITE' LAMPS for the same period of twenty-nine days using the Westinghouse Double 110 reduced to 25 amperes. A bill dated November 13, 1923, of Meter No. 17640 read on October 15, 1923, 25270 K.W.H. and on November 13, 1923, reading 25740 K.W.H. In other words used 470 K.W.H. for same twenty-nine days with the 'MORLITE' LAMPS at 25 amperes, against the 1300 used without the 'MORLITE' LAMPS. We still did better than that.

"On November 13, 1923, for Meter No. 17640, meter read 25740 K.W.H., and on December 12, meter read 26140 K.W.H. In other words used 400 K.W.H. with the new Hertner Generator you sold us and the 'MORLITE' LAMP of 25 amperes for period of twenty-nine days, and get same results as we got with the 80 ampere equipment used here before.

"We always have been users of anything brought new and we cannot say too much about the 'MORLITE' LAMPS. If you should have any friends or exhibitors who would like to see our installation you may tell them to get in touch with me.

Dec. 20, 1922.....12860	Oct. 15, 1923.....25740	Nov. 13, 1923.....26140
Jan. 18, 1923.....11560	Nov. 13, 1923.....25270	Dec. 12, 1923.....25740
1300	470	400
K.W.H.	K.W.H.	K.W.H.

N. E. Bloch, Orpheum Theatre, New York, writes:

"It gives me pleasure to send you this testimonial with reference to the two 'Morlite' Lamps which you installed in my Orpheum Theatre about six months ago.

"The service of these Lamps has given us no trouble whatsoever. We have a wonderful light and our bills for current are considerably less than half of what they used to be. Our operator is delighted with the Automatic Arc Controllers and with the fact that 'Morlite' Lamps don't heat up the booth excessively and do not generate any poisonous fumes.

"I have not figured out how much I save on carbons, but here likewise I know it is over 50%.

The absence of condensers on 'Morlite' Lamps means of course another great saving.

"The fact that you give prompt and efficient service whenever required also means a great deal to the owner of a moving picture theatre.

"I can only say that 'Morlite' Lamps are a wonderful proposition to anyone running a theatre and I shall be glad to recommend them and show the lamps in actual operation to anyone interested in same.

DISTRIBUTORS

Howells Cine Equipment Co., Inc., 740 Seventh Avenue, New York City
Amusement Supply Co., 2105 John R Street, Detroit, Mich.
The Denver Theatre Supply Co., Inc., 2106 Broadway, Denver, Colorado.
Lewis M. Swaab & Son, 1327 Vine St., Philadelphia, Pa.

Exhibitors:

If you cannot obtain a
"Morlite" Lamp from
your distributor—

Write Us

MORLITE
INTENSIFIED CORPORATION
600 WEST 57TH STREET
NEW YORK, N. Y.

Distributors:

Some Territories
Still Open
Write Us
For Particulars

Projection

(Continued from page 842)

him and believe his official staff ranks high in honesty of purpose, experience and knowledge of the kind necessary to the successful conduct of the business of the organization.

This department and its editor tenders to Cannavan and his followers any and every assistance which may properly be given, and I am very sure that nothing would be asked which was not entirely right and proper.

Good to Look Upon

A few days ago I dropped in at the Stadium Theatre, Third avenue and 119th street, New York City. Much to my surprise, I found it to be under the management, and I think I may say the very able management, of Joseph Bernstine, popularly known as "Joe" Bernstine, an old time projectionist (then "Operator"), who has carried a New York City projectionist license card ever since Adam was a pup.

The Stadium is a nice theatre in a rather roughneck section of this great village, and "Joe" has his hands full keeping the patrons in order and giving a show which will fill all the seats and keep the S. R. O. sign from accumulating mildew.

Projection Room a Surprise

But it was in the projection room I found the real surprise. It really is a commodious suite of rooms. The projection room is 18 feet 5 inches by 10 feet, with an 8-foot 9-inch ceiling. In the rear wall are windows with rough glass, which is as it should be, though from the projection viewpoint the projection room should be as dark as it can be made. Personally, I would object to any light in the room at all if I were projectionist. However, if there are to be windows, those in the Stadium room are as unobjectionable as they can be made, unless one is willing to or prefers to work in a dark room, in which case dark curtains could be installed. The lack of curtains is NOT a criticism. Ninety-nine out of every hundred projectionists want light in the room. Why they want it I don't myself quite understand, but they do, and at least four times out of five I will find rather high power incandescent lights blazing away right close

to the observation ports—an atrocious condition from the projection viewpoint.

Another room, probably twelve feet wide, is not much used. There is a rewind room and a storeroom for projection and, I presume, other supplies.

For Pinch-Penny Managers

Some of those who assume the title "Manager" who deal out two whole carbons to their projectionist all at one time—yes, there really are such animals—may read this with honor. I counted six packages of carbons, and the projectionist told me he had more packed away. I also saw probably eight or ten condensers, all neatly wrapped up and stored away.

The projectionist showed me an ample supply of spare parts for the projectors and for the high intensity lamps, those not "in the rough" being wrapped carefully in tissue paper and then in heavy wrapping paper, tied with string and marked.

On the inside of the switch cabinet I found this data, neatly typewritten and placed under glass:

"Stadium Theatre, 3rd Ave. and 119th St. Seats 1,287 in orchestra.

Balcony, 462.

Total seating capacity, 1,749.

Projection Distance, 187 feet.

Projection Room, 18 feet 5 inches x 10 feet;

Ceiling, 8 feet 9 inches.

8 feet 9 inches.

Projectors Installed Oct. 14, 1921.

Powers 6B No. 38155.

Powers 6B No. 38156.

Motors, Powers No. 39844.

Powers No. 38187.

(extra) Powers No. 42775.

Lenses Kollmorgen Snaplite.

Nos. 68, 16 and 6817.

9.75 Equivalent Focus."

Now, gentlemen, that is what I call good dope. In all the hundreds upon hundreds of projection rooms I have visited I have never before found anything like that posted up that way, or even kept in a book as completely as that.

Spotlessly Clean

Everything in all that room, and in all the rooms for that matter, was spotlessly clean. Everything about the place showed intelligent care and the application of energy and

real knowledge. Even the inside of the lamphouses were CLEAN—not fairly clean, or tolerably so, but CLEAN. The high intensity lamps were literally dustless and almost spotless, as were also the projectors as a whole. No need for an oil drip pan under them. The projectionist is not too lazy to oil around RIGHT, with a drop or two on every bearing and not more on any of them.

Who He Is

Who is this man? I suppose you are asking by now. Well, his name is Paul Wollenberger. He is an energetic looking, clean looking, well set up man, and HE IS AN HONOR TO THE PROFESSION OF PROJECTION AND TO LOCAL UNION NO. 306, of which he is a member. His motto—and it is no mere thing worked in yarn, but a living principle with him—is: "THE BEST THERE IS IN ME IN RETURN FOR GOOD TREATMENT AND GOOD PAY."

Brother Wollenberger did NOT know I was coming to his theatre, so I just saw things as they really are in every-day practice. He showed me several stunts I would like to describe, but this is getting rather long already. One was that he sticks a carbon into the paper tube of a big cartridge fuse and, using this insulator as a handle, strikes his high intensity arcs merely by touching the carbon to the two tips. This strikes the arc instantaneously and avoids any necessity for readjustment. Clever! He has a sprocket mounted so it will revolve. On its face he has made four saw kerf marks spaced equi-distant. In making splices in dark film this enables him to locate the proper place to cut instantly.

My compliments to Manager Joe Bernstine and Projectionist Paul Wollenberger. May the tribe of both of them increase.

Important

The recent meeting of the Society of Motion Picture Engineers brought out many things which are of distinct interest to the projectionists. When the transactions of that meeting are ready for distribution, probably in about three or four months from now, I would advise every progressive man to

(Continued on page 845)

Bluebook Answers—Questions 35 to 39

Question No. 35—Of what elements does a projection lens consist? Harry Dobson*, Toronto, Ont.; Walter Lewis, Endicott, N. Y.; A. L. Fell, Collingswood, N. J.; Arthur H. Gray*, Boston, Mass.; Homer Ducharme, Northampton, Mass.; H. C. Spence, Charlottetown, Prince Edwards Island; Daniel Constantino, Easton, Pa., and Chas. Oldham, Norwich, Conn., all answered acceptably. Gray says:

A projection lens consists of an assembly of four single lenses; two of crown and two of flint glass. By combining the characteristics of these materials with proper positive and negative curvatures and arrangement, a combination is obtained which corrects both spherical and chromatic aberration.

Question No. 36—What is meant by the "front factor" and the "back factor" of a projection lens? Lewis, Dobson, Gray, Fell, Constantino, Ducharme, Spence and Oldham. Gray answers questions 36 and 37 as follows:

The two lenses nearest the object (film), usually, though not always separated from

each other by a spacing ring or something equivalent thereto, are designated as and known as the "rear" or "back" factor of a projection lens. The compound lens mounted nearest the image (screen), consisting of two single lenses cemented together with Canadian balsam, is designated as and known as the "front factor" of a projection lens.

No. 37

Question No. 37—This question was answered by Gray under question No. 36. Constantino, Fell, Dobson, Ducharme, Oldham, Lewis and Spence also answered correctly.

Question No. 38—What is the optical effect of cementing the lenses of the front factor together? Lewis*, Spence*, Fell* and Gray*, is the list. The rest of you stubbed your toes. Gray answers as follows—an answer showing a comprehensive understanding of the matter, if you ask me:

Cementing together the two elements comprising the front factor of a projection lens with Canadian balsam (a material which has practically the same refractive index as that of the crown glass lens of the combination) provides three consecutive mediums through

which the light rays must pass. These mediums have refractive indices differing but slightly from each other, which has the effect of eliminating all but an inappreciable loss of light by reflection as the rays pass from one to the other. This loss would be high were the medium next the glass surfaces air. By this method a total of about nine percent reflection loss is avoided.

Question No. 39—Are the lenses of the back factor always separated by spacing rings? Dobson, Lewis, Gray*, Constantino, Spence, Oldham, Fell and Ducharme all replied correctly. Gray says:

Different lens manufacturers have different methods for mounting the rear factor of their projection lenses. Some use a spacing ring. Others employ a shoulder or collar around the inner wall of the mount. Both of these methods provide the desired predetermined spacing of the two elements of the back factor. In other lenses contact is made between the adjacent lens surfaces at and around their respective rims. The resultant spacing between any two points on these surfaces is proportionate to the difference in degree of curvature between the negative and positive surfaces.

Projection

(Continued from page 844)

secure one. Here are a few of the many points which were made a plain in various papers.

The temperature of the Tungsten Lamp is approximately 3,000 degrees C. The temperature of the crater of the ordinary arc is about 4,000 degrees C. The temperature of the high intensity arc is approximately 5,000 degrees C.

True Light Source

The true light source in the high intensity arc is not the crater floor, but a mass or ball of carbide vapor or mist which could be forced to such an enormous temperature that it would give off about 1,000 candle power square millimetre. This, however, would be entirely impracticable because of the fact that at such enormous temperatures carbons would be volatilized with great rapidity, the ordinary set only lasting but a few moments. In actual practice the high intensity vapor is such that about 500 candle power per square millimetre is given off, or between four and five times the brilliancy of the crater floor of the ordinary arc.

Another Claim

In another paper it was claimed that by actual measurement the ordinary plano convex condenser only passes about fifty per cent. of its total light, and that only about one per cent. of the total light emitted by the arc reaches the screen in cases where the projector optical line-up is inefficient. Where the projectionist selects and adjusts the various elements of his projector optical system carefully and intelligently, it is possible to increase the total percentage of light reaching the screen from one per cent. to about two and a half per cent. In other

words, careful expert work by this projectionist will increase the light by 150 per cent. at no additional cost.

A paper, "Colored Glasses for Stage Illumination," by H. P. Gage, was very interesting indeed. It was accompanied by a most enlightening demonstration with relation to the possibilities for the use of colored glass in stage illumination and, incidentally, for other theatre purposes. "Some Characteristics of Film Base," by Max Briefer, was an eye-opener in that it showed, for one thing, that the gelatine adds enormously to the wearing qualities of the film insofar as has to do with a breakdown of sprocket holes. Moreover, it was shown in this paper that as compared to films five and one-half one-thousandths of an inch in thickness, a film six one-thousandths of an inch in thickness (the addition of one-half of one-thousandths of an inch) increases the wearing quality and strength of the sprocket hole edges by sixty (60) per cent. It seems incredible, but tests appear to prove the correctness of Mr. Briefer's statement.

J. H. McNabb, of Bell and Howell, gave a very remarkable demonstration of the excellence of results obtained by the use of the Bell and Howell miniature camera and projector. S. C. Rogers presented a method of comparing the definition of projection lenses which, he claims, may be applied by the projectionist. Of that last statement, however, I have some doubt. Later on I will describe it completely. Dr. Herman Kellner had a paper entitled "Results Obtained with the Relay Condenser System." He claims that a new condenser evolved by the Bausch and Lomb Company has some very remarkable characteristics, the chief one of which is the smoothing out of the light in the matter of colors and unevenness of the light source itself. We shall doubtless in due time know more about the relay condenser.

He Has Time

Walter E. Lewis, Endicott, New York, who has consistently answered every question in the Bluebook School to date, says:

Dear Friend Richardson: The "School" is getting more interesting every week. I don't understand why every projectionist, projectionist assistant and MANAGER don't get in on it. It costs only a little effort, but possibly they are too busy. I average about fifteen hours work a day in the summer time, yet I have time.

Work a Pleasure

Your work is, I think, not a task, but a pleasure, and that is why some day you will reach a high place in whatever field of human endeavor you finally choose—unless projection is so fortunate that you have already chosen it as your future, pal. I believe that all men who really succeed like their work to a greater or less extent. They may speak harsh words concerning it, but they are just words.

"Luck" vs. Laziness

The watch-the-clock man never really gets anywhere and for that he blames his "luck," instead of his laziness. When I railroaded I said it was the "last job on earth," and talked scandalously about it, BUT nevertheless I really loved it and as soon as I ceased to love it and found my work really irksome I quit it.

As to why so few "get in" on the questions—well, it is not a matter of laziness with some, but because they feel that they cannot express themselves well enough in writing. Others prefer to study and keep still about it. Others have no Bluebook and so on, but a really large number just don't get busy because they are in the "aw-that's-good-enough-class."

In time for hot weather

You can have your cooling system installed and running within two weeks.

Mighty quick service, isn't it?

It's possible only because we prepared for it months ago.

You still have loads of time to get ready for a big profitable business *this* summer—and *all* summer.

Write for Booklet 37

TYPHOON FAN COMPANY

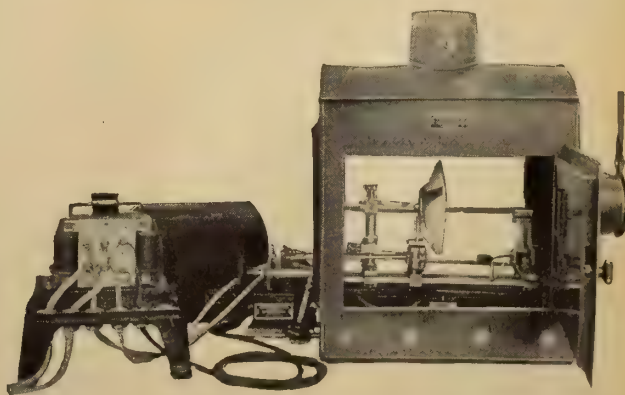
345 West 39th Street, New York

Philadelphia Jacksonville Dallas New Orleans Los Angeles

AMERICAN REFLECTING ARC

LATEST IN PROJECTION EQUIPMENT

Patents Applied For



OUR DISTRIBUTORS

Atlanta, Ga.	Southern Theatre Equipment Co.
Boston, Mass.	Eastern Theatre Equipment Co., Inc.
Chicago, Ill.	Exhibitors Supply Co., Inc.
Cincinnati, Ohio	The Dwyer Bros. & Co.
Cleveland, Ohio	Exhibitors Supply Co., Inc.
Dallas, Texas	Southern Theatre Equipment Co.
Denver, Colorado	Exhibitors Supply Co., Inc.
Detroit, Mich.	Amusement Supply Co.
Indianapolis, Ind.	Exhibitors Supply Co. of Indiana, Inc.
Kansas City, Mo.	Yale Theatre Supply Co., Inc.
Milwaukee, Wis.	Exhibitors Supply Co., Inc.
Minneapolis, Minn.	Exhibitors Supply Co., Inc.
New Orleans, La.	Southern Theatre Equipment Co.
New York, N. Y.	Independent Movie Supply Co., Inc.
Oklahoma City, Okla.	Southern Theatre Equipment Co.
Omaha, Nebraska	Exhibitors Supply Co., Inc.
Philadelphia, Pa.	Philadelphia Theatre Supply Co.
Pittsburgh, Pa.	Hollis, Smith, Morton Co., Inc.
Salt Lake City, Utah	Salt Lake Theatre Supply Co.
San Francisco, Calif.	Theatre Equipment Supply Co.
St. Louis, Mo.	Exhibitors Supply Co., Inc.
Washington, D. C.	Washington Theatre Supply Co.

AMERICAN REFLECTING ARC CORPORATION

24 MILK STREET, BOSTON, MASS.



WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York



HALLBERG
MOTOR GENERATORS
Are the best for Projectors.
J. H. HALLBERG
445 Riverside Drive
New York

Motion Picture Cameras and the World's largest market of second hand and new instruments, priced from \$50.00 up.

Send for big catalogue and bargain list.

BASS CAMERA COMPANY

109 NORTH DEARBORN CHICAGO

MAILING LISTS
MOVING PICTURE THEATRES

81,776 Moving Picture Theatres, per M.....	\$5.00
8,674 Legitimate Theatres, per M.....	7.00
337 Colored Moving Picture Theatres.....	5.00
1,859 Film Exchanges.....	10.00
163 Manufacturers and Studios.....	3.00
421 Moving Picture Mach. & Sup. Dealers.....	4.00

A. F. WILLIAMS
166 W. Adams Street CHICAGO

ROLL—Machine—Coupon
TICKETS

QUALITY—Second to none!
SERVICE Unexcelled—our
LOWEST PRICES will be mailed to you on request.

State your requirements by mail—
Today!

TRIMOUNT PRESS
LARGEST AMUSEMENT TICKET PRINTERS
IN NEW ENGLAND FOR 17 YEARS.
119 ALBANY ST., BOSTON, MASS.



SPECIAL ROLL TICKETS

Your own special ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prime Drawings: \$5,000 for \$7.00 Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	\$6.50
Ten Thousand	8.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand.....	16.00

National Ticket Co. Shamokin, Pa.

Eastman Theatre Music School Trains Organists Under Actual Working Conditions

One of the important contributions which the Eastman Theatre and School of Music, Rochester, is making to the advancement of motion picture presentation is the training of organists especially for screen work. Practical instruction, which includes playing for the picture under actual working conditions, is given to the students of this course in a motion picture environment.

The building of great motion picture palaces throughout the country has opened up a new field for the organist, a field heretofore largely restricted to the churches. With a growing demand for organists trained in picture work there has been a shortage in supply—a shortage in men and women particularly prepared for this type of organ accompaniment.

Particular Technique Required

The theatres, usually, have gone to the churches for their organists, but there is such a difference in the technique required of a church and a theatre organist that this has not

always worked out to best advantage. Playing for pictures requires a great deal of improvisation. It requires, too, a sense of dramatic values.

The course at the Eastman School covers three grades, preparatory, intermediate and advanced. A thorough knowledge of the development of opera music, complete knowledge of the mechanics of organ construction and playwriting, improvisation upon a whole tone scale and in fugal and sonata forms and the interpretation of ancient and modern compositions are taught.

Miniature Theatre

A miniature theatre is housed within the Eastman Theatre for the exclusive use of the classes in organ accompaniment. Class work is given by the organists of the Eastman Theatre, Robert Berentsen and John Hammond, with the aid of a motion picture projectionist, and the student has the advantage of instruction and practice under actual working conditions.

The Week's Record of Albany Incorporations New 750-Seat House for Portland, Ore.

Albany.—For the first time in several weeks, the number of companies incorporating to enter the motion picture business in New York State dropped below the average, the records in the secretary of state's office revealing the incorporation of but four motion picture companies. These companies were: Chipman Pictures Corporation, with Adolph Schimel, Minnie Brady and R. Lipnick, of New York City; Great Neck Playhouse, Inc., Great Neck, with Herman and David Rosenbaum, Louis Stone, New York City; the capitalization of these two companies not being stated; and the W. T., Inc., capitalized at \$30,000, M. M. Goldstein, Julius Kendler, New York City, Albert Ganz, Brooklyn; Bathgate Amusement Corporation, \$10,000, Ruth Lurie, Irene Miller, Evelyn Bernstein, New York City.

\$100,000 will be spent on the new 750-seat house for G. E. Matthews, of Portland, Ore. The house will be called the Granada, and, as its name indicates, will be in the Spanish style of architecture. It will house five stores in addition to the theatre. The location is at 78th and Gilson Streets. The Granada is being built by the incorporators of the new Multnomah Theatres Corporation, the suburban exhibitor booking combine. It will be arranged all on one floor, with loges at the rear of the auditorium. Music will be furnished by a Robert Morton organ, style No. 75. The house will be completed by August 1. Earl G. Cash is architect.



HOW THE EASTMAN THEATRE SCHOOL OF MUSIC IS TRAINING ORGANISTS FOR MOTION PICTURE WORK.

For real live exhibitor news turn to "Exhibitors News and Views" department.

Simplex Improvement

By F. H. RICHARDSON

The Precision Machine Company, who manufacture the Simplex Projector, are just out with a very important improvement in their mechanism. I have examined this new addition to Simplex carefully. It required but a glance to show the excellence of some of the features therein contained. I shall enumerate them, first saying, however, that the new movement may be secured and installed in any Simplex Projector, no matter what the model or how old the projector may be. I will also say that after examining this improvement, I would advise all those who have a projector to get the new movement and install it without delay.

First and foremost, the adjustment of the intermittent movement for the elimination of lost motion between the star and cam is not accomplished by an eccentric bushing or bushings, as in the past.

How It Works

In order to adjust the movement, it is always advisable to first remove the entire intermittent unit from the mechanism, which, of course, includes the fly wheel and intermittent sprocket. Having removed the same, loosen and back off screw holding the movement in position so that the oil cup on the left-hand side of casing is in an upright or vertical position, being sure the movement is on "the lock," after which you have but to re-tighten the screws, replace the movement and the job is finished. Gravity will take care of the adjustment.

Next in importance, it seems to me, is the system of oiling the new intermittent. This improvement seems to me to be both effective and clever. Instead of the old stunt of two oil tubes, there is now one main oil cup located just back of the top of the fly wheel. On the other side of the movement are two small glass windows located in the lower half of the diameter immediately opposite the star and cam, through which the amount of oil in the well may always be observed. At the top of the intermittent movement oil chamber is a deflecting plate and at its rear end is an oil hole. The intermittent movement in its operation acts as an oil pump, throwing the oil up into this circular deflecting plate, whence it runs down through a hole in the casting and back into the oil chamber at the bottom, where it is again picked up by the intermittent and thus thrown back to the deflecting plate.

Continuous Oil Pressure

Thus a continuous, positive circulation of oil is maintained, taking care of the intermit-

tent movement and all its bearings. This action will take place at any speed within the range of practical projection. Another thing, in the center of the star shaft facing the oil well is a hole which leads to a hole in the circumference of the star shaft in the center of the bushing. This keeps the bearing constantly and efficiently lubricated, but would result in trouble but for a very ingenious arrangement, as follows: along the wearing surface of the intermittent shaft in the bearing, is a spiral groove about 1/32 of an inch deep by 1/32 wide. In operation, this spiral acts as a pump, constantly forcing the oil back into the oil well. This action is helped by means of an inset in the shaft right up against the star, which allows the oil to escape into the oil well. By way of further explanation, this spiral operates to prevent the oil seeping out of the intermittent sprocket side of the bearing.

Other Improvements

The intermittent sprocket shaft has two bearings; also it has been increased in diameter from 7/32 to 1/4 of an inch throughout its length. Both the outside and inside bearing are fitted with a removable bronze bushing, which is foolproof to the extent that the inner bushing cannot be placed in the outer bushing container, and vice versa. It therefore follows that the intermittent shaft bearings may now be replaced without trouble by any projectionist.

On the outer end of the intermittent sprocket shaft is a steel bushing with two set-screws. By means of this collar or bushing, the elimination of end play in the intermittent sprocket is a very simple matter indeed. This collar is made of duralumin in order to reduce the weight of the moving intermittent parts as much as possible. The sprocket itself is pinned to the shaft by means of two taper pins. The ends of the sprocket do not touch anything, the end movement of the shaft and sprocket being controlled by the inner side of the star, which rests against the side of the inner bearing, and by the collar which rests against the end of the lower bearing. This has a distinct advantage, as projectionists will understand, in several ways. The intermittent sprocket itself has been improved by having 3/16 holes drilled clear around in such a way that instead of having a solid support for the sprocket flange, it now has what amounts to spokes. This has the effect of very materially lightening the weight of the sprocket.

Another item of importance is the fact that the sprocket teeth are directly over the supporting "spokes." Whether this is of any particular advantage or not I can't say, but the superintendent of the Simplex factory swears

by Isis and Osiris it is. Anyway, it certainly does not detract from the strength and rigidity of the sprocket when in operation.

Some projectionists might be inclined to lay the movement on the bench and drive the sprocket pins out. This is not advisable, and in order to make it unnecessary, the Precision Machine Company will send with each movement a special sprocket pin ejecting tool by means of which the pins can be removed without any possibility of damage to either the shaft or the sprocket. Still another rather unique thing is that the sprockets of this movement are reversible, so that when the teeth begin to wear the opposite side may be presented to the film.

The stripper plate of the new movement is carried on the movement itself which, as projectionists will appreciate, is a distinct improvement on the old type where the plate was attached to the mechanism and did not travel with the movement. It might be mentioned that the sprocket of the new movement is always at an absolutely fixed distance from the aperture. In other words, framing does not change the distance of the sprocket from the aperture.

(Continued on following page)

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

FIRST CLASS ORGANIST AT LIBERTY—EXPERT AT QUEING PICTURES, LONG EXPERIENCE. MISS G. M. FISHER, 1270 W. 89th STREET, CLEVELAND, OHIO.

PROJECTIONIST—Desires permanent position, where skillful work is essential, with growing theatre man in eastern section Pennsylvania, nine years' experience. Pennsylvania State license, repair own equipment. Box 345, Moving Picture World, New York City.

MOVIE OPERATOR—5 years' experience, also practical electrician, wishes position. Box 343, Moving Picture World, New York City.

ORGANIST of exceptional ability at liberty. First-class musician. Expert picture player and soloist. Experience. Reputation. Union. Very fine library. Play all makes; Kimball or Wurlitzer preferred. Good salary essential. Address, Arthur Edward Jones, Hotel Loretta, So. Kentucky Avenue, Atlantic City, New Jersey.

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the

15th and 30th of Each Month

Foreign Subscription: \$7.00 or 85 francs per Annum

Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:

POSTPAID, WEEKLY, \$7.25

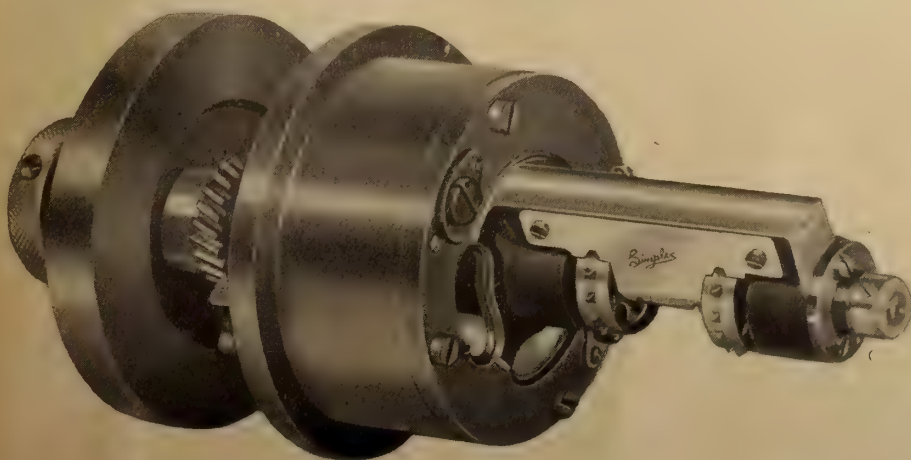
SAMPLE COPY AND

ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAF EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND, LTD.



New Simplex Intermittent Movement

(Continued from preceding page)

Still another new feature of this movement which projectionists will appreciate, is the fact that the fly wheel is locked to the shaft by means of a knurled split lock nut about $1\frac{1}{4}$ inch in diameter, which extends outside the projector casing. This has advantages. In the first place, this method of locking the fly wheel to the shaft does not necessitate any contact of any set-screws with the shaft. The before-mentioned nut attaches to the hub of the fly wheel by means of a positive lock, and then the whole thing is placed on the shaft to which it attaches by means of a thread on the end of the shaft. This part is screwed in far enough so that all end motion is eliminated and then a substantial screw in the diameter of the split knurled nut is tightened down, and believe me, boy, the thing is certainly effectively locked to the shaft.

This has two advantages other than the one named. First, merely by loosening the screw in the lock nut and inserting a screwdriver in the end of the shaft, the end motion may be entirely eliminated, or the movement may be loosened up at the will of the projectionist. Second, this knurled nut enables the projectionist to turn the fly wheel by hand without opening the casing.

The interior gears in the oil well have been subjected to a hardening process which will insure maximum service.

As I said before, taking the whole thing together, this movement represents a very substantial improvement in the Simplex Projector. It is a cleverly designed and well constructed bit of mechanism, which this Department cordially commends to the attention of all Simplex users.

Reseating Job

A complete reseating job of 1,100 fully upholstered chairs is under way at the American, Butte, Mont., which will be closed for the summer. Other remodeling will be done during this period.

Joins Comedy Forces

Another popular face will now adorn the two-reelers in the person of Ann Cornwall, well known player in feature pictures, who has joined the Bobby Vernon Comedies as leading lady. She is to make her first comedy appearance in the first of Bobby Vernon's series of comedies which he has started on for release through Educational beginning in September. The picture has been started at the Christie studios where the Vernon comedies will all be made.

Opera Chairs at Cut Prices

in veneers and upholstered. Don't buy till you get our quotations. We have the goods. Five ply veneers for all make chairs. Government surplus stock at prices that will save you half.

REDINGTON COMPANY

SCRANTON, PENNA.

Projection

(Continued from page 845)

What Is an Engineer?

Chauncey L. Greene, Minneapolis, Minn., sends in a clipping from "The Engineering News-Record," in which appears notice of Life Saving Engineers, Wrecking Engineers, Police Signaling Engineers and Motion Picture Engineers. Friend Greene comments as follows:

Attached is an alleged humorous clipping from The Engineering News-Record, a civil engineering magazine which evidently questions the right of those men who gather in convention twice each year as the Society of Motion Picture Engineers to call themselves "engineers."

I am wondering if the American Society of Civil Engineers can point out one of their conventions which was attended by so many real men of science, some of whom have world-wide reputation, as were gathered, for instance, at Ottawa last fall. Apparently that organization fails to recognize the fact that what yesterday was a mere passing fancy is now the fifth largest industry in the entire world, and that the very foundation upon which this giant rests is the artistic blending of light and shadow, "color, music and scents" into (I quote from S. L. Rothafel) "the highest form of art which we shall know must be grounded as deeply in scientific knowledge as even the stupendous project of bridging the Golden Gate."

"Engineer"

All of which brings to our mind the changing meaning of the word "Engineer."

In days gone by an engineer was meant a man who operated or "ran" an engine. Today the meaning includes many things. Webster, aside from operating an engine, defines the word as meaning: "To plan and guide an undertaking, as to engineer a bill through the Senate; to engineer the construction of a railway. One who is competent to practice any of the various forms of engineering."

Certainly none but the fool would dispute the statement that a very high degree of scientific knowledge is required to produce the thing the public of today sees on the screen in the modern motion picture theatre. The process is of such delicacy that a single slip throughout any one of the many operations necessary to the finished result upon the theatre screen will injure, and may utterly ruin the whole thing. A serious error in acting or directing and the thing is sadly marred. Just a slight error by the cameraman and it is all more or less fluey. One error in the developing or printing, and the sharp, clear-cut brilliant screen image is impossible. Wrong theatre lighting and the picture is a dirty gray. Any one of a dozen errors in the theatre projection room and the audience will not get 100 per cent. value for its money, and may get very nearly nothing at all.

The clipping is not funny notwithstanding the fact that the Record editor may have meant it to be. All the various things he has named may call for real engineering skill. I have myself watched wrecking operations which certainly called for scientific knowledge of very high grade, and if you don't think life saving requires skill and

knowledge, try to get a line aboard a wreck during a howling tempest, with anywhere from one to a thousand lives depending upon the line reaching the vessel. Verily, some men, editors included, have a queerly twisted sense of humor.

Guilford, Conn.

H. C. Fowler, Guilford, Conn., wrote under date March 31, but his letter seems to have been inadvertently neglected. He says:

Dear Mr. Richardson: I have been a follower of the Projection Department for a long while, but have never before addressed you. I have, however, bought all your handbooks hot off the press, and must say that the Bluebook is the very cream of projection literature.

I have been in "the game" steadily for fourteen years past—except for the time spent in arguing with one William Hohenzollern—if you would call projecting motion pictures from one to four evenings a week steady work. You may put me down as in favor of Projection Room as against Projector Room, though I am sorry to say it still is "booth" to most of the fellows in this neck of the woods. They haven't as yet even promoted themselves from "operator" to projectionist, nor have the local proprietors performed the operation for them.

He Objects

From reading the department one would gather the impression that Bliven and Griffith were the only men projecting pictures in all this state.

Along this part of the shore, east of New Haven, all houses are Mazda equipped, the change having taken place during the past three years. I am patiently waiting for that new dope you promised us on that subject some while since.

When I see the way most of the fellows in the country places use the equipment and prints, and the interest (?????) they take in securing high grade screen results and in maintaining a clean, ship-shape projection room—and the way they get away with it—I many times wonder what is the use in trying to do anything right.

I see some of the fellows want a complete set of the handbooks. Well, I have a second and third edition, both in excellent condition, should any one care to purchase the two together. To you, Brother Richardson, I wish the best of everything. May the good work go on.

Like to Meet Progressive Men

I shall pass through Guilford many times this summer and will try to see friend Fowler on one of my trips. I like to meet progressive men, no matter whether they are city or village projectionists. I really admire the village progressive more than the one in the city because the village man has little incentive to progressiveness, while the city man has much.

As to Bliven and Griffith being the "only men projecting pictures in Connecticut," um, well insofar as concerns this department that is just about true, is it not? Aside from Griffith and Bliven you are the only Connecticut man I have heard from since Adam bought his first plug hat. That Connecticut projectionists read the department I have had ample evidence, BUT they are just about as active with a typewriter or pen as an able-bodied clam. You must remember that those are heard of in the department who make themselves heard. The tawny-maned lion is very much in evidence because he makes himself heard. The oyster is only thought of when it is eaten—and there you are. As to the Mazda dope, I do not now know just what I had in mind, but presume it was relative to a new condenser, not yet available.

Richardson's latest edition of the Handbook will help you out of your difficulty.



THE BAIRD REWINDER and DUMMY

Will Accommodate 10-inch and 14-inch Reels.
Durably Constructed to Stand Long Hard Service.

Ask your dealer.

THE C. R. BAIRD CO.

2 East 23rd Street

New York

Manufacturers and Distributors of Moving Picture
Machine Parts Since 1909



MOVING PICTURE WORLD

VOLUME 68 MAY AND JUNE 1924

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during months of May and June, all productions on which reviews were published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A
Air Pockets (2 reels) (Educational—Mermaid Comedy) (Review—May 17).
Alice's Day at Sea (1 reel) (Winkler—Novelty) (Review—May 10).
Alice's Wild West Show (1 reel) (Winkler—Novelty) (Review—May 10).
An Ideal Farm (1 reel) (Pathe—Cartoon) (Review—May 3).
April Fool (2 reels) (Charles Chase) (Pathe—Comedy) (Review—May 17).

B
Back Trail, The (4,615 feet) (Jack Hoxie) (Directed by Clifford Smith) (Universal—Western Drama) (Review—June 21).
Bedroom Window (6,550 feet) (William DeMille Production) (Paramount—Drama) (Review—June 21).
Bee's Knees (2 reels) (Telephone Girl Series) (F. B. O.) (Review—June 28).
Before Taking (1 reel) (Earl Mohan) (Pathe—Comedy) (Review—May 31).
Black Oxforde (2 reels) (Pathe—Mack Sennett Comedy) (Review—May 17).
Blue Wing's Revenge (2 reels) (Universal—Drama) (Review—June 21).
Bluff (5,442 feet) (Agnes Ayres) (Directed by Sam Woods) (Paramount) (Review—May 10).
Bonehead, The (2 reels) (Poodles Hanneford) (Educational—Tuxedo Comedy) (Review—May 10).
Boss of Bar 20 (2 reels) (W. E. Lawrence) (Universal—Western) (Review—May 31).
Bottle Babies (2 reels) (Pathe—Spat Family Comedy) (Review—May 17).
Broadway After Dark (6,300 feet) (Based on play by Owen Davis) (Directed by Monta Bell) (Warner Brothers) (Review—May 31).
Broadway or Bust (5,272 feet) (Hoot Gibson) (Universal) (Directed by Edward Sedgwick) (Review—June 14).
Building Winners (1 reel) (Pathe—Sportlight) (Review—May 31).

C
Case Dismissed (1 reel) (Summerville and Dunn) (Universal—Comedy) (Review—May 31).
Cat's Meow (2 reels) (Harry Langdon) (Pathe—Mack Sennett Comedy) (Review—May 24).
Chechabcos (7,600 feet) (Featured Cast) (Associated Exhibitors) (Alaskan picture) (Directed by Louis Moomaw) (Review—May 17).
Chase, The (2 reels) (Educational—Novelty) (Review—June 21).
Circus Cowboy (6,400 feet) (Charles "Buck" Jones) (Directed by William Wellman) (Fox) (Review—May 3).
Code of the Sea (6,038 feet) (Rod LaRocque and Jacqueline Logan) (Directed by Victor Fleming) (Paramount) (Review—June 7).
Come on Cowboy (4,700 feet) (Dick Hatton) (Directed by Ward Hayes) (Arrow) (Review—May 24).
Commencement Day (2 reels) ("Our Gang") (Pathe—Comedy) (Review—May 3).
Cornfed (2 reels) (Bobby Vernon) (Educational—Christie Comedy) (Review—May 3).
Cradle Robbers (2 reels) ("Our Gang") (Pathe—Comedy) (Review—May 31).
Cythera (7,400 feet) (Based on novel by Joseph Hergesheimer) (Directed by George Fitzmaurice) (First National) (Review—May 3).

D
Danger Line (5,800 feet) (Based on Claude Ferrare's novel "The Battle") (Sessue Hayakawa) (Directed by E. E. Violet) (F. B. O.) (Review—May 24).
Dangerous Blonde, The (4,919 feet) (Based on magazine story "New Girl in Town") (Laura LaPlante) (Directed by Robert F. Hill) (Universal) (Review—May 17).
Dangerous Coward (6 reels) (Fred Thomson) (Directed by Albert Rogell) (F. B. O.) (Review—May 31).
Daring Youth (5,975 feet) (Bebe Daniels) (Directed by William Beaudine) (Principal Pictures) (Review—May 17).
Dark Stairways (5 reels) (Herbert Rawlinson) (Universal—Drama) (Review—June 28).
Daughters of Pleasure (6 reels) (Principal Pictures) (Directed by William Beaudine) (Review—May 24).
Declaration of Independence (3 reels) (Pathe's Chronicles of America Series) (Review—June 14).

Delivering the Goods (2 reels) (Pal, the dog) (Universal—Century Comedy) (Review—May 31).
Dizzy Daisy (2 reels) (Louise Fazenda) (Educational—Mermaid Comedy) (Review—May 24).
Dorothy Vernon of Haddon Hall (10,000 feet) (Based on novel by Charles Major) (Mary Pickford) (Directed by Marshall Neilan) (United Artists) (Review—May 17).
Don't Park There (2 reels) (Will Rogers) (Pathe—Comedy) (Review—June 21).

E
Echoes of Youth (1 reel) (Educational—Sing Them Again Series) (Review—May 31).
Ex-Bartender Retires, The (1 reel) (Bruce Wilderness Tale) (Educational—Scenic) (Review—June 28).

F
Family Secret, The (5,676 feet) (Baby Peggy) (Based on Novel "The Burglar" by Frances Hodgson Burnett, and play "Editha's Burglar" (Directed by Frances William Seiter) (Universal—Jewel) (Review—June 21).
Family Fits (1 reel) (Educational—Cameo Comedy) (Review—June 28).
Farewell, The (1 reel) (Bruce Wilderness Tale) (Educational—Scenic) (Review—June 21).
Fast Black (1 reel) (Earl Mohan and Billy Engle) (Pathe—Comedy) (Review—June 14).
Fast Steppers (2 reels each) (Billy Sullivan) (Race Track Stories) (Universal) (Review—May 17).
Fearless Fools (2 reels) (Harry McCoy) (Universal—Century Comedy) (Review—June 7).
Fighting American (5,251 feet) (Pat O'Malley) (Directed by Thomas Forman) (Universal) (Review—May 31).
Fight and Win (2 reels each) (Jack Dempsey) (Universal Series—Drama) (Review—June 21).
Fighting Sap, The (5,138 feet) (Fred Thomson) (Directed by Albert Rogell) (F. B. O.) (Review—June 14).
Fire Patrol, The (6,600 feet) (Based on stage play by Harkins and Barber) (Star cast) (Directed by Hunt Stromberg) (Chadwick Pictures Corp.) (Review—May 24).
Fishin' Fever (1 reel) (Pathe—Sportlight) (Review—May 17).
Flowers of Hate (1 reel) (Bruce Wilderness Tale) (Educational—Scenic) (Review—May 17).
Flying Carpet (1 reel) (Pathe—Aesop Fable Cartoon) (Review—June 7).
For Sale (Clair Windsor) (First National) (Review—June 28).
For the Love of Mike (2 reels) (Telephone Girl Series) (F. B. O.) (Review—May 17).
Fortieth Door (Serial) (Allene Ray) (Based on novel by Mary Hastings Bradley) (Directed by George B. Seitz) (Pathe) (Review—May 17).
Fun Shop (1 reel) (Educational—Novelty) (Review—May 31).

G
Gaiety Girl (7,419 feet) (Based on novel "The Inheritors" by L. A. R. Wylie) (Mary Philbin) (Directed by King Baggot) (Universal—Jewel) (Review—June 7).
Girl of the Limberlost (6 reels) (Based on novel by Gene Stratton-Porter) (Gloria Grey) (Directed by James Leo Meehan) (F. B. O.) (Review—May 10).
Going to Congress (2 reels) (Will Rogers) (Pathe—Comedy) (Review—May 24).
Goldfish (7,145 feet) (Based on stage play of same title) (Constance Talmadge) (Directed by Jerome Storm) (First National) (Review—May 17).
Good Bad Boy (5,198 feet) (Joe Butterworth) (Directed by Eddie Cline) (Principal Pictures) (Review—June 7).
Good Morning (2 reels) (Lloyd Hamilton) (Educational—Comedy) (Review—May 24).
Grandpa's Girl (2 reels) (Kathleen Clifford) (Educational—Christie Comedy) (Review—June 21).
Green Grocers (1 reel) (Summerville and Dunn) (Universal—Comedy) (Review—May 3).
Guilty One, The (5,365 feet) (Agnes Ayres) (Directed by Joseph Henabery) (Based on play by Michael Morton and Peter Trail) (Paramount) (Review—June 28).

H
Her Memory (1 reel) (Will Nigh Miniature) (Pathe—Drama) (Review—June 21).

He's My Pal (2 reels) (Chimpanzee Stars) (Fox—Comedy) (Review—May 17).
High Speed (4,927 feet) (Herbert Rawlinson) (Directed by Herbert Blache) (Universal) (Review—June 7).
His New Mamma (2 reels) (Pathe—Mack Sennett Comedy) (Review—June 21).
Hold Your Breath (5,900 feet) (Dorothy Devore) (Directed by Scott Sidney) (Hodkinson—Christie) (Review—June 7).
Homeless Pups (1 reel) (Pathe—Aesop Fable Cartoon) (Review—May 3).
Home Talent (1 reel) (Pathe—Aesop Fable Cartoon) (Review—June 28).
Honor of Men (2 reels) (Neal Hart) (Universal—Drama) (Review—May 24).
Hot Air (2 reels) (Educational—Mermaid Comedy) (Review—June 7).
Hutch of the U. S. A. (4,890 feet) (Charles Hutchison) (Directed by James Chapin) (William Steiner) (Review—May 31).

I
In a Drop of Water (1 reel) (Educational Series) (Review—June 14).
In Fast Company (6 reels) (Richard Talmadge) (Directed by James W. Horne) (Truett) (Review—May 24).
Iron Man, The (Serial) (Albertini) (Universal—Two reel episodes) (Review—June 28).

J
Jealous Fisherman (1 reel) (Pathe—Aesop Fable Cartoon) (Review—May 17).
Jubilo, Jr. (2 reels) (Will Rogers) (Pathe Comedy) (Review—June 28).
Junior Partner (2 reels) (John Fox, Jr.) (Educational—Juvenile Comedy) (Review—May 10).
Just Waiting (1 reel) (Bruce Wilderness Tale) (Review—May 31).

L
Lightning Rider, The (6 reels) (Harry Carey) (Directed by Lloyd Ingraham) (Hodkinson) (Review—June 21).
Lion and the Souse, The (2 reels) (Pathe—Mack Sennett Comedy) (Review—June 14).
Listen Lester (6,242 feet) (Based on stage play) (Directed by William A. Seiter) (Principal Pictures) (Review—May 10).
Lofly Marriage, A (2 reels) (Follies Girls) (Universal—Century Comedy) (Review—May 3).
Lone Chance, The (4,385 feet) (John Gilbert) (Directed by Howard Mitchell) (Fox) (Review—May 24).
Lone Round Up (2 reels) (Jack Daugherty) (Universal—Drama) (Review—May 17).
Lone Wolf, The (6 reels) (Dorothy Dalton) (Based on novel by Louis Joseph Vance) (Directed by S. E. V. Taylor) (Associated Exhibitors) (Review—May 10).
Lost Chords (1 reel) (Educational—Sing Them Again Series) (Review—May 3).
Lunch Brigade (1 reel) (Educational—Cameo Comedy) (Review—May 24).

M
Mademoiselle Midnight (6,778 feet) (Mae Murray) (Directed by Robert Z. Leonard) (Metro) (Review—May 17).
Magic Needle, The (1 reel) (Fox—Educational Entertainment) (Review—June 28).
Marriage Cheat (6,622 feet) (Based on story by Frank R. Adams) (Directed by Griffith Wray) (First National) (Review—June 14).
Masked Dancer (4,987 feet) (Helene Chadwick) (Directed by Burton King) (Principal Pictures) (Review—May 31).
Men (6,564 feet) (Pola Negri) (Directed by Dimitri Buchowetski) (Paramount) (Review—May 24).
Miami (6,317 feet) (Betty Compson) (Directed by Alan Crosland) (Hodkinson) (Review—June 14).
Minors Over Twenty-One (1 reel) (Summerville and Dunn) (Universal—Comedy) (Review—June 21).
Mysteries of Mah Jong (2 reels) (Arrow—Special) (Review—May 24).

N
Napoleon and Josephine (6,591 feet) (Featured Cast) (Directed by Alexander Butler) (F. B. O.) (Review—June 7).
Near Dublin (2 reels) (Stan Laurel) (Pathe—Comedy) (Review—May 19).
Nerve Tonic (2 reels) (Jimmie Adams) (Educational—Christie Comedy) (Review—May 17).

Night Hawk, The (5,195 feet) (Harry Carey) (Directed by Stuart Paton) (Hodkinson) (Review—June 14).
North of 60-50 (1 reel) (Dippy Do-Dad) (Pathe—Comedy) (Review—May 10).

One Good Turn Deserves Another (1 reel) (Pathe—Aesop Fable Cartoon) (Review—May 31).
On Guard (1 reel) (Pathe—Spotlight) (Review—June 14).
Organ Grinders (1 reel) (Pathe—Aesop Fable Cartoon) (Review—June 21).
Out Bound (1 reel) (Educational—Cameo Comedy) (Review—May 3).

Pathe Review No. 17 (1 reel) (Pathe—Magazine) (Review—May 3).
Pathe Review No. 18 (1 reel) (Pathe—Magazine) (Review—May 3).
Pathe Review No. 19 (1 reel) (Pathe—Magazine) (Review—May 10).
Pathe Review No. 20 (1 reel) (Pathe—Magazine) (Review—May 17).
Pathe Review No. 21 (1 reel) (Pathe—Magazine) (Review—May 24).
Pathe Review No. 22 (1 reel) (Pathe—Magazine) (Review—May 31).
Pathe Review No. 23 (1 reel) (Pathe—Magazine) (Review—June 7).
Pathe Review No. 24 (1 reel) (Pathe—Magazine) (Review—June 21).
Pathe Review No. 25 (1 reel) (Pathe—Magazine) (Review—June 28).
Pathe Review No. 26 (1 reel) (Pathe—Magazine) (Review—June 28).
Perfect Flapper, The (7,000 feet) (Colleen Moore) (Directed by John Francis Dillon) (First National) (Review—June 28).
Please Teacher (2 reels) (Buddy Messenger) (Universal—Comedy) (Review—June 21).
Pigskin Hero (1 reel) (Lee Moran and Eddie Lyons) (Universal Re-issue) (Review—May 10).
Pilgrims (3 reels) (Pathe—Chronicles of America Series) (Review—May 17).
Politics (1 reel) (Summerville and Dunn) (Universal—Comedy) (Review—May 3).
Position Wanted (1 reel) (Charles Chase) (Pathe—Comedy) (Review—May 24).
Powder Marks (1 reel) (Educational—Cameo Comedy) (Review—May 3).
Powerful Eye, The (2 reels) (Pete Morrison) (Universal—Western) (Review—June 7).
Publicity Pays (1 reel) (Charles Chase) (Pathe—Comedy) (Review—May 3).

Reckless Age 8,954 feet) (Based on story "Love Insurance," by Earl Derr Biggers) (Reginald Denny) (Directed by Harry Pollard) (Universal) (Review—May 31).
Rejected Woman, The (7,761 feet) (Alma Rubens) (Directed by Albert Parker) (Goldwyn) (Review—May 3).
Rest in Pieces (1 reel) (Bert Roach) (Universal—Comedy) (Review—June 7).
Riders Up (4,904 feet) (Based on story by Gerald Beaumont) (Featured Cast) (Directed by Irving Cummings) (Universal) (Review—May 3).
Ridgeway of Montana (4,843 feet) (Jack Hoxie) (Universal) (Review—May 10).
Rupert of Hee-Haw (2 reels) (Stan Laurel) (Pathe—Comedy) (Review—June 7).

Sailor Maids (2 reels) (Follies Girls) (Universal—Century Comedy) (Review—June 14).
Sea Hawk, The (12,045 feet) (Based on novel by Rafael Sabatini) (Milton Sills) (Directed by Frank Lloyd) (First National) (Review—June 14).
Self-Made Failure, A (7,345 feet) (Lloyd Hamilton and Benny Alexander) (Directed by William Beaudine) (First National) (Review—June 28).
Sherlock, Jr. (4,065 feet) (Buster Keaton) (Directed by Buster Keaton) (Metro) (Review—May 17).
Signal Tower (6,714 feet) (Based on story by Wadsworth Camp) (Virginia Valli) (Directed by Clarence L. Brown) (Universal) (Review—May 24).
Slippery Decks (1 reel) (Fox Entertainment) (Review—May 3).
Snapshots of the Universe (1 reel) (Educational—Hodge Podge) (Review—June 21).
Society Knockout, A (2 reels) (Jack Dempsey) (Universal—"Fight and Win" Dramas) (Review—June 21).
Solitude and Fame (1 reel) (Pathe—Spotlight) (Review—June 28).
Son of The Sahara (7,603 feet) (Based on novel by Louise Gerard) (Bert Lytell) (Directed by Edwin Carewe) (First National) (Review—May 31).
Spirit of the U. S. A. (8,312 feet) (Johnnie Walker) (Directed by Emory Johnson) (F. B. O.) (Review—May 31).
Sporting Speed (1 reel) (Pathe—Spotlight) (Review—May 3).
Stolen Goods (1 reel) (Charles Chase) (Pathe—Comedy) (Review—June 28).
Suffering Shakespeare (2 reels) (Spat Family) (Pathe—Comedy) (Review—June 14).

Tale of a Cat (1 reel) (Lyons and Moran) (Universal—Comedy Re-issue) (Review—June 14).
Taxi, Taxi (2 reels) (Harry McCoy) (Universal—Century Comedy) (Review—May 10).
That Old Can of Mine (1 reel) (Pathe—Aesop Fable Cartoon) (Review—June 14).
Those Who Dance (7,312 feet) (Thomas H. Ince Production) (Based on story by George Kibbe Turner) (Directed by Lambert Hillyer) (First National) (Review—June 21).
There's Millions in It (6 reels) (Clive Brook) (Directed by Dennison Clift) (F. O. B.) (Review—June 28).
Tiger Love (5,325 feet) (George Melford Production) (Based on play "El Gate Montes," by Manuel Penello) (Paramount) (Review—June 28).
Tiny Tour of the U. S. A. (1 reel) (Educational—Hodge Podge) (Review—May 17).
Tired Business Men (2 reels) (Follies Girls) (Universal—Century Comedy) (Review—May 24).
Tootsie Woosie (2 reels) (Neal Burns) (Educational—Comic Comedy) (Review—May 31).
Trailing Trouble (2 reels) (Buddy Messenger) (Universal—Century Comedy) (Review—May 17).
Triumph (8,292 feet) (Based on magazine story by May Edginton) (Leatrice Joy) (Directed by Cecil B. DeMille) (Paramount) (Review—May 3).
Trouble Shooter (5,702 feet) (Tom Mix) (Directed by John Conway) (Fox) (Review—May 17).

True as Steel (6,454 feet) (Rupert Hughes Production) (Metro—Goldwyn) (Review—June 28).
Turmoil (7 reels) (Based on novel by Booth Tarkington) (Directed by Hobart Henley) (Universal) (Review—June 7).
Twenty Dollars a Week (5,990 feet) (George Arliss) (Based on Franklin Adam's novel, "The Adopted Father") (Directed by Harmon Weight) (Selznick-Distinctive) (Review—June 21).
Two After One (2 reels) (Billy West) (Arrow—Comedy) (Review—May 24).

Untamed Youth (5 reels) (Based on play by G. Marion Burton) (Derelys Perdue) (Directed by Emile Chautard) (F. B. O.) (Review—May 10).
Up and At 'Em (1 reel) (Dippy-Do-Dad) (Pathe—Comedy) (Review—June 7).

Wanderer of the Wasteland (6,700 feet) (Adapted from the novel by Zane Grey) (Jack Holt) (Directed by Irvin Willat) (Paramount) (Review—May 31).
Wandering Husbands (6,300 feet) (James Kirkwood and Lila Lee) (Directed by William Beaudine) (Hodkinson) (Review—May 10).
Wedding Showers (2 reels) (Lige Conley) (Educational—Mermaid Comedy) (Review—June 28).
Western Luck (5,020 feet) (Charles Jones) (Directed by George Beranger) (Fox) (Review—June 28).
West of the Water Bucket (2 reels) (Jack Dempsey) (Universal—"Fight and Win" Dramas) (Review—June 21).
What Shall I Do? (6,000 feet) (Dorothy Mackall) (Directed by John G. Adolfi) (Hodkinson) (Review—June 28).
When a Girl Loves (5,876 feet) (Agnes Ayres) (Directed by Victor Hugo Halperin) (Associated Exhibitors) (Review—May 3).
When Winter Comes (1 reel) (Pathe—Aesop Fable Cartoon) (Review—May 10).
When Wise Ducks Meet (2 reels) (Fox—Sunshine Comedy) (Review—May 24).
White Moth, The (6,571 feet) (Maurice Tournier Production) (Based on story by Isola Forrester) (First National) (Review—June 21).
Why Men Leave Home (7,990 feet) (Based on play by Avery Hopwood) (Lewis Stone) (Directed by John M. Stahl) (First National) (Review—May 24).
Why Pay Your Rent? (1 reel) (Universal—Comedy) (Review—May 24).
William Tell (2 reels) ("Telephone Girl Series") (F. B. O.) (Review—May 3).
Winning a Bride (2 reels) (Universal—Western) (Review—June 14).
Winning His Way (2 reels) (Jack Dempsey) (Universal—"Fight and Win" Dramas) (Review—June 21).
Woman on The Jury (7,331 feet) (Based on play by Bernard K. Burns) (Directed by Harry O. Hoyt) (First National) (Review—May 31).

Young Oldfield (1 reel) (Charles Chase) (Pathe—Comedy) (Review—June 21).
Yukon Jake (2 reels) (Ben Turpin) (Pathe—Sennett Comedy) (Review—June 7).

"The Guilty One"

(Continued from page 838)

Story

Donald Short, who has only been married about a year, is so engrossed in his business as an architect that he neglects to take his wife out. Mrs. Short is persuaded by friends to join a party one evening and her husband is willing. She meets Davies, who has a reputation as a ladies' man, and they are constantly together. A scandal sheet mentions this fact. Mrs. Short's brother goes to Davies to demand satisfaction and finds he has been murdered. He is arrested. A phone conversation repeated by the burglar ends in the arrest of Short. In the police station the editor of the scandal sheet accuses Short and refers to the fact that Mrs. Short has written letters to Davies. Mrs. Davies suggests to the police a very plausible solution exonerating her husband. The police official is interested and asks her to point out the guilty one. This she does, telling why she knows he is the murderer. The accused man confesses and Short is released.

"Bee's Knees"

(F. B. O.—Series—Two Reels)

This number of the "Telephone Girl" series has as its "plot" the attempt of a press agent to secure a photograph of the star's knees. She refuses this honor, but when he will not take a refusal, she palms off on him the photograph of another girl, a regular frump. He is so pleased he agrees to marry the original,

but nearly collapses when he sees her. The heroine, however, dresses her up until she is so attractive all of the boys want to marry her. The action is fast-moving and there is much amusing slap-stick, especially in the scenes in a country house which appears to be haunted. A cameraman with a white cloth over his head, and a cat that hops around in the bellows of the camera when it gets smashed keep everybody chasing all over the place and adds to the general excitement.—C. S. S.

"Pathe Review No. 26"

(Continued from page 839)

from the crude product into a brilliant stone; "The Toy Railroad," showing a miniature railroad on an immense country estate in England; "The Joyland of Japan," depicting the picnic grounds at Hiroshima, and the way in which W. Granville Smith, artist, spends his day in fishing and painting make of this review an assembly of beautiful and instructional scenic and industrial effects.—T. W.

"The Ex-Bartender Retires"

(Educational—Scenic—One Reel)

The characteristically beautiful scenic shots usually found in Bruce pictures are evident in this one, but there is little variety

as they are practically all woodland scenes, with the exception of shots of a deserted mining village. The main appeal of the picture depends on the human interest story, which takes a dramatic and novel turn where one partner discovers gold and holds out on the other as he does not want to lose his companionship, and it develops that the other fellow is doing the same thing. As a whole, it is not up to Bruce's best standard.—C. S. S.

"Family Fits"

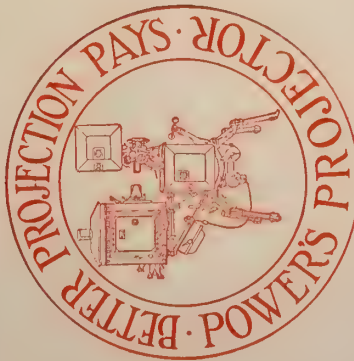
(Educational—Comedy—One Reel)

This Cameo Comedy distributed by Educational is an amusing reel depicting a domestic squabble between two families living in the same house. The wives have a disagreement and the husbands take it up, finally coming to blows. In the midst of the fight they are flabbergasted to find that the wives are again the best of friends. There is a good human interest angle in this comedy, and while the idea is not altogether new, it has been cleverly handled. Many of the laughs are caused by the situation where the two families make a line dividing the house in two and insist on each family staying on their own side. This even applies to the dining table.—C. S. S.

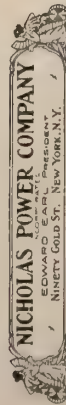
POWER'S SPEED INDICATORS IN THE SOUTHWEST

A Great Aid to the Manager, Orchestra Leader and the Projectionists

**POWER'S
SPEED INDICATORS
ARE ESSENTIAL FOR
ACCURATE MUSICAL SCORING**



**OVER ONE HUNDRED
POWER'S PROJECTORS
SOLD THIS YEAR
IN THE SOUTHWEST**



ATLANTA, GA.

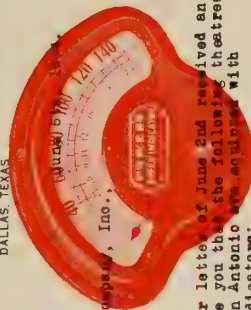
HEATHEN
TRANSISTERS
EDISON
MADA LAMPS
LOBBY
DISPLAY FRAMES
STEEL OPERA CHAIRS

OCLANDIA CITY OCLA

Southern Theatre Equipment Co.

DALLAS FILM BUILDING—308 SOUTH HARWOOD STREET
DALLAS, TEXAS

POWER'S
PROJECTORS
MONTGOMERY
COOLING SYSTEMS
MINURA
GOLD FILM SCREENS
PARAMOUNT CONDENSERS



Nicholas Power Company, Inc.,
90 Gold Street,
New York, N. Y.

Gentlemen:

Your letter of June 2nd received and we wish to advise you that the following theatres in Dallas and San Antonio are equipped with Power's Speed Indicators:

Melba Theatre, Dallas, Texas,
Princess Theatre, San Antonio, Texas,
Palace Theatre, San Antonio, Texas,
Empire Theatre, San Antonio, Texas.

As to the comment on these indicators we wish to advise that all of these managers report that they work exceedingly accurate, they enable the orchestra leader to properly keep in time with the picture and enable the projectionist to bring his show off on exact schedule time as previously advertised by the theatre.

We have checked up on the operation of these indicators and find that they do not vary over one foot in the entire showing of a picture. They can be timed so accurately that they will bring the show off at the exact time specified.

Exhibitors are realizing more and more that Better Projection Pays and we are glad to state that over one hundred Power's Improved Projectors have been installed in this territory this year.

Very truly yours,

SOUTHERN THEATRE EQUIPMENT COMPANY

W. A. POWER
W. A. POWER

JIR:PK

Hal Roach *presents*

THE KING OF WILD HORSES

A Feature

An Actual and Consistent Breaker
of Box-office Records!

"'King of Wild Horses' opened tremendous business Saturday with long lines at box office all day Sunday. Looks like a long run for this one. All Los Angeles critics unanimous in praise of the unusual novelty picture. Entire program 100% Pathe."

(Signed) Fred Miller, Miller Theatre, Los Angeles

"We broke the house record with 'The King of Wild Horses,' and it pleased 100%."

Jefferson Theatre, Springfield, Mo.

"Congratulations on 'The King of Wild Horses.' Even better than 'The Call of the Wild.' Great audience picture and business very good."

E. C. Prinsen, Fond du Lac Theatre Co., Fond du Lac, Wis.

"One of the best subjects I have ever played. It is a knockout, both from the standpoint of the box-office and from the standpoint of pleasing our patrons. Please quote me for a two-day return engagement."

George Herzog, Orpheum Theatre, Manitowoc, Wis.

"This picture is very good and something different. Went over very well here with houses exceptionally big. Had compliments from patrons."

R. V. Baasen, Strand, Minot, N. D.

This Picture is one of the Real Big
Bets of the Year. Play it!

Pathepicture







